The standardisation and validation of a scale to measure the arts' contribution of arts festivals

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It all starts here ™

NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
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“My mom said
if I want to become a soldier I will end up being a general.
If I want to become a monk, I will end up being the pope.
I wanted to become an artist and became Picasso”
(Pablo Picasso)

DECLARATION LETTER

I, Susanna Cornelia (Corné) Pretorius, identity number 8811240162083 and student number 21198063, hereby declare that this research submitted to the North West University, for the Philosophiae Doctor study in dissertation format: *The standardisation and validation of a scale to measure the arts' contribution of arts festivals*, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules and regulations of the North West University; and has not been submitted before to any institution by myself or any other person in fulfillment (or partial fulfillment) of the requirements for the attainment of any qualification.

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SUMMARY

The standardisation and validation of a scale to measure the arts' contribution of arts festivals

Key terms: arts contribution, arts festival, Innibos, KKNK, measurement scale, performing arts, reliability, standardisation, validity, visual arts, Vryfees

The primary goal of the study was to standardise and validate a scale to measure the arts' contribution of arts festivals. To achieve this goal, four objectives were formulated. First, to study arts' contribution of arts festivals by defining, analysing and exploring related concepts through the provision of a detailed background and discussion on the topic by means of a literature review. Second, to study and select applicable explanatory theory that can be used to develop a standardised scale that measures the arts' contribution of arts festivals by means of a second literature review. Third to determine the validity and reliability of the scale measuring the arts festival's contribution to the performing arts and to the visual arts through an exploratory factor analysis and a confirmatory factor analysis. Lastly, to draw conclusions based on the research and make recommendations with regard to the standardisation and validation of the scale to measure the arts' contribution of arts festivals.

The first objective was achieved by conducting a literature study. The literature study on arts festivals and their contribution to the arts was explored by defining the term festival tourism; discussing aspects related to a festival (by defining a festival, explaining the festival's relationship with culture and events, identifying the characteristics, types, benefits and potential problems associated with a festival, and identifying visitor motives for attending a festival); discussing aspects related to the term arts festival (by providing an overview of arts tourism, defining an arts festival, listing reasons for the establishment of an arts festival and discussing the arts present at arts festivals – through defining and classifying the arts); and identifying the contributions of an arts festival to the arts (by listing the types of contribution – educational, emotional, economic, quality, marketing, and growth and development – , discussing the purpose of contributing to the arts, listing perceptual differences of festival visitors regarding the

contributions of an arts festival to the arts and discussing limitations of an arts festival to contribute to the arts).

Achieving the second objective, the second literature study discussed the term survey (by defining a survey, identifying the types, characteristics, advantages, disadvantages and merits of a survey and discussing the survey process); discussed the term standardisation (by defining standardisation and stating the purpose for the standardisation of a measurement scale); discussed the standardisation process (by outlining the different stages in the standardisation process – the planning phase, where the aim of the measure is specified, the content is defined and the test plan is developed; the item writing phase, includes the writing and review of items; assembling and pre-testing the experimental version of the measure, which includes the arrangements of the items, finalisation of the length, protocols for answering, development of administration instructions and pre-test of the experimental version of the measure; the item and data analysis phase consists of the determination of discriminating power, preliminary investigation into item bias and the establishment of validity and reliability; and revising the final version of the measure, which encompasses the revision of the items and test, the selection of items for the final version of the test, the refinement of administration instructions and score procedures and the administration of the final version of the test); and identified and discussed ethical considerations, foreseen problems, limitations and recommendations associated with conducting a survey and the standardisation of a measurement scale.

The third objective was to determine the validity and reliability of the measurement scale. This objective was achieved by discussing the implementation phase of the measurement scale where attention was given to the survey design and sampling. A stratified random sampling method was used at three selected arts festivals in South Africa, the KKNK, Innibos and Vryfees, where a descriptive survey design was administered in the form of a measurement scale, such as a questionnaire. Research assistants were trained and the scale was administered in a consistent fashion which supports internal reliability. The same survey procedures were undertaken at all three arts festivals, supporting face validity and internal validity. Representative samples were collected at the three arts festivals, also supporting external validity. Attention was also given to the measurement scale design (where respondents could give their perceptions concerning the contributions made by the arts festival to the arts through the completion of the questionnaire – which was based on literature and contained the relevant information to collect problem specific information, supporting content validity and construct validity. The scale had also undergone the delphi-technique for expert advice, supporting face validity. Providing a summary of the data analysis procedure contributed to the achievement of this objective.

The data collected from the measurement scale have been captured in Microsoft™ Excel™ and analysed using the statistical software program, SPSS. The data of the arts festivals contributing to the performing arts were analysed separately from the data of the festivals where they contribute to the visual arts. This was done to get a detailed data analysis for the standardisation of the measurement scale. The split of the data also contributed to the measurement scale being divided in two separate standardised scales in determining the arts festival's contribution to a specific form of the arts; both the data of the performing arts and the data of the visual arts had undergone the same statistical procedure for data analysis in determining the validity and reliability thereof.

The results indicated that the measurement scale is a valid and reliable measure in determining the arts festival's contribution to both the arts forms. To determine the validity of the measurement scale pertaining to the performing arts and to the visual arts, an exploratory principal axis factor analysis with Oblimin rotation was conducted on the combined data of Innibos and Vryfees (n = 982). Bartlett's Test of Sphericity was $p < 0.001$ and the Kaiser-Meyer-Olkin test of sample adequacy rendered a value between 0 and 1, indicating that the sample sizes were adequate to conduct an exploratory factor analysis on the data of the performing arts (KMO = 0.958) and on the data of the visual arts (KMO = 0.972); all items of the performing arts (22 items) and of the visual arts (22 items) loaded on a factor with loadings greater than 0.2. The factor analysis on the performing arts data extracted five factors. Factor 1 (Quality and Education Contribution) was defined by 5 items with a Cronbach's α-value of 0.867 and an inter-item correlation mean of 0.568. Factor 2 (Growth and Development Contribution) was defined by 6 items (Cronbach's α = 0.896; inter-item correlation = 0.594). Factor 3 (Emotional Contribution) was defined by 3 items (Cronbach's α = 0.706; inter-item correlation = 0.440). Factor 4 (Economic Contribution) was defined by 4 items (Cronbach's α = 0.824; inter-item correlation = 0.540). Factor 5 (Marketing Contribution) was defined by 4 items (Cronbach's α = 0.866; inter-item correlation = 0.617). The factor analysis on the visual arts data extracted four factors. Factor 1 (Education and Growth and Development Contribution) was defined by 8 items (Cronbach's α = 0.947; inter-item correlation = 0.690). Factor 2 (Economic and Quality Contribution) was defined by 7 items (Cronbach's α = 0.920; inter-item correlation = 0.622). Factor 3 (Emotional Contribution) was defined by 3 items (Cronbach's α = 0.828; inter-item correlation = 0.616). Factor 4 (Marketing Contribution) was defined by 4 items (Cronbach's α = 0.905; inter-item correlation of 0.704). There were correlations between factors of the performing arts and between the factors of the visual arts, where all correlations were 0.3 and larger, supporting construct validity. Further validity of the measurement scale was determined by a confirmatory factor analysis (CFA) on the performing arts data and on the visual arts data of KKNK (n = 602), where the path diagram confirmed the factor structures of both the

performing arts and visual arts exploratory factor analyses, supporting criterion validity. CFA goodness-of-fit indexes were also used to determine whether the models fit with the data. The performing arts model and the visual arts model were found to have an adequate to good fit with the data of KKNK. The chi-square test of Independence (X^2) for the performing arts rendered a value of $p < 0.001$ and for the visual arts was $p < 0.001$. The chi-square divided by the degrees of freedom (X^2 / *df*) for the performing arts was 4.284 and for the visual arts was 4.9, the Comparative Fit Index (CFI) for the performing arts was 0.914 and for the visual arts was 0.931, and the Root Mean Square Error of Approximation (RMSEA) for the performing arts was 0.074 and for the visual arts was 0.079. To determine the reliability of the measurement scale, the Cronbach's Alpha values and inter-item correlations between the factors were determined. All the factors of the performing arts rendered a high Cronbach's Alpha value (greater than 0.7) and for the visual arts a value of 0.8. All the factors of the performing arts rendered a high inter-item correlation value (greater than 0.4) and for the visual arts a value greater than 0.6.

The final objective, to draw conclusions and make recommendations based on the results of the study, indicated that this study made a significant contribution to the literature and methodology of standardising a measurement scale and to the planning of arts festivals as it would lead to the development of arts festivals contributing to the arts more effectively and more efficiently. Future research on this topic should be conducted at other arts festivals, including English-language arts festivals, to enable comparative studies to be made and supporting the test-retest reliability theory on the standardised measurement scale. It is also recommended that the study should measure contribution to the arts by other arts-related organisations, for example, at museums, theatres, and galleries, by administering the standardised scale to measure the contribution they make to their specific arts form. It is important to standardise a measurement scale for arts contribution to better understand the contributing factors of the arts festival to the arts which will assist festival managers in implementing strategies that ensure the livelihood and ongoing contribution of arts festivals to the arts.

OPSOMMING

Die standardisering en geldigheid van 'n meetskaal om die bydrae van kunstefeeste tot die kunste vas te stel

Sleutelterme: Betroubaarheid, geldigheid, Innibos, KKNK, kuns bydrae, kunstefees, meetskaal, standardisering, uitvoerende kunste, visuele kunste, Vryfees

Die primêre doel van hierdie studie was om 'n meetskaal te standardiseer en as 'n geldige meetskaal te ontwerp wat die bydrae van kunstefeeste tot die kunste kan meet. Ten einde hierdie doel te bereik is vier doelstellings geformuleer. Die eerste doelstelling was aangebied deur 'n gedetailleerde agtergrond en bespreking van die studie-onderwerp deur middel van 'n literatuurstudie om die bydrae van kunstefeeste tot die kunste te verduidelik deur die definiering, analisering en ondersoek van verwante konsepte. Die tweede doelstelling van die studie was om deur ‘n literatuur studie toepaslike, verklarende teorieë te selekteer en te bestudeer wat gebruik kon word vir die ontwikkeling van 'n gestandardiseerde skaal wat die kunstefeeste se bydrae tot die kunste kan meet. Derdens is die betroubaarheid en geldigheid van die meetskaal bepaal wat ontwerp is met die uitsluitlike doel om kunstefeeste se bydrae tot die uitvoerende en visuele kunste te meet. 'n Verklarende faktor-analise asook 'n bevestigende faktor-analise is in die verband toegepas. Die laaste doelstelling was om gevolgtrekkings, gebaseer op die navorsing, te maak asook om verbandhoudende aanbevelings daaruit af te lei, spesifiek ten opsigte van die standardisering en geldigheid van die meetskaal vir die meting van die bydrae wat kunstefeeste tot die kunste bied.

Die eerste doelstelling is bereik deur die uitvoering van 'n literatuurstudie. Die literatuurstudie oor kunstefeeste en die kunste se bydra tot hierdie feeste is ondersoek deur die definiering van feestoerisme en die bespreking van aspekte verwant tot sulke feeste. Hierdie aspekte is vasgestel deur die definiering van feeste, die verduideliking van die feeste se verhouding tot kultuur en gebeure, die identifisering van karaktereienskappe, tipes, voordele en potensiële probleme wat met feeste geassosieer word asook deur die identifisering van besoekers se motiewe vir die bywoning van die feeste. Verder is 'n bespreking gebied oor die aspekte

verbandoudend tot die term kunstefees. Hierdie bespreking is saamgestel deur 'n oorsig te gee van kunstoerisme, die term kunstefees te definieër, redes vir die totstandkoming van kunstefeeste te lys en 'n uiteensetting te gee van die kunste wat by kunstefeeste voorkom. Die uiteensetting berus op definisies en die klassifisering van kunste. Doelstelling een is verder aangespreek deur die identifisering van die bydraes wat die kunstefees tot die kunste bied en word aangebied in die lys van die tipes bydraes wat gemaak kan word, naamlik opvoedkundig, emosioneel, ekonomies, kwaliteit, bemarking en groei en ontwikkeling. Die bespreking is verder uitgebrei om die doel van die bydrae van kunstefeeste tot die kunste te verduidelik. Verder is perseptuele verskille onder feesbesoekers ten opsigte van die bydraes van die kunstefees tot die kunste weergegee as ook 'n bespreking in geheel oor die kunstefeeste se bydrae tot die kunste.

Vir die bereiking van die tweede doelstelling is die literatuurstudie uitgebrei om die term en onderwerp "opname" te bespreek. Dit is gedoen deur definisies oor die term opname weer te gee, die tipes, karaktereienskappe, voordele, nadele en meriete vir 'n opname te identifiseer asook opname as 'n proses in detail te bespreek. Verder het die uitbreiding na 'n tweede literatuurstudie die bespreking van die term "standardisering" ingesluit. Standardisering is gedefinieer en die doel van standardisering van 'n meetskaal is uitgelig. Die standardiseringsproses is aangebied deur die verskillende fases in die proses te benoem. Hierdie fases behels eerstens beplanning (ten doel om die meting te spesifiseer, die inhoud te definieër en die toetsplan te ontwikkel). Die tweede fase van die standardiseringsproses is om die items te omskryf wat die skryf en oorsig van items behels. Die derde fase fokus op die samestelling en voortoetsing van die eksperimentele weergawe van die meetskaal (naamlik die organisering van items wat ingesluit moet word, die finalisering van die lengte van die meetskaal en protokol vir antwoorde, die ontwikkeling van adminstratiewe instruksies asook die voorbereiding van die voortoets vir die eksperimentele weergawe). Die vierde fase is bekend as die items en data-analise fase. Dit behels die weergee van moontlike diskriminerede mag, die voortydse ondersoek tot item vooroordeel asook die bewerkstelliging van geldigheid en betroubaarheid. Die laaste fase van die standardiseringsproses bied die hersiening van die items wat gekies is om getoets te word, asook die seleksie van addissionele items om in die finale weergawe van die meetskaal in te sluit. Hierdie finale fase behels ook die verfyning van die administratiewe instruksies in terme van die telling-prosedures en die wyse waarop die finale weergawe van die meetskaal toegepas sal word. Insluitend in die finale fase vir standardisering word etiese oorwegings identifiseer en bespreek asook moontlike probleme uitgelig. Dit bespreek ook die beperkinge en aanbevelings wat met die uitvoering van die studie geassosieer kan word en bied 'n uiteensetting van die standardisasie van 'n meetskaal.

Die derde doelstelling was om die geldigheid en betroubaarheid van die meetskaal te bepaal. Eerstens is die doelstelling bereik deur die bespreking van die implementeringsfase van die meetskaal. In hierdie afdeling is aandag gegee aan die studie-ontwerp en studie-steekproef. 'n Gestratifiseerde ewekansige steekproefmetode is uitgevoer by drie geselekteerde kunstefeeste in Suid Afrika, naamlik by die Klein Karoo Nasionale Kunstefees (KKNK), Innibos en die Vryfees. 'n Beskrywende studie-ontwerp is administreer in die vorm van 'n vraelys. Navorsingsassistente is opgelei en die vraelys is op 'n konsekwente wyse geadministreer wat interne betroubaarheid ondersteun. Dieselfde studie prosedures is gevolg vir al drie die kunstefeeste, wat gesigs- en interne geldigheid ondersteun. 'n Verteenwoordigende steekproefrespons is by die drie kunstefeeste verkry wat eksterne geldigheid ondersteun. Die vraelysontwerp het gelei tot inhoud geldigheid asook konstruksie geldigheid. Inhoud- en konstruksie-geldigheid is verseker deur respondente die geleentheid te bied om hul persepsies rakende die bydrae van die kunstefees tot die kunste aan te dui deur die voltooing van die vraelys. Voorts in die verband, is die vraelys se ontwerp gebaseer op die literatuur en relevante inligting rakende die spesifieke onderwerp/probleem. Die vraelys is ook aan die delphi-tegniek onderwerp ten einde kundige advies in te win en gesigsgeldigheid te ondersteun. Geldigheid is verder verseker deur die voorsiening van 'n opsomming van die data-analise prosedure.

Die data oor die kunstefees se bydrae tot die uitvoerende en visuele kunste is geskei en afsonderlik geanaliseer. Die rede hiervoor is ten einde gedetailleerde data analise vir die standardisering van die meetskaal te verseker. Die verdeling van die data het ook bygedra tot die moontlikheid om die vraelys in twee afsonderlike gestandardiseerde skale te verdeel vir onderskeidlik die bepaling van kunstefeeste se bydra tot 'n spesifieke vorm van kuns. Dieselfde statistiese prosedure vir data-analise is gevolg vir beide die data van die uitvoerende kunste en die visuele kunste ten einde die geldigheid en betroubaarheid daarvan te bepaal.

Die resultate het aangedui dat die meetskaal beide 'n betroubare en geldige meting vir die bepaling van kunstefeeste se bydra tot beide die uitvoerende en visuele kunsvorme bied. Ten einde die geldigheid van die skaal tot die uitvoerende en die visuele kunste te bepaal, is 'n bevestiging hoofasfaktorontleding met Oblimin rotasie op die gekombineerde data van Innibos en die Vryfees (n = 982) uitgevoer. Bartlett se "Test of Sphericity" was $p < 0.001$ en Kaiser-Meyer-Olkin se toets vir steekproeftoereikendheid het 'n waarde tussen 0 en 1 gelewer wat aandui dat die steekproefgrootte voldoende was vir die uitvoering van 'n verklarende faktor-analise van die data oor uitvoerende kunste (KMO = 0.958) asook vir die data oor die visuele kunste (KMO = 0.972). Alle items van die uitvoerende kunste (22 items) en die visuele kunste (22 items) is gelaai op faktore met ladings groter as 0.2. Die faktor analise op die uitvoerende kunste se data het vyf faktore onttrek, naamlik Faktor 1 (bydrae tot kwaliteit en opvoeding) wat

deur vyf items gedefinieer was en 'n Cronbach α-waarde van 0.867 getoon het. 'n Inter-item korrelasie gemiddeld van 0.568 is verkry. Faktor 2 (bydrae tot groei en ontwikkeling) is gedefineer deur ses items (Cronbach's α-waarde = 0.896; inter-item korrelasie = 0.594). Faktor 3 (emosionele bydrae) is gedfinieer deur drie items (Cronbach's α-waarde = 0.706; inter-item korrelasie = 0.440). Faktor 4 (ekonomiese bydrae) is deur vier items gedefinieër (Cronbach's α-waarde = 0.824; inter-item korrelasie = 0.540). Faktor 5 (bemarkingsbydrae) is gedefinieer deur vier items (Cronbach's α-waarde = 0.866; inter-item korrelasie = 0.617). Die faktor analise op die visuele kunste het vier faktore uit die data onttrek naamlik, Faktor 1 (bydrae tot opvoeding, groei en ontwikkeling) wat gedefinieer is deur agt items (Cronbach's α-waarde = 0.947; inter-item korrelasie = 0.690). Faktor 2 (bydrae tot ekonomie en kwaliteit) is gedefinieer deur sewe items (Cronbach's α-waarde = 0.920; inter-item korrelasie = 0.622). Faktor 3 (emosionele bydrae) is gedefinieer deur drie items (Cronbach's α-waarde = 0.828; inter-item korrelasie = 0.616). Faktor 4 (bemarkingsbydrae) is deur vier items gedefinieër (Cronbach's α-waarde = 0.905; inter-item korrelasie van 0.704). Korrelasies tussen die faktore van die uitvoerende kunste en tussen die faktore van die visuele kunste was 0.3 of groter wat konstruksie geldigheid ondersteun. Verdere geldigheid van die vraelys is bepaal deur 'n bevestigende faktor-analise (BFA) op die uitvoerende en visuele kunste van data ingewin by die KKNK (n = 602). In hierdie geval bevestig die roete diagram die faktorstrukture van beide die uitvoerende en visuele kunste se verklarende faktor-analise wat die geldigheidkriteria van die meetskaal ondersteun. BFA se "geskiktheid-te-pas" indeks is ook gebruik om te bepaal of die modelle met die data pas. Die uitvoerende kunste model en die visuele kunste model is gevind gepas te wees en 'n geskikte passing met die data van KKNK is bevestig. Die chi-square toets van onafhanklikheid (X^2) vir die uitvoerende kunste het 'n waarde van $p < 0.001$ gelewer en vir die visuele kunste was $p < 0.001$. Die chi-square verdeel deur die graad van vryheid (X^2/df) vir die uitvoerende kunste was 4.284 en vir die visuele kunste was dit 4.9. Die "Comparative Fit Index" (CFI) (of Vergelykende Pas Indeks) vir die uitvoerende kunste was 0.914 en vir die visuele kunste, 0.931. Die Wortel van gemiddelde vierkantsfout van aanpassing (of meer bekend as akroniem RMSEA) vir die uitvoerende kunste was 0.074 en vir die visuele kunste 0.079. Ten einde die betroubaarheid van die meetskaal te bepaal, is die Cronbach's Alpha waardes en inter-item korrelasies tussen die faktore bepaal. Al die faktore van die uitvoerende kunste het 'n hoë Cronbach's Alpha waarde (groter as 0.7) gelewer. Die visuele kunste het 'n waarde van 0.8 gelewer. Alle faktore van die uitvoerende kunste het ook 'n hoë inter-item korrelasie waarde (groter as 0.4) getoon en vir die visuele kunste 'n waarde groter as 0.6.

Die laaste doelstelling, naamlik om gevolgtrekkings en aanbevelings te bied op grond van die studie se resultate, het aangedui dat hierdie studie 'n betekenisvolle bydrae tot die literatuur en metodologie van die standardisering van 'n meetskaal lewer. Betekenisvolle bydrae is ook

gelewer ten opsigte van kunstefeesbeplanning omrede dit tot die verdere ontwikkeling van kunstefeeste sal lei wat dan weer bydraes tot die kunste op 'n meer effektiewe wyse lewer. Hierdie navorsingsonderwerp kan in die toekoms uitgebrei word na ander kunstefeeste insluitend Engelssprekende kunstefeeste wat vergelyking in studies moontlik sal maak asook die toets en hertoets betroubaarheidsteorie sal ondersteun. Verder word aanbeveel dat die studie uitgebrei word deur die administrasie van die meetskaal na ander kunsverwante instansies soos museums, teaters en gallerye om hul bydrae tot die kunste te bepaal. Dit kan toegepas word om die bydrae wat hierdie instansies tot spesifieke kunsvorme lewer, te identifiseer en te meet. Dit is belangrik om 'n meetskaal te standardiseer vir kunsbydraes ten einde die bydraende faktore van die kunstefeeste tot die kunste beter te verstaan wat feesbestuurders sal help in die implementering van strategieë tot lewensvatbaarheid en volhoubaarheid van die kunste.

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LIST OF ABBREVIATIONS

Aardklop	Aardklop National Arts Festival
AGFI	Adjusted Goodness-of-Fit Index
BFA	Bevestigende faktor-analise
CAK	Akaike's Information Criterion
CAPAB	Cape Performing Arts Board
CFA	Confirmatory factor analysis
CFI	Comparative Fit Index
CI	Confidence Interval
CK	Cross-Validation Index
CN	Critical N
GFI	Goodness-of-Fit Index
GH	Gamma Hat
Innibos	Innibos Lowveld National Arts Festival
KKNK	Klein Karoo National Arts Festival
KRUIK	Kaaplandse Raad vir Uitvoerende Kunste
LISREL	Linear Structural RELationships
Me	Centrality Index
NFI	Normed Fit Index
PACOFS	Performing Arts Council of the Orange Free State
PACT	Performing Arts Council of the Transvaal
RMSEA	Root Mean Square Error of Approximation
RNI	Relative Noncentrality Index
SRMR	A standardised Root Mean Squared Residual
SUKOVS	Streeksraad vir die Uitvoerende Kunste van die Oranje Vrystaat
TLI	Tucker-Lewis Index
TRUK	Transvaalse Raad vir Uitvoerende Kunste
Vryfees	Vryfees Arts Festival
X^2	Chi-square statistic
X^2/df	Chi-square divided by degrees of freedom

CHAPTER 1

INTRODUCTION AND PROBLEM STATEMENT

"The arts are always in trouble, it is in their nature to be in trouble"
(Kotler, 1997)

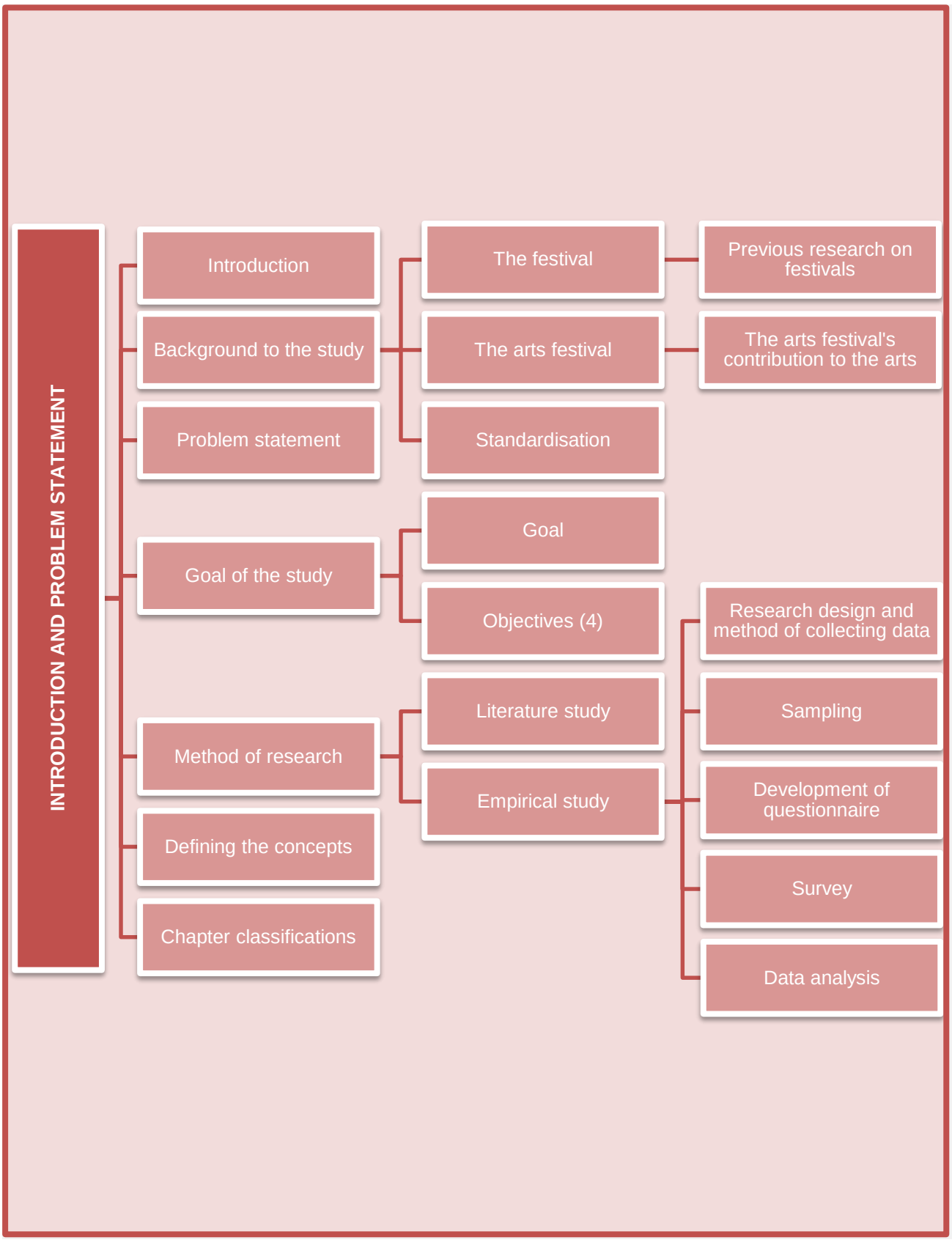


Figure 1.1: Summary of chapter 1

Source: Author's own compilation

1.1 INTRODUCTION

Festival tourism has been the focus of many national and international researchers (see studies done by Snowball, 2010; Kruger, 2010, 2009; Getz, 2008; Quinn, 2006, 2005; Hauptfleisch, 2004, 2001). Since early years, festival tourism has been termed as an "emerging giant", where it has been found to be part of the fastest growing segment of tourism, together with the events segment, in the world (Thomas & Kim, 2011; Goeldner & Ritchie, 2009:234; O'Sullivan & Jackson, 2002:326; Thrane, 2002:281; Crompton & McKay, 1997:429). According to Lee, Lee and Wicks (2004:61), the growth of festival tourism is expected to continue. Quinn (2006:288) defines festival tourism as where people from outside the festival locale visit the festival. The festival has been found to exist in virtually all human cultures (Falassi, 1987:1). Festivals are closely related to the expression of religious, artistic and cultural life of a particular community (Allen, O'Toole, Harris & McDonnell, 2008:15; Hauptfleisch, 2004:292; Hauptfleisch, 2001:169) and are built around local produce, sport and art forms (Wood & Thomas, 2009:149). The festival can be defined as a once-off or reoccurring event celebrating a unique aspect of a particular community (Plangpramool, 2013:57; Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2012:33; Arcodia & Robb, 2000:157). Societies are always holding some kind of festival. This is also true for South Africa, which has a rich tradition of festivals (Tassiopoulos, 2005:4).

The number of festivals in South Africa, just like any other country in the world, is growing each year, with more than 300 distinct festivals taking place in the country annually (Yeoman *et al*., 2012:33; Kruger & Saayman, 2012:147; Saayman, Pretorius & Scholtz, 2012:43; Kruger, Saayman & Strydom, 2010:92; Hall & Sharples, 2008:9; Quinn, 2006:300; Inkei, 2005:4; Falassi, 1987:1). This wide variety of festivals in the country includes:

- Sport festivals, for example, the Sedgefield Beach Festival, the Jeffreys Bay Dive Fest and the Vastrapfees (Saayman, Pretorius & Scholtz, 2012:43-66; Mair, 2009:7).

- Cultural festivals, for example, the Art of Living Festival, the Festival of Chariots and St Augustine's Cultural Festival (Saayman, Pretorius & Scholtz, 2012:43-66; Richards, 1996:22).

- Food and wine festivals, for example, the Wacky Wine Festival, the Wine Festival and the Cheese Festival (Saayman, Pretorius & Scholtz, 2012:43-66; Hall & Sharples, 2008:11; Yuan, Morrison & Linton, 2005:43).

- Agricultural festivals, for example, the Standerton Hoëveldfees, the Moorreesburg Agricultural Show and the Prince Albert Harvest Festival (Saayman, Pretorius & Scholtz, 2012:43-66; Farlex, 2014).

- Religious festivals, for example, the Walk for Jesus and Christ Fest, the Crown Gospel Music Convention and the Zion Christian Church Easter Festival (Saayman, Pretorius & Scholtz, 2012:43-66; Farlex, 2014).

- Music festivals, for example, the Oppikoppi Music Festival, the Polokwane Show and Music Festival and the Big Band Jazz Festival (Saayman, Pretorius & Scholtz, 2012:43-66; Kruger & Saayman, 2012; Manners, Kruger & Saayman, 2012).

- Arts festivals, for example, the Klein Karoo National Arts Festival, the Vryfees Arts Festival and the Innibos-Lowveld Arts Festival (Saayman, Pretorius & Scholtz, 2012:43-66; Bowdin, Allen, Harris, McDonnell & O'Toole, 2012; Hughes, 2012; Tassiopoulos, 2010; Finkel, 2009; Quinn, 2006, 2005; Inkei, 2005; Hauptfleisch, 2004; Waterman, 1998).

The focus of this study is placed on arts festivals. According to a study by Saayman, Pretorius and Scholtz (2012:14), 22% of festivals that are taking place in South Africa are arts festivals. Since the existence of arts festivals, they have been classified by their use of arts forms for celebration (Dunjic, 2011:15; Anheier & Isar, 2008:260; Kruger & Petzer, 2008:113; Williams & Bowdin, 2007:306; Quinn 2006:290) and have provided unique arts programmes (Williams & Bowdin, 2007:306; Inkei, 2005:6). Arts festivals can be defined as a place where genres of arts and arts-related festivities are displayed and performed for arts lovers, artists and festival experience-seekers to enjoy (Hughes, 2012:91; Bowdin *et al*., 2012:23). Arts festivals have been proven to generate several benefits for the celebrated product, the host community and the festival visitors (Yan, Zhang & Li, 2012:667; Yoon, Lee & Lee, 2010:335; Quinn, 2006:290, 2005:929). These benefits can include economic benefits (Page & Connell, 2012:393; Finkel, 2009:12; Goeldner & Ritchie, 2009:81; Anheier & Isar, 2008:260; Snowball & Antrobus, 2002; O'Sullivan & Jackson, 2002; Korza & Magie, 1989:4), social benefits (Arcodia & Whitford, 2006; Quinn, 2005) and marketing benefits (Page & Connell, 2012:393; Hughes, 2012:154; Jonker, Saayman & De Klerk, 2009:383; Anheier & Isar, 2008:264; Quinn, 2006:293; Kitshoff, 2004:238).

Although the advantages of arts festivals are well known and proven, many festivals now focus on popularity, economic generation and on the growing numbers of festival visitors, due to the rise in

competition (Kruger & Saayman, 2012:148; Van Zyl & Strydom, 2007:121; Shanka & Taylor, 2004:134; Nicholson & Pearce, 2000:237). In doing this, the arts festival provides something for everyone (Korza & Magie, 1989:9). This combined approach, from providing socialisation to quality arts experiences (Cruywagen, 2002:190; Hauptfleisch, 2001:175), may also lead to visitors who only go to the arts festival for the socialisation and not for the arts (Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011:11; Van der Vyver & Du Plooy-Cilliers, 2006:202; Hauptfleisch, 2004:3; Kitshoff, 2004:239; Cruywagen, 2002:190; Hauptfleisch, 2001:175). In accordance to this change in the arts festival programme, the festivals may then be seen as losing their focus on their initial reason for establishment; to contribute to the arts (Dunjic, 2011:16; Ivanovic, 2008:84; Quinn, 2006:301).

It is then extremely important to find out which factors of the festival contribute to the success of the festival's contribution to the arts and whether the arts festival is still true to its initial purpose of establishment. This was done through the development of a measure to determine the factors of an arts festival that contribute to the arts it represents (Pretorius, 2012a:16). For the purpose of this study, a measurement scale was designed. A measurement scale has been developed to measure the arts festival's contribution to the arts by Pretorius (2012a). The scale has been proved to be helpful in the identification of festival attendees' perception regarding the specific arts festival's contribution to the arts (Pretorius, 2012a:16, 55-71). However, this scale was not a standardised measure; as Cronbach (as cited by Taljaard, 1984:8) defines a standardised measure as one in which the procedure, apparatus and scoring have been fixed so that precisely the same measure can be given at different times and places. Thus, the current measurement scale also served as a screening device for the standardisation thereof, as it was found to be quite effective and a reliable measure of the arts festival's contribution to the arts.

The purpose of chapter 1 is to discuss the research process that was followed in this study. This is accomplished by a detailed discussion on the background of the study; an analysis of the problem statement; identification of the goals and objectives of the study; a broad discussion of the research methodology; definitions of the key concepts; and identification of the chapter classifications to follow. These sections are consequently discussed.

1.2 BACKGROUND TO THE STUDY

Discussion on the term festival, arts festival and standardisation of a measurement scale is the focus of the background of the study.

1.2.1 The festival

The festival derives from the term feast which implies a time for celebration (Yeoman *et al*., 2012:33; Arcodia & Robb, 2000:157). The festival celebrates some unique aspect(s) of the host community (Lyck, Long & Grige, 2012:11; Farlex, 2014; Hall & Sharples, 2008:9; Arcodia & Whitford, 2006:3; Inkei, 2005:6). These aspects may include all forms of entrepreneurial displays, agricultural products, traditions, sports activities and arts forms (Quinn, 2006:927). Festivals can then be stated as being specific manifestations of events (Page & Connell, 2012:353; Getz, 2008:405).

1.2.1.1 Previous research on festivals

Festivals can be functioning as tourist attractions (O'Sullivan & Jackson, 2002:328). In recent years, festivals and other events became one of the fastest growing types of tourism attractions (Thrane, 2002:281; Crompton & McKay, 1997:429). Therefore, it is not surprising to see that the number of conceptual and empirical studies on festivals has been increasing rapidly, with the development of their own measurements (see Thrane, 2002; Nicholson & Pearce, 2001; Walo, Bull, & Green, 1996; Crompton & McKay, 1994; Cina & Botha, 2003; Arcodia & Whitford, 2006; Jonker *et al*., 2009; Dunjic, 2011; Kruger & Saayman, 2012).

Several national and international studies focused on various aspects that are measured at festivals. However, most of the studies that examined festivals have focused on either the economic impact of festivals (Saayman & Rossouw, 2011; Kruger, Saayman & Ellis, 2010; Strydom, Saayman & Saayman, 2006; Snowball & Willis, 2006; Snowball, 2005; Thrane, 2002; Crompton & McKay, 1997; Walo *et al*., 1996), the social impact of festivals (Gursoy, Kim & Uysal, 2004; Delamere, Wankel & Hinch, 2001; Arcodia & Whitford, 2006; Fredline, Jago & Deery, 2003) or the reasons and motivations of people to attend festivals (Kruger & Saayman, 2012; Saayman, Kruger & Erasmus, 2012a; Saayman, Kruger & Erasmus, 2012b; Kruger, Saayman & Strydom, 2010; Kruger & Saayman, 2009; Pissoort & Saayman, 2007; Nicholson & Pearce, 2001; Crompton & McKay, 1997). These studies are outlined in Table 1.1.

Table 1.1: Previous research on festivals

PREVIOUS RESEARCH ON FESTIVALS	
Measures	**References**
To measure the motives of visitors attending festivals	(Saayman *et al*., 2012a; Saayman *et al*., 2012b; Kruger & Saayman, 2012; Kruger *et al*., 2010; Kruger & Saayman, 2009; Pissoort & Saayman,

	2007; Nicholson & Pearce, 2001; Crompton & McKay, 1997)
To measure local residents' perceptions of tourism development through the initiation of festivals	(Gursoy, Jurowski & Uysal, 2002; Yoon, Gursoy & Chen, 2001; Akis, Peristianis & Warner, 1996; Hernandez, Cohen & Garcia, 1996)
To measure the perceived impacts of festivals	(Gursoy *et al*., 2004)
To measure the economic impact of festivals	(Saayman & Rossouw, 2011; Kruger *et al*., 2010; Strydom *et al*., 2006; Snowball & Willis, 2006; Snowball, 2005; Thrane, 2002; Crompton & McKay, 1997; Walo *et al*., 1996)
To measure the social impacts of festivals	(Gursoy *et al*., 2004; Delamere *et al*., 2001; Arcodia & Whitford, 2006; Fredline *et al*., 2003)
To measure the benefits of festivals	(Tosun, 2002; Gursoy *et al*., 2002; Besculides, Lee & McCormic, 2002)

Source: Author's own compilation

In short (based on Table 1.1), there is a shortage of literature on measurement scales to assess a festival's contribution to what it presents or offers. This can also be said for an arts festival. As seen from Table 1.1, the arts festival has been fully assessed in terms of its economic and social impacts and costs (see studies done by Saayman & Rossouw, 2011; Kruger, Saayman & Ellis, 2010; Strydom *et al*., 2006; Gursoy, Kim & Uysal, 2004). The concepts of arts festivals and arts contribution date back to early years (see Isar, 1976:131). This is not the case of scales to measure the arts festival's contribution to the arts. People who attend these events might feel that the festival is not contributing to the arts in the manner they would like.

1.2.2 The arts festival

Arts festivals can be defined as something exceptional, something out of the ordinary, something that must create a special atmosphere which stems not only from the quality of the art and the production, but from the countryside, the ambience of a city and the traditions of a region (Isar, 1976:131). The arts festival must provide authenticity and uniqueness, convenient hospitality and affordability as well as theming and symbols for the festival visitors and artists (Yeoman *et al*., 2012:33). This is where the arts festival focuses on the art forms, displaying different arts products and activities for the festival visitor to enjoy, along with the related tourism and hospitality experiences (Farlex, 2014; Hauptfleisch, 2010:15; Kruger & Petzer, 2008:113; Inkei, 2005:6; Hauptfleisch, 2004:239; Korza & Magie, 1989:5). In modern times, the arts festival takes on the role of a combined arts festival, containing more than one genre of artistic performance, that is the performing arts (including live productions of music, dance and theatre) (Farlex, 2014; Dictionary.com, 2014; Edginton, Hudson, Dieser & Edginton, 2004:214; Heilbrun & Gray, 2001:4; Kotler, 1997:ix) and visual arts (such as paintings, sculptures, photography and literature) (Farlex,

2014; Dictionary.com, 2014; Esaak, 2014; Kendzulak, 2014a; Craig, 2014; Edginton *et al*., 2004:214), and not just presenting in only one single genre of arts, such as music festivals (Casey, Dunlop & Selwood, 1996:93). Finkel (2009:5) states that the arts festival tends to attract broader audiences by offering various genres of the arts.

1.2.2.1 The arts festival's contribution to the arts

For festivals to be classified as arts festivals, they must comply with some general vision and mission statements as outlined by Hughes (2012:90), Page and Connell (2012:393), Finkel (2009:4-18), Waterman (1998:55) and Korza and Magie (1989:3). Some of these statements are the following:

- Arts festivals must include a desire to celebrate and enjoy the arts (Finkel, 2009:4; Korza & Magie, 1989:5).

- To promote awareness of the arts; to market the arts; to provide exposure to the arts (Hughes, 2012:90; Finkel, 2009:11, 13).

- To offer various genres of the arts (Finkel, 2009:5).

- To increase understanding of a particular art form (Hughes, 2012:90).

- To provide opportunities, that would otherwise not be available, for locals to attend arts events; to improve local access to the arts; to develop audiences for the arts (Hughes, 2012:90; Inkei, 2005:6; Korza & Magie, 1989:5).

- To encourage participation in the arts; to encourage community coherence through participation in the arts (Hughes, 2012:90; Page & Connell, 2012:393).

- To encourage a desire to exchange ideas; to explore one's senses; and to interact with people who share common or different values and lifestyles (Finkel, 2009:4; Faulkner, Moscardo & Laws, 2001:157).

- To present professional art of a standard and scale which is not possible to sustain all year round; provides high standards of quality and artistic experience; to provide a professional opportunity for artists (Finkel, 2009:4, 13, 16; Korza & Magie, 1989:5).

- To provide educational programmes; to test skills (Finkel, 2009:4, 13).

- To create a forum for artistic experimentation (Korza & Magie, 1989:5).

- To contribute to the production and consumption of the arts (Waterman, 1998:55).

Within the visions and missions of arts festivals, it can be said that these events are recognised as catalysts for arts development, contributing in the enhancement and livelihood of all forms of the arts that they represent (Hutter & Throsby, 2008:17; Ivanovic, 2008:84; Kruger & Petzer, 2008:113; Quinn, 2006:291). This is evident in the initiation of arts festivals throughout South Africa, promoting the arts of the region or the community hosting them (InnibosKunstefees, 2014; Van Niekerk & Coetzee, 2011:349). Several arts festival development initiatives thrive in the creation of a platform for festival development, focusing on the enhancement and survival of the arts (Vryfees, 2014). The arts festival is then believed to act as a contributor to the arts in its various forms. Several researchers have touched on the concepts of the arts festival's contribution to the arts in general. These contributing factors of arts festivals to the arts can be summarised according to the following classifications (see Table 1.2):

- An educational contribution (Page & Connell, 2012:352; Allen, O'Toole, Harris & McDonnell, 2012:50; Dunjic, 2011; Finkel, 2009; Winner & Hetland, 2008; Anheier & Isar, 2008:8; Quinn, 2006; Prentice & Andersen, 2003:25; Faulkner *et al*., 2001:138; Heilbrun & Gray, 2001:229; Korza & Magie, 1989:3).

- An emotional contribution (Finkel, 2009:13; Schwarz & Tait, 2007; Axelsen, 2006; Reeves, 2002:29,30,37; Heilbrun & Gray, 2001:228; Waterman, 1998:55).

- An economic contribution (Allen *et al.*, 2012:61; Snowball, 2010; Jonker *et al*., 2009:383; Finkel, 2009:12; Goeldner & Ritchie, 2009:81; Anheier & Isar, 2008:3; Quinn, 2006:301; Kitshoff, 2004:238; Saayman & Saayman, 2004; Heilbrun & Gray, 2001:227; Korza & Magie, 1989:3; Mitchell & Wall, 1989:39).

- A marketing contribution (Koopman, 2012; Hughes, 2012:154; Jonker *et al*., 2009:383; Page & Connell, 2009:393; Hutter & Throsby, 2008; Anheier & Isar, 2008:264; Quinn, 2006:294; Van der Vyver & Du Plooy-Cilliers, 2006:192; Visser, 2005:162; Kitshoff, 2004:238; Richardt & Wilson, 2004; Nieman, 2003; Bonus & Ronte, 1997:112; Korza & Magie, 1989:3).

- A quality contribution (Hughes, 2012:13; Finkel, 2009:20; Liburd & Derkzen, 2009:13; Allen *et al.*, 2008:180; Quinn, 2006:291, 300; Reeves, 2002:37; Korza & Magie, 1989:12,36).

- A growth and development contribution (Koopman, 2012; Hughes, 2012:153; Saayman & Rossouw, 2011:611; Anheier & Isar, 2008:263; Quinn, 2006:302; Visser, 2005:160; Kitshoff, 2004:240; Faulkner *et al.*, 2001:138; Heilbrun & Gray, 2001:228; Waterman, 1998:55; Korza & Magie, 1989:3).

Table 1.2: The contributions of an arts festival to the arts

THE CONTRIBUTIONS OF AN ARTS FESTIVAL TO THE ARTS			
Educational contribution		**Evidence from mission and vision statements of arts festivals**	
Items	**References**	**Mission and vision**	**Reference**
Teach new or traditional art forms and techniques	(Heilbrun & Gray, 2001:229)	• Offering various genres of the arts • To provide interaction with the arts • To provide educational programmes • To create a forum for artistic experimentation	(CloverAardklop, 2014; KKNK, 2014; Vryfees, 2014; Hughes, 2012; Page & Connell, 2012:393; Finkel, 2009; Waterman, 1998:55; Korza & Magie, 1989:3)
Encourage artistic innovation	(Phillips & Steiner, 1999:127)		
Provide a platform for artists where the artist can generate own knowledge from existing knowledge	(Anheier & Isar, 2008:8)		
Revive artefacts through teaching, to ensure that the skill will not die with the artist	(Finkel, 2009:13; Anheier & Isar, 2008:8; Winner & Hetland, 2008; Quinn, 2006:302; Heilbrun & Gray, 2001:229; Phillips & Steiner, 1999:26, 127)		
Provide educational programmes at schools to encourage young people to become involved with the arts	(Finkel, 2009:13)		
Emotional contribution		**Evidence from mission and vision statements of arts festivals**	
Items	**References**	**Mission and vision**	**References**
Broaden social networks and relationships	(Schwarz & Tait, 2007; Quinn, 2006:302; Heilbrun & Gray, 2001:228; Phillips & Steiner, 1999)	• To enjoy the arts • To encourage young people to become involved in the arts • To enable arts attendance • To encourage participation	(CloverAardklop, 2014; KKNK, 2014; Vryfees, 2014; Hughes, 2012; Page & Connell, 2012:393; Finkel, 2009; Korza & Magie, 1989:3)
Provide entertainment, enrichment, enjoyment through the arts to encourage participation	(Keaney, 2008:107)		
Inspire an individual to be part of the arts world	(Reeves, 2002:37)		
Learn to make art during the festival can create prominent artists	(Phillips & Steiner, 1999:25)		
Stimulate creativity and enhancing innovation	(Reeves, 2002:30)		
Economic contribution		**Evidence from mission and vision statements of arts festivals**	
Items	**References**	**Mission and vision**	**References**
Provide other sources of audiences and revenues	(Heilbrun & Gray, 2001:324)	• To contribute to consumption of arts • To raise money for the arts	(CloverAardklop, 2014; KKNK, 2014; Vryfees, 2014; Hughes, 2012; Page & Connell, 2012:393;
Employ artists	(Hughes, 2012:154; Allen *et al*., 2012:61)		
Attract sponsors.	(Hughes, 2012:153)		
Support artistic life and activity	(Hughes, 2012:153; Heilbrun & Gray,		

	2001:324)		Finkel, 2009; Waterman, 1998:55; Korza & Magie, 1989:3)
Arts festivals are ideal income opportunities for artists	(Phillips & Steiner, 1999:26)		
Generate extra revenue	(Heilbrun & Gray, 2001:324)		
Ensures greater spend by tourists	(Hughes, 2012:153)		
Make people stay in the arts profession due to employment and income	(Kitshoff, 2004:238; O'Sullivan & Jackson, 2002:326-328)		
Stimulate a demand for dancers and painters	(Heilbrun & Gray, 2001:324)		
Provide leverage of private sector funding for the arts	(Hughes, 2012:156)		
Support the arts financially	(Hughes, 2012:156)		

Quality contribution		Evidence from mission and vision statements of arts festivals	
Items	**References**	**Mission and vision**	**References**
Provide professional artistic products or activities	(Hughes, 2012:156)	• To present professional arts of a standard and scale • To provide high standards of quality and artistic experience • To provide a professional opportunity for artists	(CloverAardklop, 2014; KKNK, 2014; Vryfees, 2014; Hughes, 2012; Page & Connell, 2012:393; Finkel, 2009; Waterman, 1998:55; Korza & Magie, 1989:3)
Provide unique products	(Phillips & Steiner, 1999:62)		
Retain artistic autonomy	(Phillips & Steiner, 1999:62)		
Maintain quality	(Phillips & Steiner, 1999:62)		
Provide high quality productions, leading to increased annual visitor revenue and re-investment in the arts festival	(Quinn, 2006:302)		

Marketing contribution		Evidence from mission and vision statements of arts festivals	
Items	**References**	**Mission and vision**	**References**
Make the audiences aware of the arts	(Hutter & Throsby, 2008; Anheier & Isar, 2008:3; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Visser, 2005:162)	• Bringing the arts to the people • To promote the arts • To provide exposure to the arts • Making the arts more accessible • To encourage recognition to the	(CloverAardklop, 2014; KKNK, 2014; Vryfees, 2014; Hughes, 2012; Page & Connell, 2012:393; Finkel, 2009; Waterman, 1998:55; Korza & Magie, 1989:3)
Foster appreciation for well established artists	(Phillips & Steiner, 1999:90)		
Make the arts identifiable to a broad population	(Hughes, 2012:154)		
Make some productions viable or perhaps more profitable because an extended run has become possible	(Hughes, 2012:154)		
Introduce music / plays that are not often heard or seen	(Hughes, 2012:154)		
Raise greater awareness through an ongoing arts programme in a theatre, arena or concert hall	(Hughes, 2012:154)		

Make the attendees aware of new and upcoming artists	(Phillips & Steiner, 1999:90)	arts • To market the arts	
Create local demand for the arts and related services by raising the profile of the arts	(Quinn, 2006:302)		
Identify promotional value of the arts to the sponsors	(Hutter & Throsby, 2008; Anheier & Isar, 2008:3; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Visser, 2005:162; Richardt & Wilson, 2004; Nieman, 2003; Phillips & Steiner, 1999)		
Build networks	(Hutter & Throsby, 2008; Anheier & Isar, 2008:3)		
Promote the arts	(Hutter & Throsby, 2008; Anheier & Isar, 2008:3; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Visser, 2005:162; Richardt & Wilson, 2004; Nieman, 2003)		
Expose the arts	(Phillips & Steiner, 1999:26)		

Growth and development contribution		Evidence from mission and vision statements of arts festivals	
Items	**References**	**Mission and vision**	**References**
Allow the continuance of productions and art forms	(Hughes, 2012:151)	• To contribute to the production of arts • To celebrate the arts • To develop audiences for the arts	(CloverAardklop, 2014; KKNK, 2014; Vryfees, 2014; Hughes, 2012; Page & Connell, 2012:393; Finkel, 2009; Waterman, 1998:55; Korza & Magie, 1989:3)
Create local demand for arts and related services	(Quinn, 2006:302)		
Provide productions for theatres, as they are demolished or turned to new uses if they are not successful	(Hughes, 2012:155)		
Reflect cultural continuity and adaptation	(Phillips & Steiner, 1999:29)		
Preserve tradition of performance and knowledge of plays so that others can attend at a later time	(Hughes, 2012:155)		
Creating awareness / appreciation of particular art forms	(Quinn, 2006:291)		
Expand and enhance venue infrastructures	(Quinn, 2006:306)		
Create demand for new services and products	(Quinn, 2006:291)		
Strengthen the capacity of arts	(Quinn, 2006:302)		
Act as a catalyst for further creativity within the locale by prioritising development of local arts / artists	(Quinn, 2006:302)		
Maintain quality of artistic experience in the face of increasing pressures to commercialise	(Quinn, 2006:291; Visser, 2005:160; Heilbrun & Gray, 2001)		
Contribute to preservation / revival of traditional arts forms	(Phillips & Steiner, 1999:29)		
Keep the arts alive for future generations	(Anheier & Isar, 2008:37)		

Source: Authors own compilation

The arts festival should be evaluated in terms of all these contributions (as seen in Table 1.2) to determine whether they can still be identified as a contributor to the arts, their contribution to all forms of the arts they represent and the extent thereof. This can be done through the standardisation of a measurement scale specifically determining the level of each contributing factor an arts festival may have to the arts on offer.

1.2.3 Standardisation of a measurement scale

A measurement scale provides a basis on which the entire research efforts rests (Leedy & Ormrod, 2005:91). Measurement scales are administered to collect information which is not available about a selected sample of a population (Deutschlander, 2009:2; Boynton & Greenhalgh, 2004:1312; Verma & Verma, 2004:34). According to Van der Walt (2008:119), a measurement scale can be defined as the systematic and standardised method where information (such as attitudes, values, habits, perceptions, ideas, demographics, feelings, opinions, social activities, plans and benefits) of the population – or a sample of the population – is collected (Boynton & Greenhalgh, 2004:1312; Verma & Verma, 2004:34).

The measurement scale must provide valid and reliable information (Pietersen & Maree, 2010a:215). Thus, the scale must be standardised. Standardisation can be defined as "where specific and detailed directions for test administration and scoring procedures are established" (Stodola & Stordahl, 1967:167). Cronbach (as cited by Taljaard, 1984:8) defines standardisation as where "the procedure, apparatus and scoring have been fixed so that precisely the same test can be given at different times and places". A standardised scale consists of a number of carefully selected items that cover the necessary aspects of the construct that needs to be measured (Pietersen & Maree, 2010a:215). A standardised scale is determined by its validity and reliability scores (Pietersen & Maree, 2010a:215).

The validation of a measurement scale refers to the level of consistency over continued usage or measure (Taljaard, 1984:9). Haladyna (2006:745) states that validation is "a process of integrating sources of evidence to strengthen the argument for an interpretation or use and to dispel rivalling hypotheses that may weaken validity". Validity takes on many forms. These are (1) face validity; (2) content validity; (3) construct validity; (4) criterion validity; (5) internal validity; (6) external validity; (7) ecological validity; (8) statistical conclusion validity; (9) substantive validity; (10) transferability; (11) catalytic validity; and (12) predictive validity (Acar, 2014:973; Newton & Shaw, 2014:9; Andres, 2012:118; Pietersen & Maree, 2010a:216; Leedy & Ormrod, 2005:92). It is important that the

standardised scale comply with the different validity measures for the practical application thereof (Andres, 2012:118; Hyladyna, 2006:746; Taljaard, 1984:13; Madge, 1982:156).

The reliability of a scale means that the findings should be the same, even though the scale was used at different times or administered to different subjects from the same population (Pietersen & Maree, 2010a:215; Leedy & Ormrod, 2005:93). In other words, reliability is the extent to which a measurement scale is repeatable and consistent (Andres, 2012:122; Maree & Pietersen, 2010b:147). There are also a number of different types of reliability (Cicchetti, 1994:285). These are (1) test-retest reliability; (2) equivalent-form reliability; (3) split-half reliability; and (4) internal reliability (Pietersen & Maree, 2010a:215; Leedy & Ormrod, 2005:93).

Validity and reliability needs to be built into a measurement scale from the earliest design decisions of a survey (Newton & Shaw, 2014:59). Newton and Shaw (2014:31) provide the following steps which can aid in the standardisation of a measurement scale: (1) preparation and selection of test material; (2) experimental organisation of the test and instructions for giving the test; (3) trial of a tentative test to determine value of elements, gross validity, reliability, and optimum conditions of giving, scoring, etc.; (4) final organisation of test; (5) final formulation of conditions under which the test is to be given, scored, tabulated and interpreted; (6) official determination of validity; (7) official determination of reliability; and (8) official determination of norms.

Table 1.3 shows studies where measurements has been standardised. Each study followed a distinct route for standardisation.

Table 1.3: Studies on standardisation

STUDIES ON STANDARDISATION		
References	**Data analysis on the standardisation process**	
(Acar, 2014)	1	Factor analysis (exploratory and confirmatory factor analysis)
(Oosthuizen, 2011)	1	Factor analysis
	2	Confirmatory factor analysis
	3	Item correlations
	4	Construct equivalence by comparing factor pattern matrices
	5	Reliability was determined through Cronbach's Alpha values
(Löwe, Wahl, Rose, Spitzer, Glaesmer, Wingenfeld, Schneider & Brähler, 2010)	1	Convergent validity (validated versions were used)
	2	Generalizability (compared demographic characteristics of study population to data from total population)
	3	Reliability (inter-item correlations)
	4	Factorial validity (factor structure was examined with CFA)
	5	Fit indexes – RMSEA, CFI and TLI
(Van Der Walt, 2008)	1	Translation, back-translation and language editing of the questionnaire
	2	Pilot study

	3	Factor analysis
	4	Discrimination values
	5	Item analysis
	6	Reliability was determined through Cronbach's Alpha values
(Schünemann, Goldstein, Mador, McKim, Stahl, Puhan, Griffith, Grant, Austin, Collins & Guyatt, 2005)	1	Test for interaction (difference in scoring between interview and self-completion of instrument)
	2	Discriminative and evaluative properties (cross-sectional validity – using data from the baseline and the follow-up visits)
	3	Multiple testing (for evaluation of study, multiple instruments were used)
(Rabie, 2005)	1	Reliability was determined through Cronbach's Alpha values
	2	Internal consistency to determine homogeneity between items
	3	Norm tables
(Lacasse, Bureau & Sériès, 2004)	1	Multiple testing (for evaluation of study, multiple instruments were used)
	2	Test-retest reliability (correlating base-line results with those obtained before the therapy)
	3	Internal consistency (determined using Cronbach's Alpha)
(De Bruin & Bernard-Phera, 2002)	1	Confirmatory factor analysis was conducted to evaluate the fit between the postulated model and the observed data
	2	Used the following Fit Indexes: Chi-square statistic, Root Mean Square Error of Approximation (RMSEA), Goodness of Fit Index (GFI), Normed Fit Index (NFI) and Comparative Fit Index (CFI)
	3	Factor pattern coefficients were estimated
	4	Correlation between factors was determined
(Karatzias, Power & Swanson, 2001)	1	Pilot study
	2	Test-retest reliability
(Hunter, 2000)	1	Factor analysis
	2	Test-retest reliability
	3	Concurrent validity
	4	Relationship between items
(Gillham, Baker, Thompson, Birbeck, McGuire, Tomlinson, Eckersley, Silveira & Brown, 1996)	1	Split-half reliability method, comparing the first administration with the second
	2	Validity of the questionnaire was tested using multivariate analysis of variance to test hypotheses
(Daiber, 1992)	1	Construct validity was determined through factor analysis and inter-item correlations
	2	Reliability was determined through Cronbach's Alpha values
(Van der Walt, 1991)	1	Factor analysis (exploratory and confirmatory factor analysis)
	2	Reliability was determined through Cronbach's Alpha values
(Watson & Clark, 1988)	1	Test-retest reliability, a questionnaire was administered at two occasions
	2	Scale validity was conducted to demonstrate that the researchers adequately captured the underlying factors. This was done on a principal factor analysis with squared multiple correlations as the communality estimates
	3	Item validity was demonstrated by determining the factorial validity of the individual items. This was done by the use of a principal factor analysis with squared multiple correlations as the communality estimates
	4	Conducted rating scale effects due to the possibility that different response formats may yield different results
	5	External validity was determined by looking at the correlations between factors

(Gautom, Nijhawan & Kamal, 1987)	1	Translation-retranslation reliability, determining the reliability of the questionnaire
	2	Split-half reliability method, using the scores of patients and normal population and comparing the scores of the first 30 items and the last 30 items by Pearson Product Moment Correlation formula

Source: Author's own compilation

As previously mentioned, no known standardised scale have been developed to measure the arts festival's contribution to the arts. The purpose of the subject research was to develop a standardised measurement scale which can be used to measure the level of perceived contribution of arts festivals to the arts. The standardised scale measures the various contributing factors such as the educational contribution, the emotional contribution, the economic contribution, the quality contribution, the marketing contribution and the growth and development contribution of an arts festival to the arts.

The next section describes the problem at hand as well as the process of data collection and capturing that follows.

1.3 PROBLEM STATEMENT

Arts festivals were established to showcase different art forms (Tassiopoulos, 2010:15; Kruger & Petzer, 2008:113; Williams & Bowdin, 2007:306; Inkei, 2005:6; Hauptfleisch, 2004:293). This can be clearly determined to keep the arts alive or to contribute to the arts they present (Hughes, 2012:90; Finkel, 2009:12; Faulkner *et al*., 2001:157; Korza & Magie, 1989:3). Addressing the problem of arts festivals' contribution to the arts requires knowledge of the prevalence of the problem and the festivals and arts that are affected. Although arts festivals were established to contribute to the arts (Finkel, 2009:12), it cannot be assumed that they are actually contributing. This is the case for most South African arts festivals. Some festival visitors choose to attend the festival for entertainment and socialisation, occasionally attending the arts productions and programmes on offer (Slabbert *et al*., 2011:11; Van der Vyver & Du Plooy-Cilliers, 2006:202; Hauptfleisch, 2004:294; Hauptfleisch, 2003:274; Cruywagen, 2002:190; Hauptfleisch, 2001:175). A dilemma often encountered by South African arts festivals is the way that the festival stays true to its initial purpose for establishment - to keep the arts alive (Quinn, 2005:929). Thus, it is an ongoing process to ensure that the festival stays focused on its arts programme, rather than to become merely a social bazaar showcasing commercialised art / cultural goods to attract the festival visitor for popularity numbers and economic benefits, but will be recognised as an art festival that contributes to the arts through its marketing (Koopman, 2012; Hughes, 2012:154; Page & Connell,

2009:393; Jonker *et al.,* 2009:383; Hutter & Throsby, 2008), education (Allen *et al.*, 2012:50; Page & Connell, 2012:352; Dunjic, 2011:20; Anheier & Isar, 2008:8; Winner & Hetland, 2008) and quality (Liburd & Derkzen, 2009:137; Quinn, 2006:291,300; Reeves, 2002:37; Korza & Magie, 1989:12, 36).

The problem in South Africa currently lies with the fact that the arts festivals need a South African developed scale that can be used in studies and the evaluation of South African arts festivals. It is a principle of good scientific measurement that the scale used should produce reliable, valid data using an output measure which is accepted by a substantial body of researchers (Raw, Roys, Whitehead & Tong, 1996). While some of this has been achieved for a few scales used in research, there appears to be no agreed upon, standardised or validated scale for the measurement of the arts festival's contribution to the arts. For arts festival research to advance successfully, it should at least be shown that a scale is measuring the phenomenon of arts contribution with acceptable validity and reliability.

This study therefore focuses on the standardisation and validation of the measurement scale for the successful identification of contributing factors of an arts festival to the arts they represent and to measure the festival's contribution to the arts. To know the extent to which these constructs are present among arts festivals, it is essential to be able to measure the levels at which they exist and to test whether the scale conforms to the requirements of the domain sampling model of measurement to measure an arts festival's contribution to the arts. It is necessary to determine whether the scale has sufficiently strong characteristics to justify its future use to test the theory of perceived arts contribution at arts festivals. This will enable the arts festival organisers to manage and organise an arts festival that will not only contribute to the arts, but will ensure the life keeping of the presented arts products and activities as well.

The problem that was investigated in this study was the following: Can a scale be standardised and validated to measure the arts' contribution of arts festivals?

1.4 GOAL OF STUDY

Derived from the problem statement and research question, the following general goal of the study have been identified:

1.4.1 Goal

To standardise and validate a scale to measure the arts' contribution of arts festivals.

1.4.2 Objectives

Considering the above general goal, certain specific objectives for this research have been developed and outlined to achieve the goal and are as follows:

1.4.2.1 Objective 1

To study arts' contribution of arts festivals by defining, analysing and exploring related concepts through the provision of a detailed background and discussion on the topic by means of a literature review.

1.4.2.2 Objective 2

To study and select applicable explanatory theory that can be used to develop a standardised scale that measures the arts' contribution of arts festivals by means of a literature review.

1.4.2.3 Objective 3

To determine the validity and reliability of the scale measuring the arts festival's contribution to the performing arts and to the visual arts through an exploratory factor analysis and a confirmatory factor analysis.

1.4.2.4 Objective 4

To draw conclusions based on the research and make recommendations with regard to the standardisation and validation of the measurement scale to measure the arts' contribution of arts festivals.

1.5 METHOD OF RESEARCH

The research purposes and objectives were achieved by the use of two main procedures, the literature review (or historical procedure) and the development of the measurement scale as guided by the survey procedure.

1.5.1 Literature study

The literature review aids in understanding what was currently known about the topic and was a systematic, explicit and reproducible method for identifying, evaluating and synthesising the existing body of completed and recorded work produced by researchers, scholars and practitioners (Fink, 2010:3). The research, on which the review was based, came from individuals in diverse professions, including arts, tourism, education, etc. Many research studies provided the compelling confirmatory evidence that was needed. In the literature review, the focus fell on previous research on arts festival's contribution and their components, as well as related concepts, such as festival tourism, arts tourism, arts festival benefits, festival visitor perception and participation, etc. Collecting this evidence supported the research. The research question guided the review. This was done by means of analyses of online bibliographic or article databases with a collection of journal articles, theses, dissertations, newspaper articles, books, reports of original studies and other tourism and festival related literature that will provide data to answer the research question. Scientific databases and websites such as Google Scholar, ScienceDirect, EBSCOhost, WorldCat and A-Z journals were also used for finding the most recent and relevant publications and information. Other sources for the literature review included the reference lists contained in articles and expert advice (Fink, 2010:5). Search terms and phrases were used to get appropriate articles, books and reports. These terms was based on the words and concepts that frame the research question: *arts, arts contribution, arts festival, festival tourism, measurement scale, performing arts, reliability, standardisation, validity, visitor perception, visual arts, etc*. A study must have been reported in English and with a prospective controlled trail to be included in this research.

Through these sources, a complete analysis of the contributing factors influencing the standardisation of a measurement scale for arts contribution to arts festivals was completed. Since an intensive literature study as well as an empirical survey (which was facilitated by the use of a questionnaire) was used, this study incorporates both primary and secondary sources.

1.5.2 Empirical study

The following section highlights the methods chosen to conduct the empirical analysis.

1.5.2.1 Research design and method of collecting data

The study was quantitative in nature. Secondary data, which was easier to access, were collected from existing sources where the arts contribution phenomenon was explored. A pre-developed scale developed by Pretorius (2012a) to measure the perceived arts contribution of South African arts festivals, together with the data collected through this measurement scale, formed part of the secondary sources. The scale was chosen as the data collection method to ensure a high response rate, clarification of the problem and the relatively low costs of administration. This pre-developed scale acted as guideline for standardisation, as the original scale was found to be quite effective and a reliable measure to determine the perceived contribution of arts festivals to the arts based on the results from the collected data.

1.5.2.2 Sampling

A stratified random sampling method was used to conduct the surveys during the three arts festivals. Stratified sampling takes place where the population is divided into a number of homogeneous, non-overlapping groups, called strata. Within each stratum, independent sampling (e.g. availability sampling) is then conducted (Farlex, 2014; Maree & Pietersen, 2008:175). The questionnaire was handed to respondents to complete at these three festivals either before a production or at distinct relaxation points on each of the festival premises (see 1.7.2.4).

The sample size for each festival was determined by the use of the formula of Krejcie & Morgan (1970:607). The formula is as follows: $s = X^2 N P (1 - P) / d^2 (N-1) + X^2 P (1 - P)$, where (s) is the sample size, (X^2) the desired confidence level, (N) the population size, (P) the population proportion and (d), the degree of accuracy expressed as a proportion. To compensate for questionnaires that are not returned or are incomplete (i.e. sampling errors), a 5% level of precision is determined (Krejcie & Morgan, 1970:608). Krejcie and Morgan (1970:608) also state that a sample size of 384 is adequate for data analysis when the population is 100 000.

The annual number visitors (N) to KKNK are 100,000 (KKNK, 2014). Six-hundred and fifty (650) questionnaires were administered at KKNK during 31 March to 7 April 2012, where 602 completed

questionnaires have been collected. Innibos attracts 90 000 (N) visitors per year (InnibosKunstefees, 2014), where 450 questionnaires were administered and 407 completed questionnaires were collected during 27 June to 1 July 2012. Vryfees has an annual visitation of over 30 000 (N) (Vryfees, 2014; Pissoort & Saayman, 2007:258), where 600 questionnaires were administered at the festival from 10 to 15 July 2012 and 575 completed questionnaires have been collected.

The number of complete questionnaires at each of the festivals was sufficient for data analysis. The combined sample size of 1 584 completed questionnaires was also sufficient to produce valid results and to permit the formulation of useful, relevant and efficient conclusions and recommendations concerning possible improvements at arts festivals that can be presented to the organisers and managers. The sample size was also efficient for the standardisation of the measurement scale.

1.5.2.3 Development of questionnaire

The measurement scale dealt with questions where respondents could give their perceptions concerning the contributions the arts festival has to the arts. The standardised scale is based on literature. The questions on the scale are divided into two sections. Section A focuses on questions relating to the performing arts, followed by questions relating to the visual arts. The questions related to the performing arts are placed in the performing arts context, relating to all aspects pertaining to the performing arts products and activities to the performing artists such as singers, dancers and actors. The questions asked for the visual arts followed the performing arts questions and will be exactly the same, but placed in the visual arts context, relating to all aspects pertaining to the visual arts products to the visual artists such as painters, sculptors, writers and photographers. The questions related to the performing arts and to the visual arts focus on their particular contribution to the specific art forms. For example, the arts festival can have different contributions to, say, music as an art. It can have (1) an educational contribution, (2) an emotional contribution, (3) an economic contribution, (4) a quality contribution, (5) a marketing contribution and (6) a growth and developmental contribution. Each contribution has an allocated number of questions for each arts form related to that specific contribution, as evidence for these items was based on literature (see Table 1.2) and expert advice from specialists in the field of festival and event management who evaluated the questionnaire and the items. After the delfi-technique, the unnecessary and double questions were removed or corrected, which led to a more refined questionnaire with only the necessary and relevant questions remaining. Each contribution was

tested effectively, independently of the number of items under each contribution. Questions to the performing arts: educational contribution = 3 questions; emotional contribution = 3 questions; economic contribution = 4 questions; quality contribution = 3 questions; marketing contribution = 4 questions; and growth and developmental contribution = 6 questions. Questions to the visual arts: educational contribution = 3 questions; emotional contribution = 3 questions; economic contribution = 5 questions; quality contribution = 3 questions; marketing contribution = 4 questions; and growth and developmental contribution = 5 questions. A total of forty-six (46) items (performing arts = 23 items; and visual arts = 23 items) was measured on a 5-point Likert scale as from 1 to 5, where (1) I do not agree at all; (2) I moderately disagree; (3) I agree; (4) I agree more; and (5) I totally agree (see Annexure E for an example of the questionnaire) (see Annexures).

In section B, additional questions measured the personal involvement of the respondents in the arts to determine their role in the arts festivals' contribution to the arts. In this section, the festival visitors' socio-demographic profiles was determined. These questions were somewhat different in style, for example, open and closed ended questions were used together with a five-point Likert-type scale of agreement. For section A and section B, the items were phrased both positively and negatively to prevent bias (Gillham *et al*., 1996:48) (see Annexures).

1.5.2.4 Survey

The descriptive survey design was selected for this study (Bless & Higson-Smith, 1995:47). The scale, in its original form, was administered in the South African arts festival setting at three selected arts festivals, the Klein Karoo National Arts Festival (between 31 March and 7 April 2012), Innibos Lowveld Festival (between 27 June and 1 July 2012) and at Vryfees Arts Festival (between 10 and 15 July 2012), to find out if these festivals still contribute to the arts, as they were initially established for this purpose (see Figure 1.2).



Figure 1.2: Geographic location of the KKNK, Innibos and Vryfees in South Africa
Source: Adaptation from GoogleMaps (2014)

These three arts festivals were chosen to accommodate differing geographical locations, varying lengths of existence, ages and differing sizes of festivals (see Figure 1.2 and Table 1.4). These arts festivals also provide a combined arts programme for festival visitors to enjoy (KKNK, 2014; InnibosKunstefees, 2014; Vryfees, 2014).

Table 1.4: Reason for the selection of the three arts festivals in South Africa

REASON FOR THE SELECTION OF THE THREE ARTS FESTIVALS IN SOUTH AFRICA			
Reason	**KKNK**	**Innibos**	**Vryfees**
Geographic location	Oudtshoorn, Western Cape	Mbombela, Mpumalanga	Bloemfontein, Freestate
Existence age	From 1994	From 2003	From 2001
Size	100,000 annual visitors	90,000 annual visitors	30,000 annual visitors

Source: Adapted from KKNK (2014), InnibosKunstefees (2014) and Vryfees (2014)

The pre-developed scale was administered at the paid shows where festival visitors would have purchased tickets for the shows and productions; at the paid entrance festival grounds at the social points, such as at the arts and craft stalls, the wine tasting booths and picnic sites, and at the free shows in and around the festival area. Even numbers of questionnaires were distributed among the survey field workers each day over the period of the festival. The self-administered questionnaires were handed to respondents for completion and collected from them before entering a venue or leaving an area. Respondents were also asked to participate voluntarily and willingly in the survey.

1.5.2.5 Data analysis

The standardisation of a scale entails extreme usage of statistical techniques. Secondary data will be used. The collected data was captured in Microsoft™ Excel™. SPSS (SPSS Inc., 2012), a statistical software programme, was used to process and analyse the data (Kruger, 2009). The data collected from Innibos and Vryfees was kept separate from the data of KKNK during the data analysis process.

The reason for this was to determine the validity of the questionnaire by conducting an exploratory factor analysis with Oblimin rotation on the combined data of Innibos and Vryfees (n = 980) (to cluster the specific items of the arts festivals that contribute to the arts), which are two smaller arts festivals in visitor numbers when compared to KKNK. The Bartlett's Test of Sphericity and Kaiser-Meyer-Olkin's test of sample adequacy indicated that the combined sample size of Innibos and Vryfees was adequate to conduct an exploratory factor analysis. According to Hair, Anderson, Tatham and Black (1998), the minimum sample size to do an exploratory factor analysis must be five times greater than the number of items in the measurement scale. Tabachnick and Fidell (2001) on the other hand, state that a sample size of 300 is needed. In this case, the study complies with both Hair *et al*. (1998) (where 5 times the total number of 23 items = 115) and Tabachnick and Fidell (2001) (where n = 1584). The data of KKNK (n= 602) was then used to confirm the data of the exploratory factor analysis of Innibos and Vryfees through a confirmatory factor analysis (CFA) where the probability that a particular factor structure is supported or confirmed by the data through a path diagram and CFA goodness-of-fit measures.

The reliability of the scale was determined by the high Cronbach's Alpha values of the factors of the combined data of the festivals. An inter-item correlation analysis was then conducted to indicate relationships between the extracted factors.

The data analysis process was performed on the data of the performing arts of the three festivals, followed by the data of the visual arts of the festivals. The reason for this separation in data was to determine the validity and reliability of the scale measuring each arts form respectively.

1.6 DEFINING THE CONCEPTS

The following concepts for this study are defined:

1.6.1 The arts

The term arts is extensive in definition. To define the arts, the term must be viewed as a whole (Craig, 2014). The arts are all forms of traditional dance, drama, music, theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study (White Paper, 1996:6; Craig, 2014). The arts are free creation, unfettered by functional requirements and imitations of abstract ideas or natural objects (Phillips & Steiner, 1999:7-90). The arts may also be seen as a means of self-expression and communication (Zijlmans & Van Damme, 2008). The arts are composed of autonomous objects, such as paintings, sculptures and ceramics (also referred to as the visual arts) or activities, such as dances, songs and performances (also referred to as performing arts) (Farlex, 2014; Kotler, 1997:ix; Esaak, 2014; Craig, 2014; Hughes, 2012:5; Edginton *et al*., 2004:219; Heilbrun & Gray, 2001:4).

1.6.2 Arts festival

An arts festival is where plays, performances and other arts events are effectively launched and displayed for the public (Hauptfleisch, 2004:239). Arts festivals have been defined as a community-themed events or celebrations designed to display different arts forms and activities with a clear aim and direction (Kruger & Petzer, 2008:113). Arts festivals can then be seen as art-form festivals, specifically focusing on different arts forms, offering unique opportunities for festival visitors or audiences to see and hear arts activities and performances (Farlex, 2014; Bowdin *et al*, 2012:23). Arts festivals may also address the development of that art form by providing a focus for critical debate, master classes, commissions of new work, etc. (Bowdin *et al.*, 2012:23). Thus, the arts festival offers a unique arts package for festival visitors to enjoy in one place over a concentrated period, under exceptional circumstances, with an overall artistic vision (Hughes, 2012:91; Bowdin *et al.*, 2012:23; Inkei, 2005:6). Artists play an integral part in presenting the arts products at arts festivals (ArtsFestivals, 2007), where their created ideas, products or services are on offer (Anheier & Isar, 2008:98). Some researchers went further in the classification of arts festivals by defining them as cultural events or commodities, primary hosted to enhance, expand and celebrate a certain culture and to play a beneficial role in the economy of the host community. This symbolises some

of the debates in contemporary human geography, providing examples of how culture is contested (Waterman, 1998:5).

1.6.3 KKNK

KKNK has been hosted annually, since 1994, in the March / April school holidays in Oudtshoorn, Western Cape (Van Niekerk & Coetzee, 2011:349; Van der Vyver & du Plooy-Cilliers, 2006:192). The festival is regarded as one of South Africa's largest arts festivals in terms of its economic impact. KKNK presents the performing arts and the visual arts. The festival serves the following purposes: to establish a cultural and linguistic outlet for Afrikaans-speaking people of all groups and races in a post-apartheid South Africa; to give the host community a financial boost by using the festival as a tourism attraction (Kitshoff, 2004:237); to promote the Afrikaans language and its associated cultural achievements (Van Niekerk & Coetzee, 2011:349; Van der Vyver & du Plooy-Cilliers, 2006:193); to promote excellence in the arts; to provide access to the arts; and to develop artists, festival attendees and entrepreneurs (KKNK, 2014; Kruger, Saayman & Ellis, 2011:80)

1.6.4 Innibos

The Innibos Lowveld National Arts Festival was established in 2003 (Van Niekerk & Coetzee, 2011:350), and attracts 90,000 visitors annually (Kruger & Saayman, 2012:148; Pissoort & Saayman, 2007:258). The festival is held in the city of Mbombela in Mpumalanga from 27 June to 1 July 2012 (InnibosKunstefees, 2014; Kruger & Saayman, 2012:148; Pissoort & Saayman, 2007:258). The festival provides the visitors with a compilation of arts and entertainment products, such as live theatre and music productions and arts exhibitions over a period of six days (InnibosKunstefees, 2014). Innibos has the following aims concerning the arts: to promote the arts and the enjoyment thereof on a wide front; to stimulate the local economy; and to promote the arts, tourism and the economic growth of the Lowveld (InnibosKunstefees, 2014; Jacobs, 2012).

1.6.5 Vryfees

Vryfees, formally known as the Volksblad Arts Festival, was established in 2001 in conjunction with the University of the Free State as part of the NEWS 24 arts festival initiative in South Africa (Vryfees, 2014; Van Niekerk & Coetzee, 2011:350), where it is annually held during the June school holidays in the capital city of the Free State, Bloemfontein. The festival attracts 30,000 visitors and showcases over 225 productions each year (Vryfees, 2014). Vryfees sets out to

develop local talent and to create opportunities for artists to perform together at the productions offered by the festival; to create work in all disciplines in the arts industry; to promote a love for reading and literature; and to promote the interest of the community in the arts (Vryfees, 2014).

1.6.6 Measurement scale

Leedy and Ormrod (2005:91) state that a measurement scale provides a basis on which the entire research efforts rest. The response options are set up in such a way that the variables measured can be expressed as numerical scores (Coolidge, 2006:23). Bell (2010:11) adds to this statement by suggesting that a measurement scale is intended to help researchers discover strength of feeling or attitude. A measurement scale measures how respondents feel or think about something (Maree & Pietersen, 2010a:167). Thus, the measurement scale allows the researcher to collect data that gives information about the variable that is measured (Argyrous, 2011:11). It is the process of determining and recording which of the possible traits of a variable an individual case exhibits or possesses (Argyrous, 2011:9). A measurement scale specifies a range of scores that can be allocated to cases during the process of measurement (Argyrous, 2011:9).

1.6.7 Questionnaire

According to Deutschlander (2009:2), Boynton and Greenhalgh (2004:1312), Verma and Verma (2004:34) and McMillan and Schumacher (2001:257), a questionnaire collects information which is not otherwise available about a selected sample of a population to determine their attitudes, values, habits, perceptions, ideas, demographics (matters like family and household compositions, marital status, age, gender, etc.), feelings, opinions, social activities (the information regarding use of leisure, travelling, habits, expenditure pattern, thrift and savings, radio listening, etc. are included), plans and benefits. Van der Walt (2008:119) provides a simpler definition and states that a questionnaire is the systematic and standardised method where information concerning the human behaviour is collected.

1.6.8 Standardisation

According to Stodola and Stordahl (1967:167), the term standardisation can be defined as where specific and detailed directions for test administration and scoring procedures are established. Cronbach (as cited by Taljaard, 1984:8) gives a more simplified definition and states that standardisation is where the procedure, apparatus and scoring have been fixed so that precisely

the same test can be given at different times and places. Standardisation can also be defined as the single, specific solution to a recurring task within the scope of the given scientific, technical and economic possibilities (Arpaia & Schumny, 1998:174). A standardised test proves for common and repeated use, rules, guidelines or characteristics for activities or their results, aimed at the achievement of the optimum degree of order in a given context (Arpaia & Schumny, 1998:174). Standardisation of a test assures that the questions measure the concepts or behaviours they want them to measure, that the data produced represents "true" values for these measures and do not contain too much random variability and that the study covers all the dimensions of the topic under investigation (Collins, 2003:229).

1.6.9 Validity

Taljaard (1984:9) defines validation of a test as the level of consistency over continued usage or measure. Leedy and Ormrod (2005:92, 97) defines validity as the extent to which the measurement scale measures what it is supposed to measure and draws meaningful and defensible conclusions from the data. This definition is supported by Maree and Pietersen (2010b:147). For a study to be valid, it must be carried out in a way that ensures the research participants are described and identified accurately (Andres, 2012:116). Andres (2012:115) adds that the term validity is used to describe the worth or "truth value" of a research project.

1.6.10 Reliability

The term reliability refers to the degree to which the reader can be convinced that the findings did indeed occur as the researcher says they did (Durrheim & Wassenaar, 2002:64). Reliability is the consistency with which a measuring instrument/scale yields a certain result from repeated samples and different researchers when the entity being measured hasn't changed (Leedy & Ormrod, 2005:29; Boynton & Greenhalgh, 2004:1313). A reliable questionnaire is one that is written and administered so all participants are asked precisely the same questions in an identical format and responses recorded in a uniform manner (Boynton & Greenhalgh, 2004:1313). The findings of the test must then be the same if the same instrument/scale is used at different times or administered to different subjects from the same population (Pietersen & Maree, 2010a:215; Leedy & Ormrod, 2005:93). Thus, reliability is the extent to which a measuring instrument/scale is repeatable and consistent (Andres, 2012:122; Maree & Pietersen, 2010b:147).

1.7 PRELIMINARY CHAPTER CLASSIFICATIONS

This study consists of four chapters. An abstract that outlines each chapter follows to give an idea of the information contained in the different chapters. All the chapters in this study work to the resolution of the initial problem statement.

Chapter 1: Introduction and problem statement

Chapter 1 provides a theoretical background and orientation on the research problem and objectives, including a summary of the methodologies used to carry out the research. Attention was given to the classification of certain concepts. The main reason for undertaking the study was elucidated. The role of arts festivals and their contribution to the arts, together with the guidelines to standardise a measurement scale, introduce the study. This chapter provided an overview of the importance to standardise the scale for arts festivals' contribution to the arts.

Chapter 2 Literature review

Chapter 2 consists of a literature study, where the contribution of arts festivals to the arts is discussed. Related concepts are defined, analysed and explored through the provision of a detailed background on the topic.

Chapter 3 Literature review

Chapter 3 also consists of a literature study. This chapter clarifies the conceptual framework and context of the standardisation of a measurement scale by exploring selected standardisation-related concepts from the literature. This chapter also defines and analyses the concept of measurement scale standardisation and its theoretical dimensions from literature. A detailed discussion on the standardisation process of a measurement scale is outlined. An applicable explanatory theory was studied and selected that can be used to develop a standardised scale that measures and validates arts contribution of arts festivals.

Chapter 4 Methodological analysis

Chapter 4 provides the data analysis and results of the standardised scale. The data analysis discusses the validity and reliability of the scale measuring the arts festival's contribution to the performing arts and its measure to the visual arts.

Chapter 5 Conclusions and recommendations

The final chapter, Chapter 5, consists of the conclusions to be drawn and the recommendations to be made, based on the information and results in the previous chapters. Recommendations with regard to the standardisation of the scale to measure the arts' contribution of arts festivals is made.

CHAPTER 2

LITERATURE REVIEW (1)

THE CONTRIBUTIONS OF AN ARTS FESTIVAL TO THE ARTS

"The festival is a place where you can come and be inspired, investigate singing, acting, painting and writing for yourself and receive instruction as well"

(Lisa Goudy, 2014)

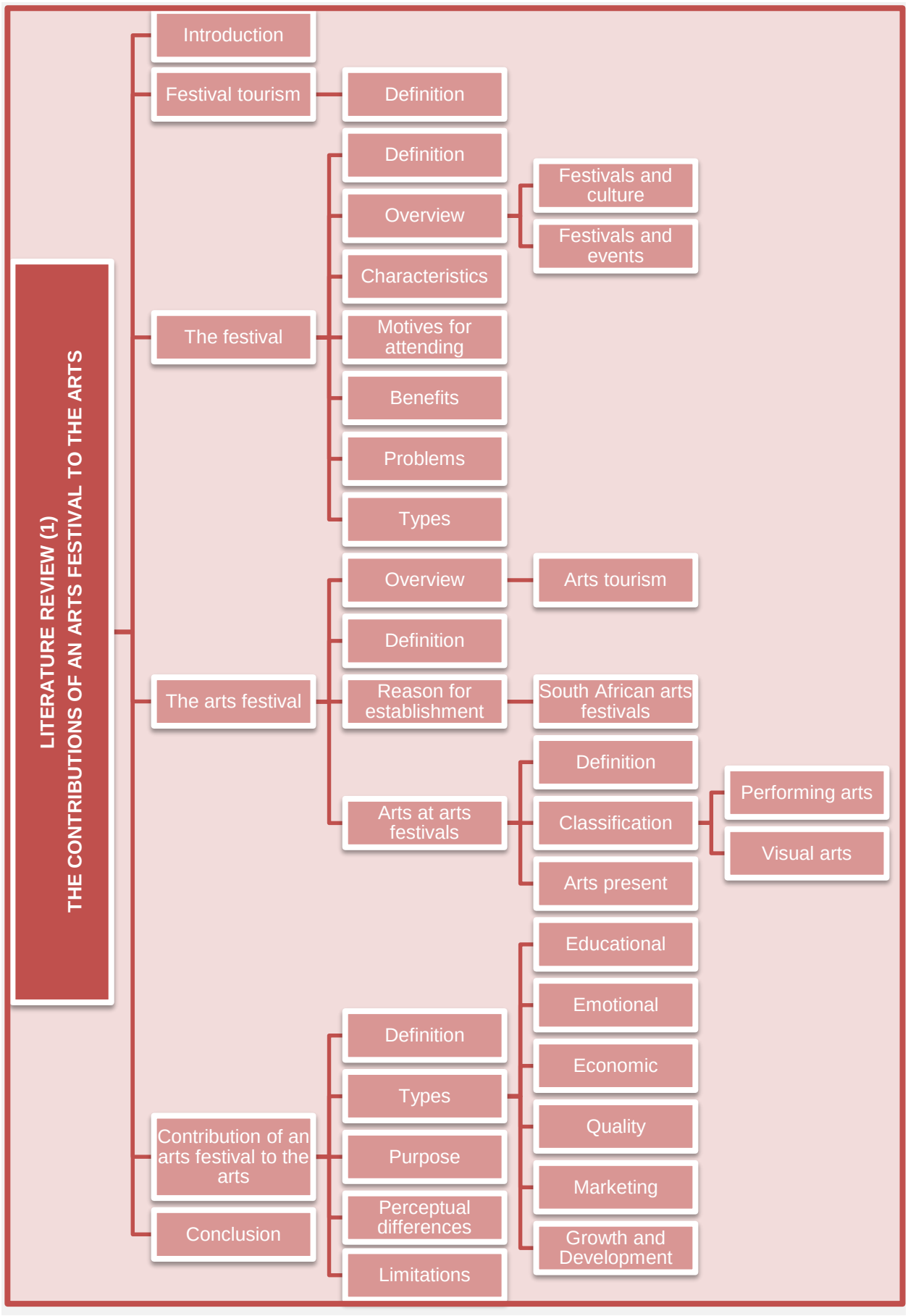


Figure 2.1: Summary of chapter 2

Source: Author's own compilation

2.1 INTRODUCTION

This chapter focuses on the contribution of an arts festival to the arts through an in-depth literature review using national and international secondary sources indicating the perceptions of the festival visitor. This chapter also looks at related concepts such as festival tourism and arts tourism, which are important in describing the origin and phenomenon of the arts festival, leading to its contribution to the arts. The research objective for this chapter is to contextualise the arts contribution of arts festivals by defining, analysing and exploring related concepts through the provision of a detailed background and discussion on the topic by means of a literature review. This objective is reached by the consequent sections which provide an overview of the arts festival and its relationship with other tourism and arts related concepts, to approach the topic with better understanding.

The literature review on arts festivals and their contribution to the arts is explored first, by defining the term festival tourism; second, by discussing aspects related to a festival (i.e. by defining the term festival, highlighting the festival's relationship with culture and events, identifying the characteristics of a festival, identifying visitor motives for attending a festival, identifying the benefits and potential problems associated with a festival and distinguishing the types of festivals); third, by discussing aspects related to the term arts festival (i.e. by providing an overview of arts tourism, defining an arts festival, listing reasons for the establishment of an arts festival and discussing arts present at arts festivals – through defining and classifying the arts); and fourth, by identifying the contribution an arts festival makes to the arts (and also discussing the purpose of contributing to the arts, listing perceptual differences regarding the contributions of an arts festival to the arts and discussing limitations of an arts festival to contribute to the arts).

2.2 FESTIVAL TOURISM

Plangpramool (2013:56) states that tourist numbers have increased and that tourism has become a regular phenomenon. The tourist's quest for new sites, sights and experiences has grown more complex, making niche tourism increasingly significant, as the tourists seek particular forms of tourism that will meet their personal desires (Anwar & Sohail, 2004:162; Plangpramool, 2013:56). Festival tourism should be treated as a separate type of tourism, as festivals attract tourists and create festival tourism (Cudny, 2013:105, 108; Plangpramool, 2013:56). Festival tourism has been the topic of several research studies (see O'Sullivan & Jackson, 2002; Getz, 2008; McKercher, Mei & Tse, 2006; Anwar & Sohail, 2004). The following section highlights key discussion areas about the term festival tourism.

2.2.1 Definition

According to O'Sullivan and Jackson (2002:325), the term festival tourism is based on specific assumptions. These assumptions being that festivals unavoidably strive to function as tourist attractions; that tourists are always attracted to festivals; and that a relationship exists between the growth of festivals and tourism demand. Due to these assumptions, Quinn (2006:289) states that there is a strong relationship between festivals and tourism, as the term tourism is present in each assumption. Tourism is defined by Cudny (2013:106) as a "spatial, socio-cultural and economic phenomenon, in which people voluntarily and temporarily change their place of residence for recreational and cognitive purposes, as well as to gain intellectual and emotional experience". As tourism has many positive significances, such as generating income, the increasing tourist function leads to the development of tourist infrastructure, for example hotels and restaurants (Cudny, 2013:106). Based on this observation, Saayman (2007:3) provides a similar definition to tourism which is defined as "the relationships that originate from the interaction between tourists, job providers, internal governing systems and host communities in the process of transporting, accommodating, catering, entertaining and attracting tourists". Tourists travelling to attend festivals should be called festival tourists or festival visitors (Cudny, 2013:108). A tourist can be defined as a person who voluntarily leaves his normal environment (outside the place where he lives and works) to visit a place; makes an economic contribution while he travels; and stays for more than 24 hours (longer than one night, but shorter than a year) at the tourism destination (Saayman, 2007:5) (see Table 2.1).

Table 2.1: Definitions on tourism and tourist

TOURISM	REFERENCE
"Tourism is an activity done by an individual or a group of individuals, which leads to a motion from a place to another. From a country to another for performing a specific task, or it is a visit to a place or several places in the purpose of entertaining which leads to an awareness of other civilizations and cultures, also increasing the knowledge of countries, cultures, and history"	(DiscoverAlex, 2014)
"Tourism is the spatial, socio-cultural and economic phenomenon, in which people voluntarily and temporarily change their place of residence for recreational and cognitive purposes, as well as to gain intellectual and emotional experience"	(Cudny, 2013:106)
"Tourism is the relationships that originate from the interaction between tourists, job providers, internal governing systems and host communities in the process of transporting, accommodating, catering, entertaining and attracting tourists"	(Saayman, 2007:3)
TOURIST	**REFERENCE**
"a person who voluntarily leaves his normal environment to visit a place"	(Saayman, 2007:5)
"a person who makes an economic contribution while he travels"	(Saayman, 2007:5)
"a person who stays for more than 24 hours"	(Saayman, 2007:5)

Source: Author's own compilation

Based from the definition from tourism, the term festival tourism can then be defined as "a phenomenon in which people from outside a festival locale visit during the festival period"

(O'Sullivan & Jackson, 2002:325). Table 2.2 gives an outline of several other definitions as stated by researchers on the term festival tourism.

Table 2.2: Definitions on festival tourism

FESTIVAL TOURISM	REFERENCE
"Travel to visit a festival may be treated as a separate type of tourism called festival tourism"	(Cudny, 2013:105)
"Festival tourism is an ever growing branch of tourism that focuses specifically on travel, whether it be local, national or international, for purpose of experiencing a festival"	(GTTP, 2011:7)
"Where festivals strive as tourist attractions where tourists are attracted to festivals"	(O'Sullivan & Jackson, 2002:328)
"A phenomenon in which people from outside a festival locale visit during the festival period"	(O'Sullivan & Jackson, 2002:325)

Source: Author's own compilation

As festival tourism is concerned about the travel of tourists to a festival, focus will be placed on the term festival in the next section where attention will be given to defining a festival, an overview of festivals within cultural tourism and events tourism, festival characteristics, festival administration, motivation for attending a festival, benefits and problems associated with a festival and the typology of festivals.

2.3 THE FESTIVAL

Festivals are a rapidly developing phenomenon and can be regarded as the fastest growing segment of tourism in the world, growing in both volume and value (Goeldner & Ritchie, 2009:227; Yoon, Lee & Lee, 2010:335; Arcodia & Whitford, 2006:1; Cudny, 2013:105; O'Sullivan & Jackson, 2002:325). Festivals are well researched topics in the national and international academic sector (see Kitshoff, 2004; Hauptfleisch, 2001; Snowball, 2005; Van Der Vyver, A.G. & Du Plooy-Cilliers, 2006; Hauptfleisch, 2003; Saayman, Kruger & Erasmus, 2012a; Saayman, Kruger & Erasmus, 2012b; Saayman & Rossouw, 2011; Snowball & Willis, 2006; Snowball & Webb, 2008; Pretorius & Pretorius, 2006; Willis & Snowball, 2009; Kruger, Saayman & Ellis, 2011; Strydom *et al*., 2006; Pissoort & Saayman, 2007; Joseph, 2004; Kruger, Saayman & Strydom, 2010; Kruger & Saayman, 2012; Kruger & Saayman, 2009; Truscott, 2011; Haupt, 2006).

Festivals play an important role in tourism as it is believed that festivals are tourist assets (see De Bres & Davis, 2001; Gotham, 2005; Markwell & Waitt, 2009; Cudny, 2011; Cudny & Rouba; 2011). Festivals are also treated as tourist products (Cudny, 2013:107). Historically, according to Arcodia and Whitford (2006:3), festivals celebrated special occasions through art, ritual, and festivity. Festivals were seen as public gatherings that represent people's shared wishes and

dreams and provide a significant occasion for a unique experience in their social lives (Arcodia & Whitford, 2006:3). Goldblatt (2010:xxi) conferred that, from ancient times, people have assembled in the marketplace to conduct business, where Plangpramool (2013:57) takes this discussion further by stating that these commercial influences have become a factor in the development of today's festivals.

2.3.1 Definition

According to Yeoman *et al*. (2012:33) the term festival is derived from "feast" and is associated with celebration. The term festival is applied to many activities, where festivals are special events with a particular concentration of activities over a short period of time (Hughes, 2012:89). There are currently many definitions relating to the term festival (see Table 2.3).

Table 2.3: Definitions on festival

FESTIVAL	REFERENCE
"A festival is an event, usually and ordinarily staged by a local community, which centres on and celebrates some unique aspect of that community and the festival"	(Farlex, 2014)
"A festival is a public community event which is symbolised by a display of experiences that finds meaning through the lives of the participants"	(Plangpramool, 2013:57)
"A festival is a time for celebration as is implied with the term feast from which festival is derived"	(Yeoman *et al.*, 2012:33)
"A festival provides a showcase for local talent"	(Allen *et al*., 2012:48; Mayerfield & Crompton, 1995:41)
"A festival provides authenticity and uniqueness, convenient hospitality and affordability as well as theming and symbols for its participants and spectators"	(Yeoman *et al*., 2012:33)
"A festival is a specific manifestation of events"	(Page & Connell, 2012:353)
"A festival is an organised set of special events on a specific cultural man-made theme taking place on a specific day or period normally on a specific place gathering people in mutual and direct contact to the festival theme"	(Lyck, Long & Grige, 2012:11)
"A festival is an event, or special activity that attracts visitors by engaging them in a variety of experiences that ensnare the senses"	(GTTP, 2011:7)
"Festivals contain a large variety in their programming and aim to foster civic pride and cohesion, while others are planned for purposes of competition, fun, entertainment, business or socialising"	(Getz, 2008:404)
"A festival is a celebration of something the local community wishes to share and which involves the wider public as participants in the experience"	(Hall & Sharples, 2008:9; South Australian Tourism Commission, 1997:2)
"A festival host all forms of entrepreneurial display"	(Quinn, 2006:927)
"A festival is a sacred or profane time of celebration marked by special observances"	(Arcodia & Whitford, 2006:3)
"A festival is not only a vehicle for celebrating, enhancing or preserving local culture and history, but arguably facilitating the development of social capital"	(Arcodia & Whitford, 2006:4; GTTP, 2011:7)
"A festival is a regular public celebration that is organised by members of the community and has clear and strong community support"	(Inkei, 2005:6)
"A festival is a time where people do something out of the norm, they abstain from the norm and they invert patterns of daily social life"	(Saayman & Saayman, 2004:150)

“A festival revolves around the marking of special occasions and the celebration of significant events”	(Arcodia & Robb, 2000:156)
“A festival has emulated cultural traditions or is marked as a religious or historical occasion associated with the community staging the festival”	(Arcodia & Robb, 2000:157)
“A festival is public in nature and usually have a central celebratory theme”	(Arcodia &Robb, 2000:157)
“A festival implies that visitors are likely to be seeking cultural enrichment, education, novelty, and socialisation”	(Crompton & McKay, 1997:429)
“A festival must have as a prime objective a maximum amount of participation, which must be an experience that is different from or broader than day-to-day living. It is not necessary to extend hands on experience by more than one day, though it is often economically desirable”	(South Australian Tourism Commission, 1997:2)
“A festival can be cultural artefacts which are not simply bought and consumed' but which are also accorded meaning through their active incorporation into people's lives”	(Jackson, 1993:208)
“A festival is something exceptional, something out of the ordinary, something that must create a special atmosphere which stems not only from the quality of the art and the production, but from the countryside, the ambience of a city and the traditions of a region”	(Isar, 1976:131)

Source: Author’s own compilation

By definition (from Table 2.3), festivals can then be regarded as being closely connected with people and, thus, broadly understand human culture (Cudny, 2013:107). Crompton and McKay (1997:429) state that visitors to a festival are likely to be seeking cultural enrichment, education, novelty, and socialisation. Festivals should then be understood as organised events, representing different emanations of human culture, during which people meet (Cudny, 2013:108).

2.3.2 Overview

The following section will look at the terms “culture” and “event” in relation to festivals.

2.3.2.1 Festivals and culture

Festivals and “festivalisation” – the process of the development of festivals and their increasing influence on their surroundings (Cudny, 2013:108) – has become an issue in cultural studies (Quinn, 2006) as festivals are often incorporated in the literature on cultural tourism (see Richards, 2011; Getz, 2008:412; Ivanovic, 2008). According to Arcodia and Whitford (2006:3), the generic origins of the festival have cultural meaning to the host community. Cultural tourism can be defined in many ways. Primarily, it can be thought of as the component of tourism oriented towards the culture of a particular country or community (Anheier & Isar, 2008:565; Ivanovic, 2008:24). Table 2.4 provides additional definitions of cultural tourism.

Table 2.4: Definitions on cultural tourism

CULTURAL TOURISM	REFERENCE
"Cultural tourism is the movement of tourists to cultural areas because of specific cultural motivations where they can learn about the culture(s) of a destination and gain new insight and experiences relating to a particular culture or tradition"	(Hughes, 2012:5; Richards, 2001:7; Ivanovic, 2008:76; Goeldner & Ritchie, 2009:264; Faulkner *et al*., 2001:4; Richards, 2001:7; Prentice, 2001:7)
"Cultural tourism is the component of tourism oriented towards the arts and culture of a particular country or community"	(Anheier &Isar, 2008:565; Ivanovic, 2008:24; Hughes, 2002:167)
"Cultural tourism markets cultural products to tourists as cultural experiences"	(Kantanen & Tikkanen, 2006:99)
"Cultural tourism is a source of cultural consumption"	(Richards, 2003)
"Cultural tourism is the experience of other places and cultures, or to gain access to foreign cultures, different in time and space, through artefacts housed away from their original locations"	(Prentice, 2001:7)
"Cultural tourism is the consumption of cultural products of the past and contemporary culture"	(Richards, 2001:7)
"Cultural tourism is visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution"	(Silberberg, 1994:2)

Source: Author's own compilation

From the definitions in Table 2.4, there are several forms of cultural tourism. One of them is cultural-artistic tourism, which may include trips to festivals and other cultural and art events (Cudny, 2013:107; Anheier & Isar, 2008:565; Ivanovic, 2008:24; Richards, 2001:7). Thus, the tourist is involved in the consumption of the way of life of that particular cultural area (Ivanovic, 2008:76; Hughes, 2012:5). Culture then serves the purpose of teaching one how to do things, how to think and how to communicate (Reisinger & Turner, 2012:12; Ivanovic, 2008:21; Anheier & Isar, 2008:3, 8). Table 2.5 provides more definitions on the term culture.

Table 2.5: Definitions on culture

CULTURE	REFERENCE
"Culture is the quality in a person or society that arises from a concern for what is regarded as excellent in arts, manners, letters, pursuits, etc."	(Dictionary.com, 2014)
"Culture is a particular way of life, whether of an individual, a group or a particular period in time"	(Dictionary.com, 2014; Goeldner & Ritchie, 2009:264; Van Heerden & Du Preez, 2005:2; Hall, 1980:59)
"Culture is a shared, learned, symbolic system of values, beliefs and attitudes that shapes and influences perception and behaviour"	(Dictionary.com, 2014; Barclay, 2008:25; Zimmermann, 2015)
"Culture represents the ideas and practices, sites and symbols, of what has been called "symbolic economy", the process through which wealth is created from cultural activities, including art, music, dance, crafts, museums, exhibitions, sport and creative design in various fields"	(Richards & Palmer, 2010:1)
"Culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that categorise a society or social group"	(Ivanovic, 2008:2, 21; Anheier & Isar, 2008:3,9)
"Culture is a system of historically developing metabiological programs of human life activity (activities and behavior) *(sic)* that ensures the reproduction	(Stepin, 2003:9)

and alteration of social life in all of its major manifestations"	
"Culture is what people think (for example, values, attitudes, beliefs and ideas), what people do (for example, way of life and behaviour), and what people make (for example, cultural products such as art works and artefacts)"	(Richards, 2001:7)
"Culture consist of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiments in artefacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may be considered as products of action and as conditioning elements of further action	(Kroeber & Kluckhohn, 1985:181)

Source: Author's own compilation

From Table 2.5, culture then includes several considerations. According to Reisinger and Turner (2012:13) and Richards (2001:7), these considerations include the following:

- Culture is the lived and creative experience of individuals.
- Culture is a body of artefacts, symbols, texts and objects.
- Culture involves enactment and representation.
- Culture embraces the art and art discourses.
- Culture is the symbolic world of meanings.
- Culture is the commoditised output of the cultural industries.
- Culture is the expressions of everyday life.
- Culture is related to the concept of communification.
- Culture results from human interaction and is unique to human society.
- Culture is learned from other members of the society.
- Culture is the sum of acquired experience and knowledge.
- Culture comprises processes and forms the outcomes of those processes.

The next section focuses on events, as culture can be experienced and delivered through events such as festivals (Anheier & Isar, 2008:565; Ivanovic, 2008:24; Richards, 2001:7).

2.3.2.2 Festivals and events

Getz (2008:409) states that event tourism expanded dramatically as a research topic in the 1980s and has emerged as a powerful strategic tool (Anwar & Sohail, 2004:162). Cudny (2013:107) sees event tourism as a form of cultural tourism, in which people travel to different events. Getz (2008; 2010a) and Anwar and Sohail (2004:162) treat festivals as part of event tourism and believe that festivals are one of the aims of tourist trips within event tourism. Festivals are also generally being defined as a specific manifestation of events (Page & Connell, 2012:353; Getz, 2008:403) and are routed in the event definition. According to Gibson and Stewart (2009:6), for an event to be called a festival, it must meet at least one of the following criteria:

- The use of the word "festival" in the event name.
- It being an irregular, once-off, annual or biannual event.
- Emphasis on celebrating, promoting or exploring some aspect of local culture, or being an unusual point of convergence for people with a given cultural activity, or of a specific subcultural identification.

Event tourism is generally recognised as being inclusive of all planned events in an integrated approach to development and marketing (Getz, 2008:404). Table 2.6 provides definitions pertaining to event tourism.

Table 2.6: Definitions on event tourism

EVENT TOURISM	REFERENCE
"Event tourism is the application of management practice of project management to the creation and development of festivals, events and conferences"	(Rajesh, 2014:27)
"Event tourism involves studying the intricacies of the brand, identifying the target audience, devising the event concept, planning the logistics and coordinating the technical aspects before actually executing the modalities of the proposed event"	(Rajesh, 2014:27)
"Event tourism is the systematic planning, development and marketing of planned events as tourist attractions, and for their benefits to place marketing, image making, and development"	(Getz, 2010b)
"Event tourism is those market segments consisting of people who travel to attend events, or who can be motivated to attend events while away from home"	(Getz, 2010b)
"Event tourism refers to festivals and gatherings staged outside the normal programme of activities"	(Anwar & Sohail, 2004:162)
"Event tourism is a systematic planning, development, and marketing of festivals and special events as tourist attractions, image-makers, catalysts for infrastructure and economic growth, and animators of built attraction"	(Allen, O'Toole, McDonnell & Harris, 2002)

Source: Author's own compilation

Moreover, according to Berridge (2012:5), events are “opportunities for leisure, social or a cultural experience outside the normal range of choices or beyond everyday experience”. Table 2.7 highlights similar definitions of an event.

Table 2.7: Definitions on event

EVENT	REFERENCE
“An event is an opportunity for leisure, social or a cultural experience outside the normal range of choices or beyond everyday experience”	(Berridge, 2012:5; Allen *et al*., 2002)
“An event is the focal point around which existing facilities such as accommodation, transportation and other tourism related infrastructure are provided”	(Anwar & Sohail, 2004:162)
“An event is a one-time or infrequently occurring event outside normal programs or activities of the sponsoring or organising body”	(Allen *et al.,* 2002)

Source: Author’s own compilation

By definition, events hold possible value for all stakeholders (i.e. the host community, event visitor, event organiser, event product, etc.) (Getz, 2008:407). Events are also an important motivator of tourism, and are in the development and marketing plans of most destinations (Getz, 2008:403). Events hold the following characteristics (Tassiopoulos, 2010:12; Berridge, 2012:5):

- They are apart from daily routine activities.
- They are special, once-off, unique and beyond everyday experiences.
- They are unique moments with ceremony and ritual to satisfy specific needs.
- They are either planned or unplanned with a finite length of time.

Events can be categorised by location, appeal, theme, scale, geographic location, size and / or age of population, organisations, affluence of the community and organiser, or economic impact (Skoultsos & Tsimitakis, 2008). Events can be classified according to the size of the event such as mega events, special events, hallmark events, regional events, major events and minor events (Getz, 2008:405, 408), or based on their purpose and objective, for example, leisure events, cultural events, personal events and corporate events. Arcodia and Robb (2000:160) provides a detailed list of the types of events. This list can be seen in Table 2.8.

Table 2.8: Classification and type of events

CLASSIFICATION AND TYPE OF EVENTS	
Events	
Mega-event	High volume of visitors; extensive media exposure; economically significant; global; a one-time event for a particular place
Major event	High volume of visitors; wide media coverage; economically significant
Hallmark event	High volume of visitors; strongly themed; presence of ceremony and ritual; major one-time or recurring events; limited duration; developed primarily to enhance the awareness, appeal and profitability of a tourism destination; hold significance in terms of tradition, attractiveness, quality, or publicity
Signature event	Linked to a particular location
Special event	Once only or occurring irregularly
Festivals	
Festival	Community focus; community participation; celebratory, cultural, religious, or seasonal themes
Mice	
Convention	Large scale meeting; national, regional, international significance
Congress	Large scale meeting; international significance; political connotations
Conference	Exchange of ideas; focuses on career interests
Incentive	Motivational tool; stimulates employee productivity; encourages buying patterns
Forum	Public debate; open discussion; audience participation
Symposium	Professionally organised discussion of new developments
Seminar	Small scale educational meeting; sharing of views
Exhibition	Display of goods or services; showcase cultural achievements; open for public
Trade Show	Marketing event, meeting of suppliers /buyers; exclusive to particular industries

Source: Adapted from Arcodia and Robb (2000:160).

Getz (2008:404) provides a diagram of the typology of planned events (see Figure 2.2).

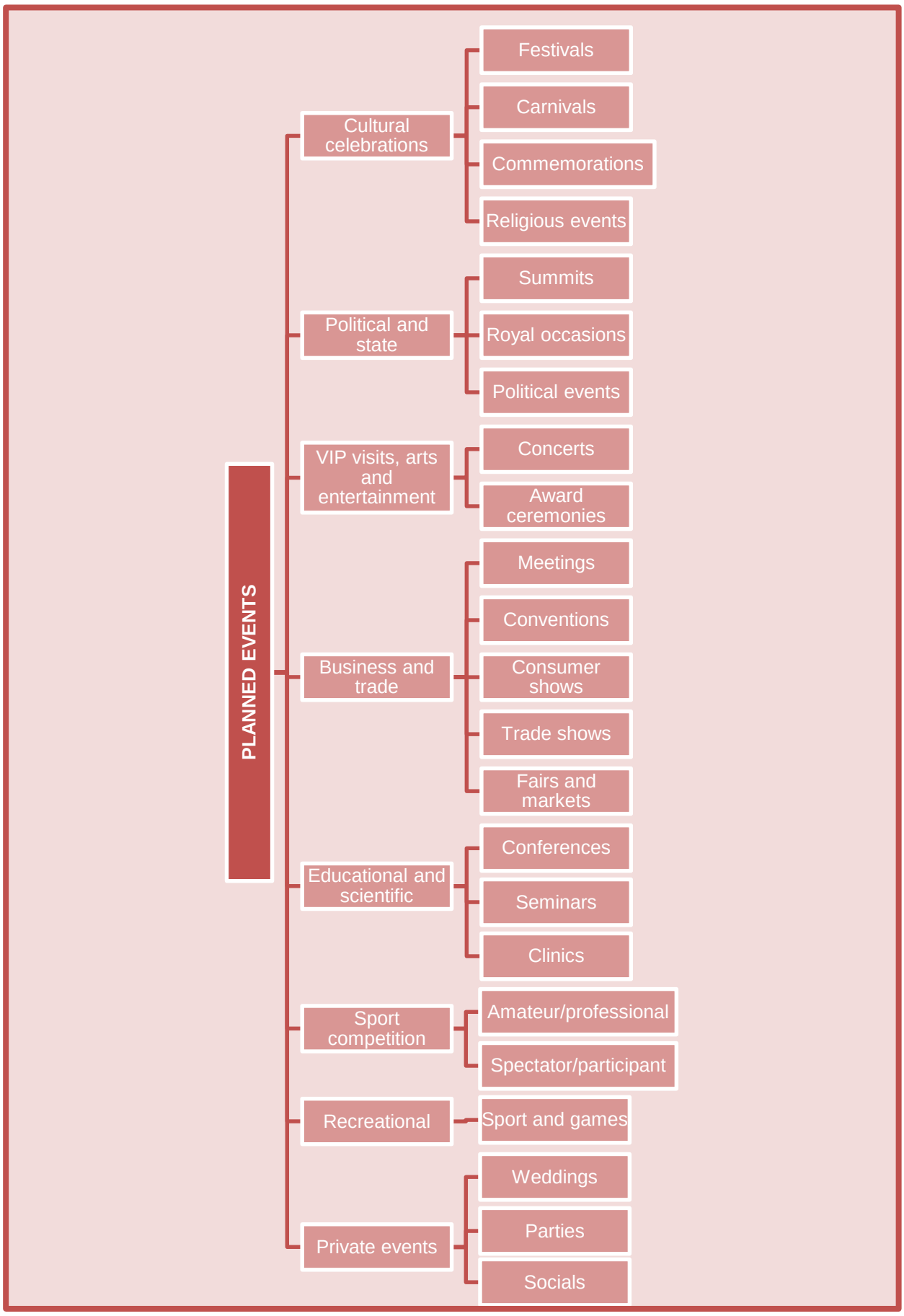


Figure 2.2: Typology of planned events

Source: Adapted from Getz (2008: 404)

Events may also be regarded as festivals (Cudny, 2013:105; Arcodia & Robb, 2000:160), as a festival can be described as a community-themed event or celebration designed to display different art forms and activities, along with the related tourism and hospitality experiences (Kruger & Petzer, 2008:113).

2.3.3 Characteristics of a festival

Lyck *et al*. (2012:14), Cudny (2013:108) and Arcodia and Whitford (2006:3) identified characteristics of festivals. Lyck *et al*. (2012:14) states that festivals often have their departure in hobbies; are engaged in voluntary workforce at low or no labour cost; can develop from being local to becoming regional, national, international and global; include both non-profit and profit business; are open-air events; and are often being conceived by individuals with a passion with the specific art form presented. Cudny (2013:108) states that festivals are concerned with art and culture; are varied, uncommon events; are unconnected with work; celebrate elements significant in the life of a given community; are often related to the culture and religion of local communities; often consist of many different social and cultural events; and are sometimes combined with competitions. Arcodia and Whitford (2006:3) state that festivals have a sense of community and celebration engendered by an occasion; are public and freely accessed; are social gatherings; and involve a variety of media such as arts and craft, performances and demonstrations. These characteristics can be seen in Table 2.9:

Table 2.9: Characteristics of festivals

CHARACTERISTICS OF FESTIVALS	REFERENCE
• Festivals are concerned with art and culture • Festivals are varied, uncommon events • Festivals are unconnected with work • Festivals celebrate elements significant in the life of a given community • Festivals are often related to the culture and religion of local communities • Festivals often consist of many different social and cultural events • Sometimes festivals are combined with competitions	(Cudny, 2013:108)
• Festivals often have their departure in hobbies • Festivals engage voluntary workforce at low or no labour cost • Festivals can develop from being local to becoming regional, national, international and global • Festivals include both non-profit and profit business • Many festivals are open-air events • Festivals are often being conceived by individuals with a passion with the specific art form presented	(Lyck *et al*., 2012:14)
• Festivals have a sense of community and celebration engendered by an occasion • Festivals are public and freely accessed • Festivals are social gatherings • Festivals involve a variety of media such as arts and craft, performances and demonstrations	(Arcodia & Whitford, 2006:3)

Source: Adapted from Lyck *et al*. (2012:14), Cudny (2013:108) and Arcodia and Whitford (2006:3)

2.3.4 Motives for attending a festival

Motivational research is very well established (see Getz, 2008:416; Crompton & McKay, 1997; Lee *et al*., 2004; Robinson & Gammon, 2004).

Cherry (2014) defines motivation as the process that initiates, guides, and maintains goal-oriented behaviours. A decision to visit a festival can be a directed action which is triggered by a desire to meet a need – several different needs can be satisfied by visiting a festival (Crompton & McKay, 1997:425). Motives (and other variables like learning, cultural conditioning, social influences and perceptions) explain behaviour and the decision-making process of festival visitors (Crompton & McKay, 1997:425).

Crompton and McKay (1997:426) identified three reasons why it is important to understand the motives of festival visitors. These reasons are that:

- Motivation is a key to designing offerings for festival visitors. Programme elements may be designed to meet different needs of the festival visitor, as it is a prerequisite for effectively developing elements of a festival and marketing them.

- Motivation is the festival visitor's relationship with satisfaction. If needs are fulfilled, then satisfaction will result. To monitor satisfaction, there should be knowledge of the needs that festival visitors are seeking to satisfy.

- Motivation is a key ingredient in understanding festival visitors' decision processes. Promotion may be themed around those needs so that it appeals to the target market.

Festival visitors may visit a festival due to physical, interpersonal or personal motivations (Getz, 2008:416; Crompton & McKay, 1997:428). The table below (Table 2.10) gives a detailed outline of different motivations why people may visit a festival.

Table 2.10: Motives for attending a festival

MOTIVES	REFERENCE
• Physical; • Interpersonal or social ○ interpersonal rewards (for example, varied and increased social interaction, interacting with friendly natives or members of the travel group, interacting with old friends in a new place or with new friends in an old place) • Personal ○ seek personal rewards (for example, feelings of mastery, learning about other cultures, rest and relaxation, recharge and getting	(Getz, 2008:416; Crompton & McKay, 1997:427)

renewed, ego-enhancement and prestige)	
• Seeking ○ the desire to obtain psychological (intrinsic) rewards through travel in a contrasting (new or old) environment • Escaping ○ the desire to leave the everyday environment behind oneself ○ may escape the personal world (for example, personal troubles, problems, difficulties and failures) ○ may escape the interpersonal world (for example, co-workers, family members, relatives, friends and neighbours)	(Getz, 2008:416; Iso-Ahola, 1984; Nicholson & Pearce, 2001; Crompton & McKay, 1997:428)
• Push forces ○ escape • Pull forces ○ seeking ○ intrinsic benefits ○ pull to attractions (for example, sunshine, relaxed tempo, friendly natives, etc.)	(Getz, 2008:416; Crompton & McKay, 1997:428)
• Like going for type of event • Enjoyment • See specific performer at event • Relaxation • Spend time with friends and family • To learn or develop skills • Accompanying children • To make things for oneself or gifts for others • Special occasion and celebration • Accompanying children	(Keaney, 2008:100)
• Socio-psychological motivational domains ○ Novelty (a desire to seek out new and different experiences through pleasure travel as motivated by a need to experience thrill, adventure and surprise and alleviate boredom) ○ Socialisation (a desire to interact with a group and its members) ○ Prestige or status (a desire to have high standing in the eyes of surrounding people ○ Rest or relaxation (a desire to refresh oneself mentally and physically from normal day-to-day stresses) ○ Education value or intellectual enrichment (a desire to gain knowledge and expand intellectual horizons) ○ Enhancing kinship and relations/ family togetherness (a desire to enhance family relationships) ○ Regression (a desire to engage in behaviour reminiscent of an adolescent or child)	(Crompton & McKay, 1997:430; Crompton, 1979)

Source: Adapted from studies done by Getz (2008:416), Keaney (2008:100), Nicholson and Pearce (2001), Crompton and McKay (1997:427), Iso-Ahola (1984) and Crompton (1979)

2.3.5 Benefits associated with a festival

There are several studies on the benefits of festival (see Snowball, 2004:1081; Fredline *et al*., 2003:23; Gursoy *et al*., 2004:171; Dwyer, Forsyth & Spurr, 2005:351; Goeldner & Ritchie, 2009:229; O'Sullivan & Jackson, 2002:326-328; Janniskee, 1996:395; Cudny, 2013:108-114; Lee *et al*., 2004:61; Getz, 2008:409; Arcodia & Whitford, 2006:8-12). Festivals have been examined in the context of place marketing, urban development, tourism and, more recently, social change (Getz, 2008:412). Festivals can be seen as catalysts for employment, revenue and growth (Goeldner & Ritchie, 2009:229; Janniskee, 1996:395). In addition, festivals can also

aid in the protection of culture, heritage and the environment (Cudny, 2013:108-114; Janniskee, 1996:395; Getz, 2008:405-420). Table 2.11 provides several studies on the benefits of a festival.

Table 2.11: Benefits of a festival

BENEFITS	
Economic	**Reference**
Festivals provide additional jobs (or employment) in services	(Cudny, 2013:108-114; Arcodia & Whitford, 2006:8-12; Snowball, 2004:1081; Gursoy *et al*., 2004:171)
Festivals are an element of economic growth	(Cudny, 2013:108-114; Getz, 2008:409 Snowball, 2004:1081)
Festivals allow a community to enhance its economic well-being	(Goeldner & Ritchie, 2009:229)
Festivals are 'subsidy multipliers'	(Getz, 2008:405-420)
Festivals generate income and revenue for community improvement projects such as 'redeveloping downtowns, preserving and restoring historic buildings, renovating old theatres, constructing parks and community centres, planting trees, paving streets and installing holiday decorations'	(Arcodia & Whitford, 2006:8-12; O'Sullivan & Jackson, 2002:326-328; Janniskee, 1996:395)
Festivals are supporting existing businesses and encouraging new start-ups	(O'Sullivan & Jackson, 2002:326-328)
Festivals can extend the tourist season	(O'Sullivan & Jackson, 2002:326-328)
Cultural	**Reference**
Festivals have a very positive influence on cultural heritage	(Cudny, 2013:108-114)
Festivals make it possible to cultivate and develop the local non-material cultural heritage	(Cudny, 2013:108-114)
Festivals may be a place where high culture is popularised and the cultural capital develops	(Cudny, 2013:108-114)
Festivals are ideal places of contact with culture	(Cudny, 2013:108-114)
Festivals promote culture, for example, during art festivals	(Cudny, 2013:108-114)
Due to the festival, there is intercultural interaction and co-operation	(Dwyer *et al*., 2005:351; Snowball, 2004:1081)
Due to the exposure of the festival, there is adaptation of new social patterns or cultural forms	(Dwyer *et al*., 2005:351; Snowball, 2004:1081)
Festivals strengthen traditions and values	(Dwyer *et al*., 2005:351; Snowball, 2004:1081; Fredline *et al*., 2003:23)
Political	**Reference**
Governments are increasingly using festivals and special events as a platform for industry and economic development	(Arcodia & Whitford, 2006:8-12)
Festivals provide a good image of a tourism destination or region	(Arcodia & Whitford, 2006:8-12)
Festivals can be a vehicle to promote alternative political ideology of sub-cultures instead of a means to facilitate positive socio-cultural benefits	(Arcodia & Whitford, 2006:8-12)
Environmental (Physical)	**Reference**
Festivals may present films, mostly documentaries showing peculiarities of nature, threats to the environment caused by human activity, endangered areas (for example, tropical forests) and species	(Cudny, 2013:108-114)
Festivals may promote pro-ecological attitudes by, for instance, describing interesting nature protection initiatives	(Cudny, 2013:108-114)
Festivals promote ideas of natural environment protection and sustainable development	(Cudny, 2013:108-114)

Festivals can help bring about enhanced quality of life and urban renewal in a neighbourhood through increased tourism infrastructure and the construction or redevelopment of venues	(Arcodia & Whitford, 2006:8-12)
Festivals raise public awareness of environmental issues through the participation of environmental organisations and government support	(Arcodia & Whitford, 2006:8-12)
Environmental improvements may be found at festival locations, for example, restoring historic buildings and renovating old theatres	(Dwyer *et al*., 2005:351; Snowball, 2004:1081; Fredline *et al*., 2003:23; Janniskee, 1996:395)
Destination (Community)	**Reference**
Festivals allow a region or community to celebrate its uniqueness	(Goeldner & Ritchie, 2009:229)
Festivals are a tourism attraction	(Getz, 2008:409)
Festivals animate specific attractions or areas	(Getz, 2008:405-420)
Due to the festival, there are increased long-term benefits and community group activity	(Dwyer *et al*., 2005:351; Snowball, 2004:1081; Gursoy *et al*., 2004:171)
Local festivals are said to be celebrations of community and effectively to serve as a public demonstration of 'what a community is all about'	(O'Sullivan & Jackson, 2002:326-328)
Festivals play an important role in generating a visitor industry for their host communities	(O'Sullivan & Jackson, 2002:326-328)
Festivals (when well managed) are unlikely to pose the problems for the community that 'year round' tourists might	(Janniskee, 1996:395)
Marketing	**Reference**
Festivals play a major role in the development of tourism, as they can serve as a powerful tool to attract tourists during the off-season and to create an image and awareness for an area	(Cudny, 2013:108-114)
Festivals allow a region or community to promote itself	(Goeldner & Ritchie, 2009:229)
Festivals allow a region or community to develop local pride	(Goeldner & Ritchie, 2009:229; Dwyer *et al*., 2005:351; Snowball, 2004:1081; Gursoy *et al*., 2004:171)
Due to festivals, there is an increase in the number of international visitors discovering new peoples and their customs	(Getz, 2008:405-420)
Due to festivals, all stakeholders gain legitimacy	(Getz, 2008:409)
Festivals contribute to general place marketing (including contributions to fostering a better place in which to live, work and invest)	(Getz, 2008:405-420)
Festivals have image-enhancement potential	(Getz, 2008:405-420)
Festivals provide media coverage	(Getz, 2008:405-420)
Festivals indirectly generate induced demand for the destination	(Getz, 2008:405-420)
Festivals attract tourists who might otherwise never visit	(O'Sullivan & Jackson, 2002:326-328)
Social	**Reference**
Festivals show burning social problems, build pro-social attitudes and evoke the viewers' empathy	(Cudny, 2013:108-114)
Festivals enable people to develop interpersonal relations, thus creating a broadly understood social capital. It is different from the remaining types of capital (financial, intellectual, or human), as it is formed by interpersonal relations and social norms	(Cudny, 2013:108-114)
Festivals reinforce the social capital because they are spaces where people with similar interests and the same social backgrounds meet	(Cudny, 2013:108-114)
Festivals give an opportunity to present different minority groups	(Cudny, 2013:108-114)
Festivals create a place where tourists may spend their free time in an interesting way and pursue their interests	(Cudny, 2013:108-114)
Festivals are a place where interpersonal relations are started and	(Cudny, 2013:108-114)

developed	
Festivals promote the idea of multiculturalism, which is particularly important in multi-ethnic societies	(Cudny, 2013:108-114)
Festivals create space for sexual minorities to express themselves	(Cudny, 2013:108-114)
Festivals can impact the social life and structure of a community by enhancing the social environment of the region	(Arcodia & Whitford, 2006:8-12)
Festivals encourage consultation with, and participation of, the local indigenous people	(Arcodia & Whitford, 2006:8-12)
Festivals constitute some form of representation about the society in which they occur	(Arcodia & Whitford, 2006:8-12)
Festival, as a cultural artwork, is able to comment on the power relations of the society	(Arcodia & Whitford, 2006:8-12)
Festivals facilitate the development of social capital	(Arcodia & Whitford, 2006:8-12)
Festivals give communities the opportunity for public celebration	(Arcodia & Whitford, 2006:8-12)
Festivals promote social cohesion given that a festival is often a recurring social occasion in which all members of a community have the opportunity to unite and share a worldview through ethnic, linguistic, religious, and historical bonds	(Arcodia & Whitford, 2006:8-12)
Educational	**Reference**
Some festivals have educational purposes	(Cudny, 2013:108-114)
Festivals are an area for the exchange of ideas and views, as well as education	(Cudny, 2013:108-114)
Festivals encourage citizens to participate in the creation and maintenance of the activities as a part of the shared life of a community	(Arcodia & Whitford, 2006:8-12)
Festivals provide festival producers with new or improved management strategies	(Lee *et al*., 2004:61)
Growth and development	**Reference**
Artists are attracted to festivals as places where they can present their music, dance or craftwork	(Cudny, 2013:108-114)
Festivals may lead to the construction and development of festival facilities (treated as culture-related complementary tourist infrastructure) and other elements of infrastructure (for example, transport facilities) needed for the organisation of large festivals and visitors' service	(Cudny, 2013:108-114)
Festivals can foster growth	(Getz, 2008:409)
Heritage	**Reference**
Festivals may promote ideas related to heritage preservation (environmental protection, protected natural areas)	(Cudny, 2013:108-114)
Festivals may promote ideas of sustainable development and tourism	(Cudny, 2013:108-114)
Due to festivals, tourists may discover non-material heritage, often inaccessible elsewhere (such as unknown local artists, customs and folklore)	(Cudny, 2013:108-114)
Festivals contribute to cultural heritage	(Cudny, 2013:108-114)
Festivals attract new visitors to material heritage facilities, such as museums or galleries	(Cudny, 2013:108-114)
Festivals generate a lasting event 'legacy'	(Getz, 2008:405-420)
Festivals are often intimately related to the maintenance and celebration of community values and ultimately, to their survival	(O'Sullivan & Jackson, 2002:326-328)

Source: Adapted from Goeldner and Ritchie (2009:229), O'Sullivan and Jackson (2002:326-328), Janniskee (1996:395), Cudny (2013:108-114), Lee *et al*. (2004:61), Getz (2008:409), Arcodia and Whitford (2006:8-12), Snowball (2004:1081), Fredline *et al*. (2003:23), Gursoy *et al*. (2004:171) and Dwyer *et al*. (2005:351)

In summary, festivals may have the following benefits: economic benefits; cultural benefits; environmental (physical) benefits; political benefits; marketing benefits; growth and

development benefits; social benefits; heritage benefits and education benefits (Goeldner & Ritchie, 2009:229; O'Sullivan & Jackson, 2002:326-328; Janniskee, 1996:395; Cudny, 2013:108-114; Lee *et al*., 2004:61; Getz, 2008:409; Arcodia & Whitford, 2006:8-12).

2.3.6 Problems associated with a festival

Festivals may also hold negative impacts on specific stakeholders (Cudny, 2013:109, 112; Arcodia & Whitford, 2006:8; Lyck *et al*., 2012:14). Possible problems can vary from economic problems and social problems to environmental problems (Arcodia & Whitford, 2006:8; Cudny, 2013:108-114; Gursoy *et al*., 2004:173). These problems are shown in the next table, Table 2.12.

Table 2.12: Problems associated with a festival

PROBLEMS	
Economic	**Reference**
Due to festivals in the area, there are inflated prices	(Arcodia & Whitford, 2006:8; Gursoy *et al*., 2004:173)
Festivals may lead to the interruption of normal business	(Arcodia & Whitford, 2006:8)
Environmental	**Reference**
Faster wear of certain elements of infrastructure, e.g. transport, caused by heavy tourist traffic. Possible damage to the infrastructure as a result of vandalism.	(Cudny, 2013:108-114)
An increased inflow of visitors during the festival to a given area is always connected with heavier pollution	(Cudny, 2013:108-114; Arcodia & Whitford, 2006:8; Gursoy *et al*., 2004:173)
Festival dysfunctions include the risk of destroying green areas during open-air events, which attract large numbers of tourists	(Cudny, 2013:108-114)
Festivals may cause noise pollution	(Cudny, 2013:108-114; Arcodia & Whitford, 2006:8)
Festival can cause faster wear of some elements, such as transport infrastructure, as a result of heavier tourist traffic	(Cudny, 2013:108-114)
The inflow of festival tourists may cause faster wear of roads, railway lines, or the degradation of city transport facilities	(Cudny, 2013:108-114)
Festivals may cause damage due to acts of vandalism or riots which may happen during a festival	(Cudny, 2013:108-114)
Festivals lead to the use of more water	(Cudny, 2013:108-114)
Due to the festival, more waste is produced	(Cudny, 2013:108-114)
During festivals, vehicle exhaust emissions are higher (tourists travel in cars, taxis, etc.)	(Cudny, 2013:108-114)
Festivals which are held in a park have unique physical characteristics that can be used advantageously in the process of marketing the festival. But those same physical attributes may be environmentally fragile and require specific policy to ensure protection against negative impacts including environmental damage, noise, and overcrowding	(Arcodia & Whitford, 2006:8)
Heritage	**Reference**
Festivals may lead to losing the authenticity of the local and regional heritage by adjusting it to the tourists' needs, presenting false cultural heritage, "tailored" to satisfy the tourists' expectations	(Cudny, 2013:108-114)
Festivals may cause a false reception of the local culture as well,	(Cudny, 2013:108-114)

because it is trivialised and adjusted to the tastes of the mass audience (commercialisation), as well as inauthentic (e.g. in the case of folklore festivals or those related to history, tailored to match common stereotypes)	
Social	**Reference**
Festivals may lead to possible conflicts between festival tourists and the inhabitants of the areas where the festivals are held.	(Cudny, 2013:108-114)
Due to the festival, there may be the possibility of excluding a part of the unaccepted inhabitants from the space occupied by the festival	(Cudny, 2013:108-114)
Festivals may lead to unwanted activities in the area, such as alcohol and drug abuse during some festivals	(Cudny, 2013:108-114)
There may be crimes and riots committed during festivals	(Cudny, 2013:108-114)
Due to the festival, there may be conflict to protest against some ideas promoted during festivals, for example those related to sexual minorities	(Cudny, 2013:108-114)
Education	**Reference**
Managers lack skills	(Lyck *et al*., 2012:14)
Political	**Reference**
Public support and subsidies are often the result of political interest in the festival activities	(Lyck *et al*., 2012:14)

Source: Adapted from Cudny (2013:108, 114), Arcodia and Whitford (2006:8) and Lyck *et al*. (2012:14)

It is important for a festival to recognise potential problems and manage them in order to have a successful festival.

2.3.7 Types of festivals

There are festivals of various kinds held throughout the year (Kruger & Saayman, 2012:147), each with its own unique, feel, programme and festival visitor (Tassiopoulos, 2005:4). The kinds of festivals may be the following (see Figure 2.3):

- Beverage festivals (including wine festivals, beer festivals, coffee festivals and liquor festivals) (Lyck *et al*., 2012:14; Yuan *et al*., 2005:43).

- Agricultural festivals. A festival in celebration of new land produce, harvest and /or cattle. It can include the production / manufacturing of agricultural goods for the purpose of exchange to the festival visitors. These festivals may include any form of food festivals (Lyck *et al*., 2012:14; Farlex, 2014; Hall & Sharples, 2008:11).

- Community festivals (including children's festivals and festivals for disabled people) (Lyck *et al*., 2012:14).

- Sport festivals. Sports festivals are held with the purpose of competition (Lyck *et al*., 2012:14; Mair, 2009:7).

- Vehicle festivals (including air shows, motorbike festivals and bicycle festivals) (Lyck *et al*., 2012:14).

- Technology festivals (including computer festivals) (Lyck *et al*., 2012:14).

- Fashion festivals (Lyck *et al*., 2012:14).

- Historic festivals (Lyck *et al*., 2012:14).

- Religious festivals. These are festivals having religious significance (Farlex, 2014; Arcodia & Robb, 2000:160).

- Culture festivals. A celebration of culture and heritage (Lyck *et al*., 2012:14).

- Arts festivals (Including sculpture festivals, painting festivals, dancing festivals, literature festivals, theatre festivals, antique festivals, glass festivals, opera festivals, musical festivals – pop, rock, classic, folk, church music, electronic, jazz, country, metal, punk and blues –, film festivals – documentary, children and youth, gay and lesbian, ethnicity, short film, focus on young talent, and sewing, knitting, weaving and needlework festivals) (Kruger & Saayman, 2012:3; Lyck *et al*., 2012:14; Inkei, 2005:6; Williams & Bowdin, 2007:306; Bowdin *et al*., 2012:23; Farlex, 2014).

- Combined festivals. Combined festivals offer various genres of the arts and several other products and activities for celebration (Finkel, 2009:5; Casey *et al*., 1996:93).

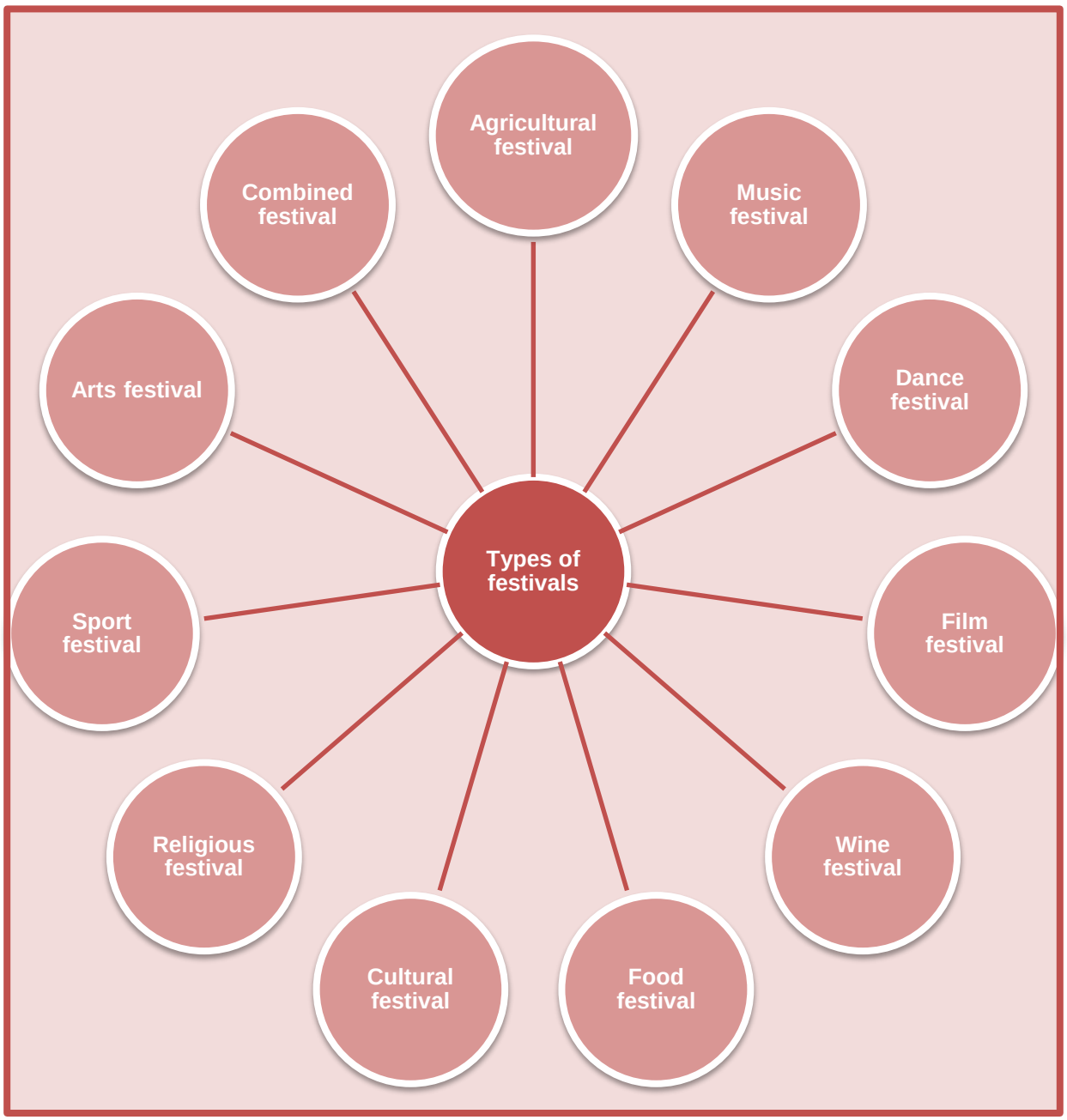


Figure 2.3: Typology of festivals

Source: Author's own compilation

Attention is given to the arts festival in the next sections.

2.4 THE ARTS FESTIVAL

The term arts festival has been widely researched in the past (see Hughes, 2012:91; Bowdin *et al*., 2012:23; Tassiopoulos, 2010:15; Kruger & Petzer, 2008:113; Williams & Bowdin, 2007:306; Inkei, 2005:6; Quinn, 2005; Hauptfleisch, 2004:239; Waterman, 1998:5; Finkel, 2009:5; Casey *et al*., 1996:93). This next section discusses the term arts festival by first giving an overview of

the arts festival; second, defining it; third, identifying the reasons for the arts festival's establishment; and by identifying current arts presented at arts festivals.

2.4.1 Overview

The following section focus on the travel to an arts products (such as an arts festival), which is defined as arts tourism.

2.4.1.1 Arts tourism

Arts (in different forms and genres) have become a new motivation for travel (Goeldner & Ritchie, 2009:229; Quinn, 2006:289; Plangpramool, 2013:56), whereby traditional and new arts can gain support through the channel that tourism creates (Ivanovic, 2008:83). The transformation of travel for the arts has led to the development of a relatively new tourism niche, arts tourism. Arts tourism has become a distinct component of cultural tourism and has been generally seen as an area of substantial future expansion (Plangpramool, 2013:57). Arts tourism can actively shape places by representations and stereotypes of places and through altering the built infrastructure of cities and towns (Plangpramool, 2013:57). Tourism can also be beneficial to the arts in that it provides audiences with access to a wide range of arts events, secures deserved recognition for the arts and secures funding for arts initiates (Ivanovic, 2008:84).

Arts tourism can be defined as the travel for the purpose of experiencing the elements of culture such as the arts festivals (Ivanovic, 2008:83; Hughes, 2012:2). The following terms associated with arts tourism has been identified and are displayed in Table 2.13.

Table 2.13: Definitions on arts tourism

ARTS TOURISM	REFERENCE
"Art tourism is a term that is used when people travel in order to visit, explore and engage in activities related to art. It includes traveling to art festivals, concerts, wine and cuisine events, to explore famous museums, etc."	(Nandurkar, 2013)
"Arts tourism is travel for the purpose of experiencing the elements of culture such as the arts of opera, ballet, museum exhibitions, theatre and festivals"	(Ivanovic, 2008:83)
"Arts tourism has been used to cover visits to museums, art galleries and theatre"	(Hughes, 2002:167)

Source: Author's own compilation

As indicated by Table 2.14, an arts product can stimulate arts tourism (Hughes, 2012:189). An example of an arts product may be an arts festival (Quinn, 2006; Hughes, 2012:189) as Plangpramool (2013:56) states that "any play, show, concert or festival that has the potential to attract audiences from a geographical area that is not local is an element of the arts-related

tourism". Thus, arts festivals play an important part in the arts tourism industry (Goeldner & Ritchie, 2009:229; Quinn, 2006:289). The following section explores the definition of an arts festival.

2.4.2 Definition

An arts festival can be defined in many ways (see Table 2.14). One of the definitions of an arts festival is that it is "a festival that must present over a short period a variety of arts works created or produced by other professional organisations or artists" (Inkei, 2005:6). According to Hughes (2012:91), the arts festival can be seen as "a place where art lovers, artists and festival experience-seekers come together to enjoy the arts and festivities on offer". Table 2.14 provides several other definitions of an arts festival to facilitate an understanding of the specific terms used in tourism.

Table 2.14: Definitions on arts festival

ARTS FESTIVAL	REFERENCE
"An arts festival is a festival that focuses on the visual arts in all its forms, but which may also focus on or include other arts. Arts festivals in the visual arts are exhibitions and are not to be confused with the commercial *art fair*"	(Farlex, 2014)
"An arts festival features performances by artists"	(Farlex, 2014)
"An arts festival is a relatively large number of artists and performances together in one place over a concentrated period of time"	(Hughes, 2012:91)
"Art-form festivals specifically focus on a „specific art form, offering unique opportunities for audiences to see particular kinds of work; they may also address the development of that art form by providing a focus for critical debate, master classes, commissions of new work etc."	(Bowdin *et al*., 2012:23)
"Arts festivals are usually short-term special events, offering unique opportunities to see and hear performances and activities under exceptional circumstances"	(Hughes, 2012:91)
"An arts festival is universal and displays considerable diversity in the forms as well as types of art that is featured"	(Tassiopoulos, 2010:15)
"Combined arts festivals are arts festivals that seek to attract broader audiences by offering various genres of arts that may be attractive to a wider range of people, as opposed to a niche or single genre festival"	(Finkel, 2009:5)
"An arts festival can be described as a community-themed event or celebration designed to display different arts forms and activities, along with the related tourism and hospitality experiences"	(Kruger & Petzer, 2008:113)
"An arts festival involves the celebration of a theme or event, of human creative skill in areas such as poetry, painting and music, and may involve the celebration of an individual artist"	(Williams & Bowdin, 2007:306)
"An arts festival is an event usually focused on the presentation of the arts and the selection of programming is guided by an artistic vision"	(Inkei, 2005:6)
"An arts festival must present over a short period (usually between three days and four weeks) a variety of works created or produced by other professional organisations or artists working in diverse artistic disciplines, such as performing arts, visual arts, media arts, or literature"	(Inkei, 2005:6)
"An arts festival has its primary focus on the development, presentation and / or participation in the arts. This would exclude festivals that have just one or two art components"	(Inkei, 2005:6)
"An arts festival has a programme conceived, produced, curated, marketed and presented as an integrated package. This implies the existence of an overall artistic vision"	(Inkei, 2005:6)

"An arts festival occurs within a defined area / region and within a defined period"	(Inkei, 2005:6)
"An arts festival is where plays, performances and other arts events are effectively launched and displayed for the public today"	(Hauptfleisch, 2004:239)
"Arts festivals are cultural commodities, and as such symbolise (*sic*) some of the debates in contemporary human geography, providing examples of how culture is contested"	(Waterman, 1998:5)
"Combined arts festivals are arts festivals containing more than one genre of artistic performance, that is, music, drama and visual arts events, as opposed to those presenting in only one single genre of arts, such as film festivals"	(Casey *et al*., 1996:93)
"An arts festival has artistic resources"	(Korza & Magie, 1989)

Source: Author's own compilation

From Table 2.14, it is evident that, since early years, the arts festival has provided unique arts programmes and that these festivals contribute in different ways to the arts.

2.4.3 Reason for the establishment of the arts festival

Korza and Magie (1989:3) argue that the first step in creating an arts festival is to examine the reasons for doing so. Hughes (2012:90) and Faulkner *et al*. (2001:157) provide reasons why arts festivals were established. These reasons may include:

- A desire to celebrate (Hughes, 2012:90).
- A desire to promote awareness of and to increase understanding of a particular art form (Hughes, 2012:90).
- Opportunities for arts performances being otherwise limited (Hughes, 2012:90).
- Enabling arts attendance by local residents where there are few other opportunities (Hughes, 2012:90).
- Providing opportunities, that would otherwise not be available, for locals to attend arts events (Hughes, 2012:90).
- Improving local access to the arts (Hughes, 2012:90).
- Encouraging community coherence through arts participation (Hughes, 2012:90).
- Encouraging a desire to exchange artistic ideas (Faulkner *et al*., 2001:157).

- To test artistic skills (Faulkner *et al*., 2001:157).

- To explore one's artistic senses (Faulkner *et al*., 2001:157).

- Interacting with people who share common or different values and lifestyles (Faulkner *et al*., 2001:157).

- Renewing cultural ties within the community (Faulkner *et al*., 2001:157).

In summary, the arts festival was established for the arts; to celebrate the arts, to enhance the arts and to ensure that the arts are kept alive. The next section looks at the reasons why arts festivals were established in South Africa.

2.4.3.1 South African arts festivals

As arts festivals were established to celebrate the arts in general, so was the reason for the establishment of arts festivals in South Africa (Van Niekerk & Coetzee, 2011:349). The National Arts Festival was the first of its kind in South Africa, being hosted from 1974 in Grahamstown, Eastern Cape (NationalArtsFestival, 2014). The National Arts Festival is the biggest annual celebration of the arts on the African continent (NationalArtsFestival, 2014). The Festival was a project of the Grahamstown Foundation for 28 years and in 2002 became a Section 21 Company with an independent board of directors. It runs for 11 days and consists of a Main and Fringe programme (which comprises drama, dance, physical theatre, comedy, opera, music, jazz, visual art exhibitions, film, student theatre, street theatre, lectures, craft fair, workshops, tours of the city and surrounding historic places and a children's arts festival). The National Arts Festival provides a platform for new ideas and indicates future trends in the arts (NationalArtsFestival, 2014). A committee of experts selects the content of the arts programmes and strives for excellence in all aspects of the programme (NationalArtsFestival, 2014).

Since early years, much was done by the South African government to ensure the livelihood and survival of the arts, especially of the Afrikaans arts festivals. This was done through the establishment of a number of regional arts councils (Bain & Hauptfleisch, 2001:11). Some of these arts councils are the following:

- Performing Arts Council of the Transvaal (PACT) / *Transvaalse Raad vir Uitvoerende Kunste* (*TRUK)* (PACT – ESAT, 2014).

- Performing Arts Council of the Orange Free State (PACOFS) / *Streeksraad vir die Uitvoerende Kunste van die Oranje Vrystaat (SUKOVS)* (PACOFS – ESAT, 2014).

- Cape Performing Arts Board (CAPAB) / *Kaaplandse Raad vir Uitvoerende Kunste (KRUIK)* (CAPAB – ESAT, 2014).

The PACT, the PACOFS and the CAPAB encouraged creative initiatives in the field of the arts in the respective regions. These councils also founded theatre associations and created live arts productions for the communities to enjoy all year round (PACT – ESAT, 2014; PACOFS – ESAT, 2012; CAPAB – ESAT, 2014).

However, these councils experienced subsequent budgetary cuts from national government, due to domestic political changes after 1994 (i.e. the post-apartheid times) (Saayman & Saayman, 2006:574; Bain & Hauptfleisch, 2001:14). The South African government now focused on delivering basic resources (such as water) and housing to communities, which led to the end of these art councils (Saayman & Saayman, 2006:574, Bain & Hauptfleisch, 2001). The National Arts Festival was not affected by these political changes, as it offers an opportunity for experimentation across the arts spectrum. No censorship or artistic restraint has ever been imposed on works presented in the National Arts Festival, which served as an important forum for political and protest theatre during the height of the apartheid era in South Africa (before 1994). Yet, an ongoing hunger for the arts manifested itself among the communities (InnibosKunstefees, 2014). Artists had to find some other means to survive (Saayman & Saayman, 2006:574). The Afrikaans-speaking people also began to fear the existence of their language and culture in the “new” South Africa (Van Niekerk & Coetzee, 2011:349). A solution, however, was to develop more arts festivals in the country, which is a means of arts celebration, artist survival and endurance of the arts (Hughes, 2012:90; Faulkner *et al*., 2001:157).

After 1994, as the country is currently celebrating 20 years of democracy, numerous initiatives were undertaken to develop more arts festivals. The News24 arts festival initiative is one such example (Vryfees, 2014). This initiative focuses on the creation of a platform for festival development and on the enhancement and survival of the arts. Since then, arts festivals boomed, with a plethora of new arts festivals (more than 60 arts festivals) annually hosted throughout the country (Saayman *et al*., 2012; Kruger & Saayman, 2012:147,148). Some examples of arts festivals established in South Africa after 1994 are the Klein Karoo National Arts Festival (KKNK), the Aardklop National Arts Festival (Aardklop), the Vryfees Arts Festival (Vryfees) and the Innibos Lowveld National Arts Festival (Innibos). These identified arts festivals have earned reputations for excellence in the arts (CloverAardklop, 2014; KKNK, 2014; Vryfees, 2014; InnibosKunstefees, 2014).

The KKNK was the first established Afrikaans arts festival during the post-apartheid times (after 1994), being annually hosted since 1994 at Oudtshoorn, Western Cape (Van der Vyver & du Plooy-Cilliers, 2006:192; Van Niekerk & Coetzee, 2011:349). Hauptfleisch (2001:169) states that the KKNK can be seen as one of the most prominent features of the arts and theatre scenes in South Africa and has played a distinctive part in the history of dance, drama and music in the country. According to Van Niekerk and Coetzee (2011:350), KKNK has led to the re-establishment of the need for celebration and the maintaining of the cultural heritage of Afrikaans-speaking people in the country. KKNK's mission is to promote excellence in the arts; to develop orientation towards the artists, festival attendees and the entrepreneurs; to stimulate accountability for fairness of opportunity in the arts; and to promote access to the arts (Kitshoff, 2004:237; Van der Vyver & du Plooy-Cilliers, 2006:193; Van Niekerk & Coetzee, 2011:349; KKNK, 2014; Kruger *et al*., 2010:80).

Aardklop followed in 1998, where it is annually held in Potchefstroom, North West Province (Van Niekerk & Coetzee, 2011:350; CloverAardklop, 2014). The mission of Aardklop is to be a trend-setter in the arts; to provide access and sustainability to the arts through being a quality arts festival; to provide new and exciting productions; and to focus on arts entertainment (CloverAardklop, 2014).

Thereafter, the Volksblad Arts Festival (now known as the Vryfees Arts Festival) was established in 2001 and is annually hosted in Bloemfontein, Free State (Van Niekerk & Coetzee, 2011:350). Vryfees sets out to develop local talent; to create opportunities for artists to perform together at the productions the festival offer; to create work in all disciplines in the arts industry; to promote a love for reading and literature; and to promote the interest of the community in the arts (Vryfees, 2014; Pissoort & Saayman, 2007:258).

In 2003, Innibos was established and is annually hosted in Mbombela (formally known as Nelspruit), Mpumalanga (Van Niekerk & Coetzee, 2011:350; Kruger & Saayman, 2012:148; Pissoort & Saayman, 2007:258). The mission of Innibos is to promote the arts and the enjoyment thereof on a wide front; to promote the arts, tourism and the economic growth of the Lowveld (InnibosKunstefees, 2014; Kruger & Saayman, 2012:148; Jacobs, 2012). Years of establishment of the identified arts festivals can be seen respectively in Figure 2.4.



Figure 2.4: Establishment of some arts festivals in South Africa (since 1994 – 2003)
Source: Author's own compilation

As the arts festival was established for the arts, the next section looks at what the arts entail.

2.4.4 Arts at arts festivals

Plangpramool (2013:55) states that there are no particular forms of art that are specific to tourism. Due to this, different arts can be present at arts festivals (Snowball, 2010:193; KKNK, 2011; KKNK, 2014; InnibosKunstefees, 2014; Vryfees, 2014). Each art festival can host a wide compilation of art forms specifically combined for that particular event, or they can just present one type of the arts.

2.4.4.1 Defining the arts

There is no universally accepted definition of the arts (Craig, 2014; Hughes, 2012:5). The arts are commonly used to describe something of beauty, or a skill which produces an aesthetic result and requires some kind of creative impulse (Craig, 2014). According to The White Paper (1996:6) on Arts, Culture and Heritage, the arts can be defined as "a means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study of forms such as traditional dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature". Hughes (2012:13) states that the arts are associated with being something "more than the ordinary man or woman could either produce or appreciate without training, education and effort" and that it can be regarded as "the work of the highest levels of human creative ability of talented people". Table 2.15 provides additional definitions relating to the arts.

Table 2.15: Definitions on the arts and related concepts

ARTS	REFERENCE
"Arts are a global activity which encompasses a host of disciplines, as evidenced by the range of words and phrases which have been invented to describe its various forms. Examples of such phraseology include fine arts, liberal arts, visual arts, decorative arts, applied arts, design, crafts, performing arts and so on"	(Craig, 2014)
"Art is something that is created with imagination and skill and that is	(Farlex, 2014;

beautiful or that expresses important ideas or feelings. Arts is works created by artists (for example, paintings, sculptures, etc.) that are created to be beautiful or to express important ideas or feelings. Arts are the methods and skills used for painting, sculpting, drawing, etc."	Dictionary.com, 2014)
"Arts are all forms of traditional dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study"	(Hughes, 2012:2; White Paper, 1996:6)
"Arts are a means of self-expression and communication"	(Zijlmans & Van Damme, 2008)
"Arts is the newly invented and theorised artefact, once it has been separated from its customary social and ritual roles, where it is free to be for a different purpose and clientele"	(Phillips & Steiner, 1999:83)
"Arts are free creation unfettered by functional requirements"	(Phillips & Steiner, 1999:7)
"Arts are imitations of abstract ideas or natural objects"	(Phillips & Steiner, 1999:14)
"Arts corresponds to a „scientific revolution": every work of modern art figures out a new law, imposes a new paradigm, a new way of looking at the world"	(Phillips & Steiner, 1999:90)
"Arts are a reflection of culture as well as forms of interaction with other cultures"	(Phillips & Steiner, 1999:29)
"Arts are a symbol of collective identity"	(Waterman, 1998:55)
"Arts is a symbol of collective activity, which forms part of culture"	(Waterman, 1998:55)
ARTIST	**REFERENCE**
"An artist creates art such as framed pictures, elaborate room installations, or performance pieces to be exhibited, experienced and/or sold"	(Kendzulak, 2014b)
"An artist makes art out of anything or from nothing. Conceptual and performance artists may just use their bodies to create work. Some artists make use of various materials such as welded steel, carved wood, digital imagery, oil on canvas, drawings on paper and installations from found objects. Some artists make art from water vapour or bee pollen. The list of equipment is limited by imagination"	(Kendzulak, 2014b)
"An artist is passionate, visionary, innovative, risk taker, networker and leader"	(Anheier & Isar, 2008:98)
"An artist creates the idea, product or service"	(Anheier & Isar, 2008:98)
"An artist is an entrepreneur in the sense that his ideas are converted into cultural goods (innovator)"	(Anheier & Isar, 2008:98)
"An artist is an autonomous creator"	(Phillips & Steiner, 1999:6)
"An artist is free in their existence of reason"	(Phillips & Steiner, 1999:6)
"An artist is subject to the tastes, preferences, ideas and aesthetic notions of those who influence the market; they often affect the content as well as the form of a work of art"	(Phillips & Steiner, 1999:15)

Source: Author's own compilation

From these definitions, as highlighted in Table 2.15, the term arts include numerous characteristics. Studies done by Phillips and Steiner (1999:7-90), Zijlmans and Van Damme (2008) and Ivanovic (2008:83) identified several of these characteristics. The characteristics of the arts can be seen in Table 2.16.

Table 2.16: Characteristics of the arts

CHARACTERISTICS OF THE ARTS	REFERENCE
• The arts are free creation • The arts are unfettered by functional requirements • The arts are the imitations of abstract ideas or natural objects • The arts are a reflection of culture and forms of interaction with other cultures • Every work of art figures out a new law / a new way of looking at the world • The arts express meaningfully local experiences and processes • The arts convey a message of regional and national ethnicity • The arts emphasise personhood • The arts express ambiguities about self and identity • The arts are a means of self-expression and communication • The arts are rare, elite, original and costly • The arts are closely related to concepts of beauty, skill, creativity, imagination, representational accuracy, or self-expression • The arts are composed of autonomous objects (paintings, sculptures, ceramics), or activities (dances, songs, performances) • The arts are created for their own sake as an expression of the creator's vision • The arts are global • The arts are the province of specialist artists • The arts have no limitations • The arts cannot be restricted by ability, age or cultural background	(Zijlmans & Van Damme, 2008; Ivanovic, 2008:83; Phillips & Steiner; 1999:7-90)

Source: Adapted form studies done by Phillips and Steiner (1999:7-90), Zijlmans and Van Damme (2008) and Ivanovic (2008:83)

It is important to understand these characteristics, as they form part of defining the term "arts".

2.4.4.2 Classification of the arts

Arts can be divided in two types of arts, the performing arts and the visual arts (Hughes, 2012:5; Esaak, 2014; Edginton *et al*., 2004:219) (see Figure 2.5).

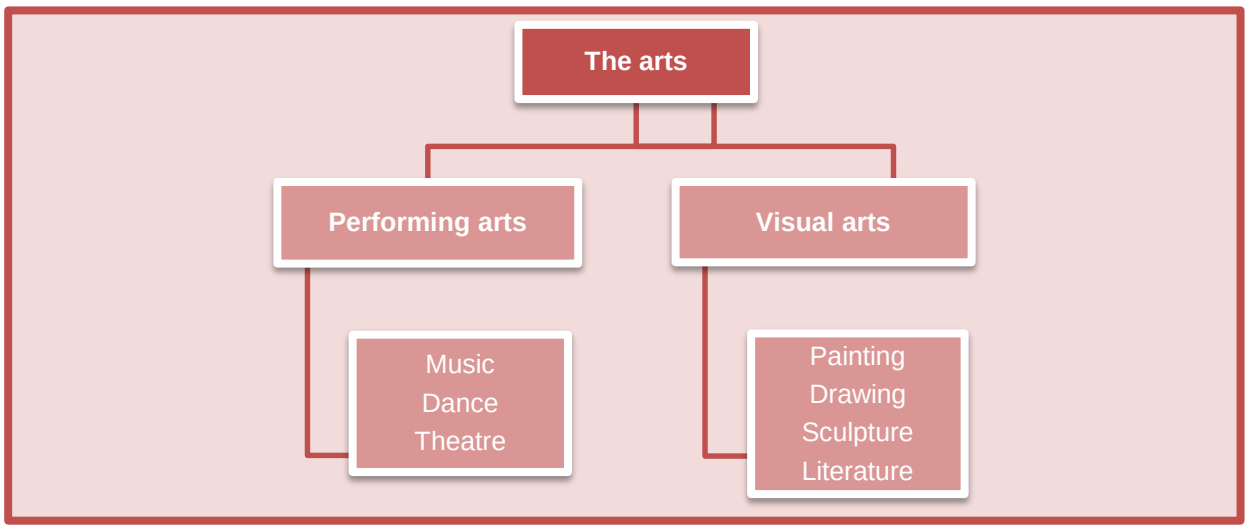


Figure 2.5: Typology of the arts

Source: Author's own compilation

2.4.4.2.1 Performing arts

The performing arts are those type of arts being performed (Esaak, 2014). Farlex (2014) and the Reader's Digest Great Encyclopaedic Dictionary (1971:656) defines the term perform as "to carry out" something or the "execution" of something. Heilbrun and Gray (2001:4) identified characteristics of performing arts by stating that the performing arts "are an activity, presentation or performance that is staged in a venue or outside arena, to which the audience must come and where the activity, presentation or performance can be repeated in exactly the same way, as often as might be desirable, to satisfy a larger audience". Performing arts is where the participant is the mode of artistic expression (Heilbrun & Gray, 2001:4). The performing arts include forms such as drama (or theatre), dance and music (Craig, 2014; Kotler, 1997:ix; Heilbrun & Gray, 2001:4).

2.4.4.2.2 Visual arts

According to Edginton *et al*. (2004:219) and Esaak (2014) the visual arts can be described as "the decorative arts, as beautiful objects for their own sake". Chaffee (1984:312) states that the visual arts give voice and language to the otherwise mute art object. The product of the artistic expression in the visual arts is important. The visual arts can be seen as an outlet for human expression, where communication is one of the primary values (Edginton *et al*., 2004:214). This takes place through creativity, self-expression and integration (Edginton *et al*., 2004:214). In this study, literature will be included with the visual arts division (Chaffee, 1984:312; Landwehr, 2002:12). These researchers define literature as a "description" and a verbal depiction of either an actual or make-believe work of art, as they believe that some ideas are better expressed by, for example, literature than by painting and that words can create visual art. The visual arts include such forms as literature, paintings (forms such as encaustic, tempera, ink and wash, oil, water colour, gouache and acrylics paintings), sculpture (including bronze, stone and wood-carving sculptures), photography, drawing (including charcoal, chalk, pastel, pen and ink, book illustrations and caricature), printing (for example, woodcuts, engraving, etching, lithography and silkscreen-printing) and crafts (Esaak, 2014; Edginton *et al*., 2004:214; Kendzulak, 2014a; Craig, 2014).

2.4.4.3 Arts present at arts festivals

Popular arts present at arts festivals in South Africa are music productions, dance productions and theatre productions which form part of the performing arts. Paintings, sculptures, photography, literature and handcrafted goods can also be seen at South African arts festivals,

representing the visual arts. According to Bowdin *et al*. (2012:23) and Hughes (2012:91), people visit the arts festivals to experience these arts forms. The most common arts forms presented by arts festivals in South Africa can be seen in Table 2.17.

Table 2.17: Arts at arts festivals

TYPE OF ARTS	
Performing arts	**Reference**
Productions (Drama, film, theatre)	
"A situation or display that is exaggerated or unduly complicated"	(Farlex, 2014)
"Performing was frequently referred to as a "chance to be something you're not" or to "live a life that you don't live"	(Pitts, 2009:155)
"It refers to the entire complex of processes occurring in and around a playing space at a particular time, which includes performers, text, audience and the greater context (historical, economic, social, political, cultural) within which it all takes place"	(Hauptfleisch, 2004:280)
"The act of producing, creation, manifacture"	(Dictionary.com, 2014)
"Something that is produced"	(Dictionary.com, 2014)
Music (Opera, street theatre, concerts, live music, classic, popular, folklore)	
"The art of arranging sounds in time so as to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre"	(Farlex, 2014; Dictionary.com, 2014)
"Musical work or compositions for singing or playing"	(Dictionary.com, 2014)
"The written or printed scores of a musical composition"	(Dictionary.com, 2014)
"Part of human culture, reflecting deeply cultural, often religious or spiritual roots, evolving in many ways and directions"	(Anheier & Isar, 2008:472)
Dance (Dance productions, street performances, pageantry)	
"To move rhythmically usually to music, using prescribed or improvised steps and gestures"	(Farlex, 2014; Dictionary.com, 2014)
"To perform or take part"	(Dictionary.com, 2014)
"The art of composing dances for the stage, especially in conceiving and realising (*sic*) the movements of the dancers"	(Farlex, 2014)
Visual arts	**References**
Literature and publishing (Storybooks, poetry, book clubs, oral literature, magazines)	
"The body of written works of a language, period, or culture"	(Farlex, 2014)
"Imaginative or creative writing, especially of recognised artistic value"	(Farlex, 2014)
"Writings in which expression and form, in connection with ideas of permanent and universal interest, are characteristic or essential features, as poetry, novels, history, biography and essays"	(Dictionary.com, 2014)
Handcrafted arts/goods (Traditional arts, craft art, functional ware, sculptures, souvenirs, designer goods, graphic art, fine arts)	
"Skill in doing or making something, as in the arts"	(Farlex, 2014)
"Crafted goods offer an imagined access to a world of difference, constituted as an enhancement of the new owner's knowledge, power or wealth. Such objects evoke curiosity, awe, fear, admiration, or contempt"	(Dictionary.com, 2014; Phillips & Steiner, 1999:3)
"The act of carving, modeling, welding, or otherwise producing figurative or abstract work of art in three dimentions"	(Dictionary.com, 2014)
Paintings (Graphic depiction)	

“The process, art, or occupation of coating surfaces with paint for a utilitarian or artistic effect”	(Farlex, 2014; Dictionary.com, 2014)
“A picture or design in paint”	(Farlex, 2014; Dictionary.com, 2014)
Photography	
“Acts as a tool for recording things or events mechanically in a so-called objective manner (objective recorder of reality)”	(Farlex, 2014; Swanepoel, 2005:202)
“The process or art of producing of objects on sensitized surfaces by the chemical action of light or of other forms of radiant energy”	(Dictionary.com, 2014)
“It has been used as a means of interpretation or as a way of commenting on the world in which we live (interpreting reality)”	(Swanepoel, 2005:202)

Source: Adapted from studies done by Snowball (2010:193), KKNK (2011), KKNK (2014), InnibosKunstefees (2014) and Vryfees (2014).

As evident form Table 2.17, the arts festival presents several forms of the arts. The arts festival can thus not be seen seperately from its contribution to the arts. The next section focuses on the arts festival’s contribution to the arts.

2.5 CONTRIBUTION OF AN ARTS FESTIVAL TO THE ARTS

Arts festivals contribute to the existence of the arts. They can then claim to have a contribution to the arts where they ensure the survival of the arts (Hughes, 2012:157). This section looks at the contribution that an arts festival makes to the arts. This is achieved by defining the term contribution; identifying the types of contribution to the arts; identifying the purpose of arts contribution; identifying the perceptual differences from festival visitors regarding the contributions of an arts festival to the arts; and identifying the limitations of an arts festival to contribute to the arts.

2.5.1 Definition

Farlex (2014) defines the term contribution as “the act of contributing”. See Table 2.18 for more definitions on contribution.

Table 2.18: Definitions on contribution

CONTRIBUTION	REFERENE
“Contribution is the supporting factor that an object or person holds for the other”	(Farlex, 2014)
“Contribution is a voluntary gift (as of money, service or ideas) made to some worthwhile cause”	(Farlex, 2014)
“Contribution is the part or share in production”	(Farlex, 2014)
“Contribution is the act of contributing”	(Dictionary.com, 2014)

Source: Author’s own compilation

With this in mind, the arts festival is believed to act as a contributor to the arts and its forms (see studies done by Dunjic, 2011; Quinn, 2006; Cina & Botha, 2003; Mitchell & Wall, 1989; Bolin & Dunstan, 1985).

2.5.2 Types of contribution

Arts festivals contribute in different ways to the arts (see Heilbrun & Gray, 2001; O'Sullivan & Jackson, 2002; Nieman, 2003; Holden, 2004; Visser, 2005; Quinn, 2006; Anheier & Isar, 2008; Winner & Hetland, 2008; Finkel, 2009; Richardt & Wilson, 2004; Van Der Vyver & Du Plooy-Cilliers, 2006; Hutter & Throsby, 2008; Hughes, 2012; Cudny, 2013; Arcodia & Whitford, 2006; Getz, 2008; Dunjic, 2011). A comprehensive literature study was undertaken to identify specific contribution factors an arts festival may have to the arts it represents. Based on the literature, six arts contribution factors were identified and named according to their content information. These contributions include (1) the emotional contribution; (2) the educational contribution; (3) the economic contribution; (4) the marketing contribution; (5) the quality contribution; and (6) the growth and developmental contribution (see Figure 2.6).



Figure 2.6: Contributions of the arts festival to the arts

Source: Adapted from studies done by Heilbrun and Gray (2001), O'Sullivan and Jackson (2002:327), Nieman (2003), Holden (2004), Richardt and Wilson (2004), Visser (2005:160-162), Van Der Vyver and Du Plooy-Cilliers (2006:192), Quinn (2006:301), Anheier and Isar (2008:3), Winner and Hetland (2008), Hutter and Throsby (2008) and Finkel (2009:13), Hughes (2012), Cudny (2013), Arcodia and Whitford (2006), Getz (2008) and by Dunjic (2011)

The contributions of an arts festival to the different arts forms are discussed below.

2.5.2.1 Educational contribution

The interpretation of education can be described as “the knowledge or skill obtained or developed by a learning process” (Farlex, 2014). It can also be “a programme of instruction of a specified kind or level”, which can be “an instructive or enlightening experience” (Farlex, 2014). Education is concerned with synonyms such as mentoring, teaching, learning and coaching (Farlex, 2014). From this, the arts festival then holds an educational contribution to the arts, as it provides educational opportunities to the festival visitor regarding the arts (see Korza & Magie, 1989:3; Heilbrun & Gray, 2001:229; Faulkner *et al*., 2001:138; Prentice & Andersen, 2003:25; Quinn, 2006:302; Anheier & Isar, 2008:8; Winner & Hetland, 2008; Allen *et al*., 2012:50; Finkel, 2009:13; Dunjic, 2011:20; Page & Connell, 2012:352; Cudny, 2013:108-114).

According to the literature, the arts festival’s educational contribution to the arts may be the following:

- An arts festival is set out to teach new or traditional arts forms and techniques (Heilbrun & Gray, 2001:229; DeBlock, 1992:773).

- An arts festival encourages artistic innovation by the learner (in this case, the artist, community and/or visitor attending the festival) (Anheier & Isar, 2008:8).

- An arts festival provides a type of platform for artists where the artist can generate his or her own knowledge from existing knowledge (Anheier & Isar, 2008:8).

- Due to the arts festival, information regarding the arts is exchanged among the particular parties, improving people’s knowledge about the arts (Cudny, 2013:108-114; Finkel, 2009:4, 14, 18, 19; Page & Connell, 2012:352; Korza & Magie, 1989:3; DeBlock, 1992:773).

- The arts festival can revive artefacts through teaching – steps can be taken to ensure that the skill will not die with the artist, ensuring the survival of the arts (Phillips & Steiner, 1999:26, 127; Heilbrun & Gray, 2001:229; Quinn, 2006:302; Anheier & Isar, 2008:8; Winner & Hetland, 2008; Finkel, 2009:13; DeBlock, 1992:773).

- The people who learn to make art during a particular time, such as at an arts festival, can become prominent artists, ensuring the continuance of the arts (Phillips & Steiner, 1999:25).

- Arts festivals provide educational programmes at schools to encourage young people to become involved with the arts (Finkel, 2009:13).

- The arts festival contributes to the development of artists' skills (Page & Connell, 2012:352; Faulkner *et al*., 2001:138).

- Education in the arts at arts festivals focuses on creation and facilitating networks (Anheier & Isar, 2008:8).

- The arts festival promotes research within the arts (Quinn, 2005:931; Prentice & Andersen, 2003:25; Cudny, 2013:108-114).

2.5.2.2 Emotional contribution

The term emotion is related with the inner-self, which can influence the festival visitor's motivation and inspiration (Bradley & Lang, 2007:602). Emotion can be defined as "the condition of being stimulated" – stimulation of the mind or emotions to a high level of feeling or activity. Emotion is an agency that prompts action or invention (Farlex, 2014; Bradley & Lang, 2007:602). Emotion can be a sudden creative act or idea, which can inspire the festival visitor to do something – creating a desire or stimulus to act or move people (Farlex, 2014; Bradley & Lang, 2007:602). With this in mind, the arts festival holds an emotional contribution for the arts (see Waterman, 1998:55; Heilbrun & Gray, 2001:228; Axelsen, 2006; Quinn, 2006:302; Finkel, 2009:13; Hughes, 2012:13; Cudny, 2013:108-114; Arcodia & Whitford, 2006:8-12). Thus, the emotional contributions of an arts festival are "those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives" (Reeves, 2002:29). The festival can then be seen as an artistic activity, stimulating creativity and enhancing innovation (Reeves, 2002:30). The involvement in the arts comes from witnessing at first hand the work of arts and through personal experience of the arts they produce (Reeves, 2002:37), thus inspiring the individual to be part of the arts world (Reeves, 2002:37). Heilbrun and Gray (2001:324) further state that if people are willing and able to attend dance productions or acquire paintings, there will be a demand for dancers and painters, and that this will tempt some persons to enter the profession.

The reasons that festival visitors attend the arts may range from a desire to see something beautiful; a wish to be entertained or inspired; and a feeling that the arts can enrich their lives (Keaney, 2008:107). The nature of arts engagement among festival visitors, as well as the principal motives of those who attend and participate in various activities present at arts festivals, vary to an extent (Keaney, 2008:99-100). Festival visitors may attend the arts festivals for the following reasons: craft exhibitions; festival connection with books or writing; street arts; carnival; culturally-specific festival; play, drama, and / or other theatre performances; contemporary dance, ballet, African people's dance and other live dance events; video or electronic art event; classic musical concert, jazz performances and other live music events; exhibition or collection of art, photography and / or sculpture (Keaney, 2008:100). Festival visitors participate in the arts through doing the following: singing to an audience; playing a musical instrument to an audience, or for pleasure; writing music, stories, plays, and / or poetry; performing in a play, drama, and / or opera; painting, drawing, photography; making films or videos; making textile crafts, wood crafts and other crafts; building original art and crafts; read and / or purchase books; and ballet, and / or other dance (Keaney, 2008:100).

The following are emotional contribution factors the arts festival holds to the arts and to the festival visitor to participate and / or attend the arts:

- The arts festival encourages participation in the arts (Cudny, 2013:108-114; Page & Connell, 2012:393; Finkel, 2009:13; Arcodia & Whitford, 2006:8-12).

- The arts festival inspires people to become artists (Finkel, 2009:13; Hughes, 2012:13; Cudny, 2013:108-114).

- The arts festival encourages people to attend more arts (including productions of theatre, music and dance, art exhibition, art markets, craft stalls and book exhibitions) (Arcodia & Whitford, 2006:8-12; Finkel, 2009:13; Axelsen, 2006).

- The arts festival influences people to join art associations (for example, dance clubs, theatre groups, book clubs and photography clubs) (Waterman, 1998:55; Arcodia & Whitford, 2006:8-12).

2.5.2.3 Economic contribution

The term economic is defined as the "income produced by a particular source" (Farlex, 2014). When reference is made to the economic contribution of an arts festival to the arts, terms such

as willingness to pay, sales, financially rewarding, spending, market share, economic impact and competitive advantage come to mind (Farlex, 2014; Phillips & Steiner, 1999; Heilbrun & Gray, 2001:227; Quinn, 2006:301; Anheier & Isar, 2008:3). The economic contribution an arts festival makes to the arts has enjoyed much attention by researchers (see Korza & Magie, 1989:3; Mitchell & Wall, 1989:39; Heilbrun & Gray, 2001:227; Kitshoff, 2004:238; Saayman & Saayman, 2004; Quinn, 2006:301; Allen *et al*., 2012:61; Anheier & Isar, 2008:3; Snowball, 2010; Finkel, 2009:12; Goeldner & Ritchie, 2009:81; Jonker et al., 2009:383; Snowball, 2004:1081; Cudny, 2013:108-114; Arcodia & Whitford, 2006:8-12).

The arts festival has a definite economic contribution, in the sense that it can provide the following to the arts:

- The arts festival provides additional revenue for the arts. This may be due to other sources of audiences the festival attracts (Heilbrun & Gray, 2001:324; Hughes, 2012:153).

- Due to the arts festival, higher ticket prices can be paid by festival visitors. Greater spend by tourists on souvenirs and merchandise can also result (Hughes, 2012:153; Hansmann, 1981:343). There are also more people who invest in the arts (Korza & Magie, 1989:3; Quinn, 2006; Jonker *et al*., 2009:383) and can contribute to an increase in ticket sales of dance, theatre and music productions (Finkel, 2009:12).

- The arts festival can financially support artistic life and activity and further contribute to the existence of the arts (Hughes, 2012:153; Heilbrun & Gray, 2001:324). This may make the difference between survival and extinction of the arts and artists, as the arts festival can make a difference in that the arts are able to continue when they otherwise might not have done so (Hughes, 2012:154).

- At arts festivals, art sells for high prices, making it possible for artists to support themselves with their work and so making the arts festival an ideal income opportunity for the artists (Kitshoff, 2004:238; O'Sullivan & Jackson, 2002:326-328; Janniskee, 1996:395; Arcodia & Whitford, 2006:8-12; Baumol & Bowen, 1965; Kitshoff, 2004:238; Phillips & Steiner, 1999:26).

- Due to the arts festival, extra employment for artists may also result (Hughes, 2012:154; Allen *et al*., 2012:61; Mitchell & Wall, 1989; Goeldner & Ritchie, 2009:81; Snowball, 2004:1081; Cudny, 2013:108-114; Arcodia & Whitford, 2006:8-12).

- Due to the arts festival, artists are able to command a wage based on the fact that some audiences exist for their work (Heilbrun & Gray, 2001:324).

- The ability of the arts festival to attract tourists may make the arts more attractive to sponsors – as tourism gives a wider geographical spread to their message. This may also result in private sector funding for the arts (for example from hotel owners who benefit from tourism and therefore look favourably on the arts) (Hughes, 2012:156).

2.5.2.4 Quality contribution

The term quality can be defined in many ways. Farlex (2014) defines quality as the degree or grade of excellence; an essential and distinguishing attribute of something or someone; an inherent or distinguishing characteristic; a property; a personal trait; an attribute; a trait or feature of personality; serving as or conforming to a standard of measurement or value; and an object that under specified conditions defines, represents, or records the magnitude of a unit. Thus, the arts festival's role in quality to the arts focuses on service quality, accessibility, festival variety, information and marketing, performing, participatory in the arts, and the image of the arts festival. Arts festivals can also be in danger of losing their magic (i.e. their quality) when they grow too much and too rapidly (Korza & Magie, 1989:12,36; Reeves, 2002:37; Quinn, 2006:291,300; Allen *et al*., 2008:180; Finkel, 2009:20; Liburd & Derkzen, 2009:137).

Quality consists of two dimensions, the performance dimension and the experience dimension, as stated by Cole and Illum (2006:161) and Yoon *et al*. (2010:335). The performance dimension includes elements such as "the rating of service attributes, satisfaction at the attributes level and the quality of the attributes of a service which are under the control of a supplier" (i.e. the festival manager or the artists). The experience dimension follows the performance dimension. Experience (of the festival visitor) is based on satisfaction, in other words, the experience must be the same (or greater) than what was expected before experiencing it. These festival quality attributes can be the following: generic features (festival characteristics); specific entertainment features; information sources and services (for example, information booths and printed programmes); comfort amenities for festival visitors; and the arts programme (Yoon *et al*., 2010:336, 337). The quality attributes can have an effect on the festival visitor's behaviour at the festival, as it will have an influence on loyalty to the festival and even willingness to pay for the arts (Yoon *et al*., 2010:337). It is therefore important to establish standards of quality arts at arts festivals (Korza & Magie, 1989:12).

The arts festival's contribution to the quality of the arts can be stated as the following:

- Arts festivals raise the standards of the arts (Hughes, 2012:153, 156).
- Arts festivals lead to professional, spectacular and/ or unique arts (Hughes, 2012:156).
- Arts festivals bring a new perspective to the arts and enrich perspectives about the arts (Hughes, 2012:156).
- The arts festival fosters individuality in the arts (Phillips & Steiner, 1999:62).
- The arts festival enhances the quality in performances and thus the artists as well (Phillips & Steiner, 1999).
- The arts festival makes the arts portable, understandable and useful (Phillips & Steiner, 1999:237).
- High quality productions at arts festivals may attract visitors to the festival repeatedly, leading to increased annual visitor revenue and re-investment in the arts festival (Quinn, 2006:302).
- The arts festival places special emphasis upon the quality of its performances (Hansmann, 1981:347).
- The arts festival seek to make its production of any given work as impressive as possible, for example by hiring exceptionally skilled performers and constructing lavish stage sets (Hansmann, 1981:347).
- The arts festival presents professional arts of a standard and scale which is not possible to sustain all year round (Finkel, 2009:4).
- The arts festival provides high standards of quality and artistic experience (Finkel, 2009:16, 17).
- Due to the festival, sponsors may also be attracted by high-spend tourists and by the prestige of being associated with high quality productions and performers (Hughes, 2012:156).

- The arts festival's selection requirements contribute to quality music, dance and theatre productions (Finkel, 2009:4, 16, 17, 20; Korza & Magie, 1989:12, 36).

- The arts festival creates a platform for the availability of quality paintings, sculptures, photo art and books (Finkel, 2009:4, 16, 17, 20).

- The artists at the arts festival create a quality experience of arts during the festival (Liburd & Derkzen, 2009:137).

- The festival improves the quality of artistic works (Quinn, 2006:291, 300).

2.5.2.5 Marketing contribution

Marketing is linked with the terms awareness, exposure and promotion (Strydom, 2011). It is defined as the act or process of buying and selling in the market (Farlex, 2014). Marketing of an arts festival has enjoyed a lot of attention (see Korza & Magie, 1989:3; Bonus & Ronte, 1997:112; Nieman, 2003; Kitshoff, 2004:238; Richardt & Wilson, 2004; Visser, 2005:162; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Quinn, 2006:294; Anheier & Isar, 2008:264; Hutter & Throsby, 2008; Page & Connell, 2009:393; Jonker *et al.,* 2009:383; Koopman, 2012; Hughes, 2012:154; Getz, 2008:405-420; Cudny, 2013:108-114; Snowball, 2004:1081).

The marketing contribution is of benefit to the arts and can be the following:

- The arts benefit through the awareness, promotion, exposure and comprehension that the arts festival provides (Phillips & Steiner, 1999:26).

- The arts festival builds networks and promotional value for the arts (Bonus & Ronte, 1997:112).

- The arts festival can create local demand for the arts and related services by raising the profile of the arts (Quinn, 2006:302).

- The arts festival makes the attendees aware of new and upcoming artists in addition to fostering appreciation for well established artists (Cudny, 2013:108-114; Kitshoff, 2004:238; Korza & Magie, 1989:3; Anheier & Isar, 2008:264).

- The arts festival makes the arts identifiable to a broad population (Phillips & Steiner, 1999:90).

- Arts festivals may make some productions viable or perhaps more profitable because an extended run has become possible (Hughes, 2012:154).

- Arts festivals may be the only occasion when artists are seen or heard (Hughes, 2012:154).

- Arts festivals raise greater awareness than an on-going arts or entertainment programme in a theatre, arena or concert hall (Hughes, 2012).

- The arts festival makes the arts more accessible (Hughes, 2012:90; Finkel, 2009:14, 18).

- The arts festival promotes the arts (Finkel, 2009:4, 12).

- The arts festival provides exposure to the arts (Finkel, 2009:11).

- The arts festival stimulates instrumental justification for the arts (Finkel, 2009:12).

- The arts festival provides interaction with the arts (Finkel, 2009:4).

- The arts festival provides opportunities that would otherwise not be available, for locals to attend arts events (Hughes, 2012:90).

- The arts festival promotes the image of the arts (theatre, dance and singing) in SA (Getz, 2008:405-420; Page & Connell, 2012:352; Quinn, 2006:293, 302; Korza & Magie, 1989:3).

- The marketing of the arts festival makes people more aware of the productions in the country in general (Cudny, 2013:108-114; Snowball, 2004:1081; Quinn, 2006:293,294; Hughes, 2012:154; Jonker *et al*., 2009:383; Finkel, 2009:4-18).

2.5.2.6 Growth and development contribution

The growth and development contribution is where the arts festival itself plays a great role in keeping the arts alive (see Korza & Magie, 1989:3; Waterman, 1998:55; Heilbrun & Gray, 2001:228; Faulkner *et al*., 2001:138; Kitshoff, 2004:240; Visser, 2005:160; Quinn, 2006:302; Anheier & Isar, 2008:263; Saayman & Rossouw, 2011:611; Koopman, 2012; Hughes, 2012:153; Cudny, 2013:108-114; Getz, 2008:405-420; O'Sullivan & Jackson, 2002:326-328; Arcodia & Whitford, 2006:8-12).

Growth can be thought of as "the act of developing something" or "a state of being developed" (Farlex, 2014). This also involves the process of growing or developing to a greater form (Farlex, 2014). Development can be defined as "a significant event, occurrence or change", "the process of growing" or "an increase in size, number, value or strength" (Farlex, 2014).

Survival of the arts may be particularly important where it is felt that a particular art form may have been in danger of disappearing or that particular venues may be lost. Arts festivals may then have the following growth and development contributions to the arts:

- Arts festivals may allow the continuance of productions and art forms (Hughes, 2012).

- Due to the arts festival, the tradition of performance and knowledge of the plays are preserved so that others may have the option of attendance at some later time (Hughes, 2012:155).

- The arts festival may be helpful in providing productions for theatre halls, as they may be demolished or turned to new uses if they are not successful. With the demolishment of theatre hall, less opportunity are offered for future generations to experience the arts (Hughes, 2012:155).

- The production of arts at arts festivals for the tourist market is a reflection of cultural continuity and adaptation (Phillips & Steiner, 1999:29); This may include creating and intensifying awareness and appreciation of particular art forms, expanding venue infrastructures (and the enhancement thereof – Quinn, 2006:306) and creating demand for new services and products (Quinn, 2006:291); This might lead to the strengthening of the capacity of arts.

- The arts festival creates local demand for arts and related services (Quinn, 2006:302).

- The arts festival acts as a catalyst for further creativity within the locale by prioritising development of local arts/ artists (Quinn, 2006:302).

- The production and sale of art works at arts festivals for the tourist market, can contribute to the preservation and revival of the traditional art forms (Phillips & Steiner, 1999:29; Anheier & Isar, 2008:37).

- The arts festival offers various genres of arts (Finkel, 2009:5).

- The arts festival contributes to production and consumption of culture (Waterman, 1998:55).

- Due to the arts festival, the arts are saved (Hughes, 2012:153).

- The arts festival develops audiences (Hughes, 2012:153).

- Due to the arts festival, the number and variety of productions in SA have increased (Cudny, 2013:108-114; Hughes, 2012:153, 154; Van Niekerk & Coetzee, 2011:350; Quinn, 2006:293; Faulkner *et al*., 2001:138).

- Because of the festival, the number and variety of art works have increased (Korza & Magie, 1989:3).

- The festival's existence has led to the development of other arts festivals in SA (Kitshoff, 2004:240; Quinn, 2006:293).

- Because of the festival, there is a growth in the number of painters, sculptors, photographers and writers that enter the market (Heilbrun & Gray, 2001:228; Quinn, 2006:302; Cudny, 2013:108-114).

- The festival contributes to an increase in the production of arts products (Saayman & Rossouw, 2011:611; Quinn, 2006:293; Finkel, 2009:5).

- Because of the festival, there is a growing number of actors, dancers and singers that have entered the market (Cudny, 2013:108-114; Heilbrun & Gray, 2001:228; Quinn, 2006:302; Korza & Magie, 1989:3).

- More arts festivals will lead to more audiences for the arts, which will lead to greater contributions to the arts from the arts festival (Kotler, 1997:3).

- The festival's financial support contributes to an increase in the arts (Getz, 2008:405-420; Faulkner *et al*., 2001:138; Quinn, 2006:293).

- The festival develops infrastructure for the arts (Waterman, 1998:55, Faulkner *et al*., 2001:138; Quinn, 2006:293; Hughes, 2012:94,171; Cudny, 2013:108-114; O'Sullivan & Jackson, 2002:326-328; Arcodia & Whitford, 2006:8-12; Korza & Magie, 1989:3).

The identified contributions can all have an impact on the arts festival's contribution to the arts. Table 2.19 provides the contribution factors and their items as asked in the measurement scale.

Table 2.19: Questions asked in the measure based on the arts festival's contribution to the arts

PERFORMING ARTS			
Contribution		**Question**	**Reference**
Educational contribution	1	The arts festival contributes to the development of actors, dancers and singers' skills	(Page & Connell, 2012:352; Anheier & Isar, 2008:8; Faulkner *et al.,* 2001:138)
	2	The arts festival improves knowledge about performing arts	(Cudny, 2013:108-114; Page & Connell, 2012:352; Finkel, 2009:4,14,18,19; Anheier & Isar, 2008:8; Heilbrun & Gray, 2001:229; DeBlock, 1992:773; Korza & Magie, 1989:3)
	3	The arts festival promotes research within performing arts	(Cudny, 2013:108-114; Quinn, 2005:931; Prentice & Andersen, 2003:25)
Emotional contribution	1	The arts festival inspires people to become actors, dancers and singers	(Cudny, 2013:108-114; Hughes, 2012:13; Finkel, 2009:13)
	2	The arts festival encourages people to attend more theatre, music and dance productions	(Finkel, 2009:13; Arcodia & Whitford, 2006:8-12; Axelsen, 2006)
	3	The arts festival's influences people to join art associations	(Arcodia & Whitford, 2006:8-12; Waterman, 1998:55)
Economic contribution	1	The arts festival contributes to an increase in ticket sales of dance-, theatre- and music productions	(Finkel, 2009:12; Jonker *et al*., 2009:383; Quinn, 2006:302; Korza & Magie, 1989:3)
	2	The arts festival contributes to more employment opportunities for individuals within the theatre, dance and music industries	(Cudny, 2013:108-114; Allen *et al*., 2012:61; Hughes, 2012; Goeldner & Ritchie, 2009:81; Arcodia & Whitford, 2006:8-12; Snowball, 2004:1081; Mitchell & Wall, 1989:39)
	3	The arts festival contributes to a more stable income for dancers, singers and actors	(Arcodia & Whitford, 2006:8-12; Kitshoff, 2004:238; O'Sullivan & Jackson, 2002:326-328; Janniskee, 1996:395)
	4	The arts festival contributes to an increase in CD and DVD sales of theatre pieces, dance and music	(Jonker *et al.,* 2009:383)
Quality contribution	1	The arts festival's selection requirements contribute to quality music-, dance- and theatre productions	(NationalArtsFestival, 2014; Hughes, 2012:153, 156; Finkel, 2009:4; Finkel, 2009:4,16,17,20; Korza & Magie, 1989:12,36)
	2	The singers / actors / dancers at the arts festival create a quality experience of performing arts during the festival	(Hughes, 2012:156; Liburd & Derkzen, 2009:137; Finkel, 2009:4; Quinn, 2006:302)
	3	The arts festival improves the quality of actors, singers and dancers	(Hughes, 2012:156; Quinn, 2006:291,300; Hansmann, 1981:347)
Marketing contribution	1	The arts festival promotes the image of performing arts (theatre, dance and singing) in SA	(Page & Connell, 2012:393; Getz, 2008:405-420; Quinn, 2006:293; Quinn, 2006:302; Korza & Magie, 1989:3)
	2	The marketing of the arts festival makes people more aware of the productions	(Cudny, 2013:108-114; Hughes, 2012:154; Finkel, 2009:4-18; Quinn, 2006:294; Snowball, 2004:1081)
	3	The arts festival markets well-known as well as new artists within the performing arts	(Cudny, 2013:108-114; Hughes, 2012; Anheier & Isar, 2008:264; Kitshoff, 2004:238; Korza & Magie, 1989:3)

	4	The arts festival establishes networking opportunities for performing artists	(Cudny, 2013:108-114; Anheier & Isar, 2008:8; Bonus & Ronte, 1997:112)
Growth and development contribution	1	Due to the arts festival, the number and variety of productions in SA have increased	(Cudny, 2013:108-114; Hughes, 2012:154, 153; Van Niekerk & Coetzee, 2011:350; Faulkner *et al.,* 2001:138)
	2	The arts festival's existence has led to the development of other arts festivals in SA	(Quinn, 2006:293; Kitshoff, 2004:240)
	3	The arts festival contributes to an increase in production of production/music CDs / DVDs	(Saayman & Rossouw, 2011:611; Finkel, 2009:5; Quinn, 2006:302)
	4	Because of the arts festival, there are a growing number of actors, dancers and singers that have entered the market	(Cudny, 2013:108-114; Quinn, 2006:302; Heilbrun & Gray, 2001:228; Korza & Magie, 1989:3)
	5	The arts festival's financial support contributes to an increase in productions	(NationalArtsFestival, 2014; Getz, 2008:405-420; Faulkner *et al.,* 2001:138)
	6	The arts festival develops infrastructure for theatre, dance and music productions	(NationalArtsFestival, 2014; Cudny, 2013:108-114; Hughes, 2012:94,171; Quinn, 2006:293; Arcodia & Whitford, 2006:8-12; O'Sullivan & Jackson, 2002:326-328; Faulkner *et al.,* 2001:138; Waterman, 1998:55)
VISUAL ARTS			
Contribution		**Question**	**Reference**
Educational contribution	1	The arts festival contributes to skill development of painters, sculptors, photographers and writers	(Page & Connell, 2012:352; Anheier & Isar, 2008:8; Faulkner *et al.,* 2001:138)
	2	The arts festival improves knowledge about the visual arts	(Cudny, 2013:108-114; Page & Connell, 2012:352; Finkel, 2009:4,18,19; Anheier & Isar, 2008:8; Heilbrun & Gray, 2001:229; DeBlock, 1992:773)
	3	The arts festival promotes research within visual arts	(Cudny, 2013:108-114; Quinn, 2005:931; Prentice & Andersen, 2003:25)
Emotional contribution	1	The arts festival inspires people to become painters, sculptures, photographers and writers	(Cudny, 2013:108-114; Finkel, 2009:13)
	2	The arts festival motivates people to visit art exhibition, art markets, craft stalls and book exhibitions	(Finkel, 2009:13; Arcodia & Whitford, 2006:8-12; Axelsen, 2006)
	3	The arts festival influence people to join art associations	(Arcodia & Whitford, 2006:8-12; Waterman, 1998:55)
Economic contribution	1	Because of the arts festival, there are more people who invest in visual art	(Jonker *et al*., 2009:383; Quinn, 2006:302; Korza & Magie, 1989:3)
	2	The arts festival creates more employment opportunities for visual artists (painters, sculptors, photographers, writers)	(Cudny, 2013:108-114; Allen *et al*., 2012:61; Hughes, 2012; Goeldner & Ritchie, 2009:81; Arcodia & Whitford, 2006:8-12; Snowball, 2004:1081; Mitchell & Wall, 1989:39)
	3	The arts festival contributes to a more stable income for painters,	(Arcodia & Whitford, 2006:8-12; O'Sullivan & Jackson,

		sculptors, photographers, writers	2002:326-328; Janniskee, 1996:395)
	4	The arts festival encourages people to purchase more paintings, sculptures, photo art	(Jonker *et al*., 2009:383)
	5	The arts festival encourages people to purchase more books	(Korza & Magie, 1989:3)
Quality contribution	1	The arts festival creates a platform for the availability of quality paintings, sculptures, photo art and books	(Hughes, 2012:153, 156; Finkel, 2009:4,16,20; Korza & Magie, 1989:12,36)
	2	Painters, sculptors and writers at the arts festival create a quality experience of visual arts during the festival	(Hughes, 2012:156; Finkel, 2009:4; Liburd & Derkzen, 2009:137; Quinn, 2006:302)
	3	The arts festival promotes the quality of painters, sculptors, photographers and writers	(Hughes, 2012:156; Quinn, 2006:291,300; Hansmann, 1981:347)
Marketing contribution	1	The arts festival promotes the image of the visual arts in SA (paintings, sculptures, photo art and books).	(Page & Connell, 2012:393; Getz, 2008:405-420; Quinn, 2006:293, 302)
	2	The marketing of the arts festival makes people more aware of SA art works and literature	(Cudny, 2013:108-114; Jonker *et al*., 2009:383; Finkel, 2009:4-18; Quinn, 2006:293; Snowball, 2004:1081)
	3	The arts festival markets well-known as well as new artists within the visual arts	(Cudny, 2013:108-114; Hughes, 2012; Kitshoff, 2004:238)
	4	The arts festival establishes networking opportunities for visual artists	(Cudny, 2013:108-114; Anheier & Isar, 2008:8; Bonus & Ronte, 1997:112)
Growth and development contribution	1	Because of the arts festival, the number and variety of art works have increased	(Cudny, 2013:108-114; Hughes, 2012:154; Korza & Magie, 1989:3)
	2	Because of the arts festival there is a growth in painters, sculptors, photographers and writers	(Cudny, 2013:108-114; Quinn, 2006:302; Heilbrun & Gray, 2001:228; Korza & Magie, 1989:3)
	3	Because of the arts festival, there is a growth in paintings, sculptures, photo art, literature	(Finkel, 2009:5; Quinn, 2006:293; Quinn, 2006:302; Korza & Magie, 1989:3)
	4	The arts festival's financial contribution contributes to the growth in visual arts	(NationalArtsFestival, 2014; Getz, 2008:405-420; Quinn, 2006:293; Faulkner *et al.,* 2001:138)
	5	The arts festival develops infrastructure for the exhibition of visual art	(NationalArtsFestival, 2014; Cudny, 2013:108-114; Quinn, 2006:293; Arcodia & Whitford, 2006:8-12; O'Sullivan & Jackson, 2002:326-328; Korza & Magie, 1989:3)

Source: Author's own compilation

2.5.3 Purpose of contribution

It is important for arts festivals to contribute to the arts (Kotler, 1997:3; Hudges, 2012:23). The arts also face growing competition from other, less expensive forms of entertainment as leisure time decreases and the cost of attending the arts increased dramatically (Kotler, 1997:3). According to Hughes (2012:23, 24), Kotler (1997:14) and Heilbrun and Gray (2001:226) there are certain reasons for support given to the arts by the arts festival. These reasons might be the following:

- The arts hold the ability to enhance the quality of life of people who experience them (Hughes, 2012:23).

- The arts represent the best of human achievement (Hughes, 2012:23).

- Support to the arts is given to encourage new talent (Hughes, 2012:23).

- To generate sufficient revenue for the arts to survive and to ensure that existing artists can survive and flourish (Hughes, 2012:23; Heilbrun & Gray, 2001:103).

- Support to the arts help creates and sustains imagination and inquiry, encouraging freedom of thought and facilitating the conditions for release of creative talent (Hughes, 2012:23).

- Support to the arts contributes to the quality of free-thinking and new artistic outputs (Hughes, 2012:23).

- Support to the arts keeps prices down to make it accessible to all (Heilbrun & Gray, 2001:103). Through this participation, attendance in the arts is encouraged (Hughes, 2012:24).

- Arts are worthy of support because they attract tourists, create jobs and help the balance of payments (Hughes, 2012:24).

- Support for the arts secures recognition and so secures funding for the arts initiatives (Hughes, 2012:24).

- To preserve the arts as a legacy for future generations. This applies to the preservation of books and monuments, and maintenance of skills, tastes and traditions (Heilbrun & Gray, 2001:226).

- Support to the arts ensures ongoing excellence in the arts (Heilbrun & Gray, 2001:226).

- Support to the arts for national identity and prestige as some people take pride in the recognition received by the artists of their own country (Heilbrun & Gray, 2001:226).

- The arts are worthy of support because they may be a benefit to the local economy, as they attract out-of-town consumers and induce new firms in a community (Heilbrun & Gray, 2001:226).

- The arts are worthy of support because of their contribution to a liberal education (Heilbrun & Gray, 2001:226).

- The arts are worthy of support, as they can lead to the social improvements of arts participants (Heilbrun & Gray, 2001:226).

- Support to the arts can lead to growth and expansion of the arts in the market (Hughes, 2012:157).

- The arts are worthy of support because they encourage artistic innovation (Heilbrun & Gray, 2001:226).

- The arts are important for a society's image (Kotler, 1997:14).

- The arts are a means of communication and consequently of promoting understanding between countries (Kotler, 1997:14).

- The arts are an expression of national purpose (Kotler, 1997:14).

- The arts have an important influence in the liberal education of the individual (Kotler, 1997:14).

- The arts are an important key to an individual's understanding of himself, his times and his destiny (Kotler, 1997:14).

- The arts are a purposeful occupation for youth (Kotler, 1997:14).

- The arts are vital to institutions mobilising the social, moral and educational resources of communities (Kotler, 1997:14).

- The arts are good for business, especially in the new centres of population (Kotler, 1997:14).

- The arts are components for strengthening moral and spiritual bastions in a people whose national security might be threatened (Kotler, 1997:14).

- The arts have an influence to offset the materialism of a generally affluent society (Kotler, 1997:14).

For these reasons, the arts are special and worthy of support (Hughes, 2012:24). Kotler (1997:14) states that the arts do not exist to serve practical purposes. The arts must be accepted as arts and must be "part of the lives of all because it is the essence of civilization" (Kotler, 1997:14).

2.5.4 Perceptual differences regarding arts contribution of arts festivals

The way festival visitors perceive the six contributions of an arts festival plays a vital role in determining whether the arts festival is effective and successful in accomplishing its goal of contributing to the arts. People who attend arts festivals may have different perceptions regarding the contributions made. Even the festival activities or festival programmes can be perceived differently (Reeves, 2002:38). Researchers define perception as "the process by which an individual selects, organises and interprets stimuli into a meaningful and coherent picture of the world" (Strydom, 2011:61; Schiffman & Kanuk, 2009:152; George, 2004:400). In

other words, how the festival visitor perceives the arts festival's contribution to the arts. Perceptions may be negative or positive (Reisinger & Turner, 2012:151). It is important to develop and maintain positive perceptions in the minds of potential and current festival visitors, as they will ultimately perceive the festival as contributing to the arts. The more favourable these perceptions are, the greater the likelihood of annual festival attendance. Perception may even vary in intensity depending on the environmental influences on judgment (Reisinger & Turner, 2012:151).

Perceptions of the arts may differ according to several aspects. These aspects are (but not limited to) the following:

- *The economic profile of these festival visitors* (Schimp, 2010:122; Keaney, 2008:105; Schiffman & Kanuk, 2009:48; Besculides *et al*., 2002:308). For example, the festival visitor's income and occupation (Saayman, 2006:93).

- *The demographic profile of festival visitors*. For example, the festival visitor's age (Schifter, 2002; Cohn, Macfarlane, Yanez & Imai, 1995:220; Dimaggio & Useem, 1978:184); their geographical location (Jurowski & Gursoy, 2004:299; Mansfeld, 1992); the arts preferred (Swami, Stieger, Pietsching & Voracek, 2012:855; Keaney, 2008:108; Winston & Cupchik, 1992:8); and the level of exposure during childhood to the arts (Uusitalo, Simola & Kuisma, 2009:7; Hughes, 2012:62; Dimaggio & Useem, 1978:184).

- *Personal variables*. For example, motivation, attitudes and personality (Saayman, 2006:89; Fridgen, 1996:31). For example, motivations may be stated that have influenced the visitor's perception towards the work of art and to purchase the product due to its quality, interesting uses of colour, technique preference, or because it is the work of a famous painter (Throsby, 1994:4).

- *Social variables*. For example, social class, reference group and cultural background (Saayman, 2006:89; Fridgen, 1996:31).

- *Environmental variables*. For example, the direct surroundings such as the production hall on the festival grounds (Saayman, 2006:89; Fridgen, 1996:31).

- *Psychological factors*. For example, beliefs and learning (Saayman, 2006:89; Fridgen, 1996:31). Over time, a person develops ways of perceiving the arts. As a perceiver learns more about an arts product, perceptions become keener (Tobias, 2004:110). With more experience, people are able to differentiate quality from merely average products and services (Tobias, 2004:110; Fridgen, 1996:33).

- *The conative dimension*. The level of awareness or understanding of the festival visitor. For example, what festival visitors are doing or what are their behaviour (Getz, 2008:414).

- *The affective dimension*. Includes the festival visitor's emotions, moods and attitudes (Getz, 2008:414).

Fridgen (1996:34) provides aspects that form part of the perception process. These aspects are identified as the following:

- *The sensory adaption principle*. At a festival, the visitor expects to see a theatre production and craft markets, but not with the same level of service (that is, quality) as would be experienced at a local flea market or school concert.

- *The context principle*. It is the setting or the interrelated conditions in which something exists or occurs.

- *Figure-ground principle*. Certain things are expected to go together.

- *The proximity principle*. For example, it may be presumed that when the bell rings for a show, attendees enter the hall and the show begins. Mere association may suggest that the bell brings attendees into the hall. In reality, other motivations, not the bell, prompt the attendees to attend the concert.

- *Selective perception principle*. For example, it is when the situation in which a visitor attends a less-than-perfect production must be considered. After the commitment is made, the visitor may ignore the negative side of the production, such as lightning and

technical difficulties through the process of selective perception. In this way, the production may be seen as successful in the mind of the perceiver.

Festival managers can use these principles in designing the festival and its properties to contribute to the arts. In understanding how the festival visitors perceive the festival in its contribution to the arts and what affects the visitors' perceptions, may assist the festival managers in creating positive perceptions. Through having positive perceptions of the festival's contributions to the arts, a good basis is provided for the festival management to maintain this perception and to capture the loyalty and involvement in the arts (Pretorius, 2012a:116).

2.5.5 Limitations of an arts festival to contribute to the arts

There are also a number of problems associated with the arts festival in its contribution to the arts, where these problems mainly relate to influences on the arts (Hughes, 2012:162). Limitations of an arts festival to contribute to the arts may include the following:

- *Vulnerability*. Art that is dependent of an arts festival will prosper as long as the arts festival occurs (Hughes, 2012:162).

- *Trivialisation*. It is the process of attracting tourists. This may cause pressure to produce "popular" artistic works, which may lead to the arts product becoming commercialised and loosing authenticity (Hughes, 2012:164).

- *Arts as an industry*. The arts may only be regarded as important for the income and employment effects that it generates, as the arts can be regarded as an industry. The arts may then lose significance if another sector with a greater economic impact comes along (Hughes, 2012:166).

- *Irrelevance*. Arts festivals cannot always fitful the needs of all stakeholders attending the event. Festivals with a strong tourist input may become irrelevant as they lack in local significance (Hughes, 2012:167).

- *Containing artistic freedom*. This is specifically for artists. For example, where writers are required to create plays for one or two actors and directors are forced to improvise and compromise within school halls with inadequate infrastructure (Kitshoff, 2004:238).

- *The combined approach*. As a combined arts festival provides something for everyone (Korza & Magie, 1989:9), from socialisation to providing quality arts experiences (Hauptfleisch, 2001:175; Cruywagen, 2002:190), it may also lead to visitors who only go to the festival for the socialisation rather than the arts (Hauptfleisch, 2001:175; Cruywagen, 2002:190; Van der Vyver & Du Plooy-Cilliers, 2006:202; Slabbert *et al*., 2011:11; Pretorius, 2012b).

Giving early attention to these limitations may help the arts festival to contribute to a greater level to the arts it presents.

2.6 CONCLUSION

From literature, it is stated that the arts festival is a place that displays some forms of the arts for the visitors to enjoy and in return creates exposure for the arts, stimulates artistic creativity / activity and creates growth in the arts. The arts festival can be contributing to the arts, as it is perceived to be keeping them alive and preserving them for future generations to enjoy by providing a platform for education, emotional inspiration, economic advantage, quality experiences, marketing and growth and development for the arts.

The research objective for this chapter was to study the arts contribution of arts festivals by defining, analysing and exploring related concepts through the provision of a detailed background and discussion on the topic by means of a literature review. The aim of this chapter was reached firstly, through defining the concept festival tourism. Secondly, the term festival was investigated by defining it, followed by providing an overview of the festival's relationship with culture and events, then identifying the characteristics of a festival, the motives for attending a festival, the benefits associated with a festival, the problems associated with a festival and the types of festivals. Thirdly, attention was given to the arts festival by providing an overview of the term arts tourism, followed by defining the term arts festival, identifying reasons for the establishment of arts festivals (nationally and internationally), identifying the arts present at arts festivals through defining the term arts and providing a classification of the arts. Fourthly, the

types of contribution of arts festivals to the arts were identified and explained, followed by highlighting the purpose of contributing to the arts, the perceptual differences from the festival visitor regarding arts contribution of the arts festival and the limitations of an arts festival to contribute to the arts.

CHAPTER 3

LITERATURE REVIEW (2)
THE STANDARDISATION PROCESS OF A MEASUREMENT SCALE

"Anybody can write down a list of questions, but producing worthwhile and generalisable data from questionnaires needs careful planning and imaginative design"
(Boynton & Greenhalgh, 2004:1312)

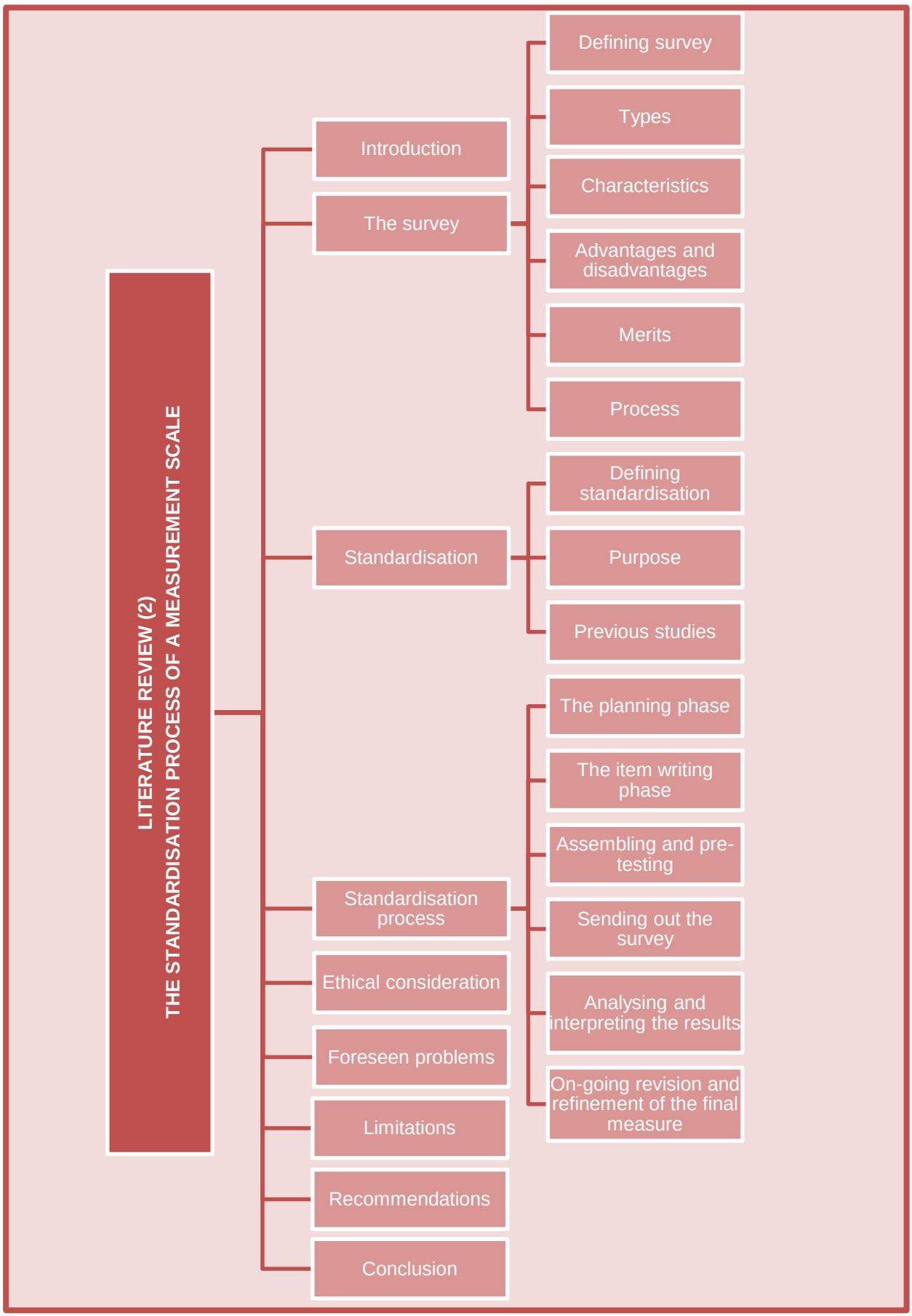


Figure 3.1: Summary of chapter 3

Source: Author's own compilation

3.1 INTRODUCTION

In chapter 2, focus was placed on the literature study regarding the arts festival's contribution to the arts. In chapter 3 (this chapter), attention is given to the literature study on the process of standardising a measurement scale. As highlighted in chapter 1, the second literature review chapter (chapter 3) is guided by the following research objective: to study and select applicable explanatory theory that can be used to develop a standardised measurement scale that measures the contribution made by arts festivals to the arts.

The literature review is guided by the following route to reach the specific objective. Firstly, a discussion on the term survey by defining it and outlining the types of surveys, the characteristics of a survey, the advantages and disadvantages of a survey, the merits of a survey and the survey process. Secondly, a discussion on the term standardisation by defining standardisation and identifying the purpose for the standardisation of a measurement scale. Thirdly, a discussion on the standardisation process by outlining the different stages – the planning phase, where the aim of the measure is specified, the content of the measure is defined and the test plan is developed; the item writing phase, includes the write and review of items; assembling and pre-testing the experimental version of the measure phase, which includes the arrangements of the items, the finalisation of the length, the protocols for answering, the development of administration instructions and pre-test of the experimental version of the measure; item and data analysis phase, consists of the determination of discriminating power, the preliminary investigation into item bias and the establishment of validity and reliability; and revising the final version of the measure, which encompasses the revision of the items and test, the selection of items for the final version of the measure, the refinement of administration instructions and score procedures and the administration of the final version of the measure. Lastly, the identification and discussion on the ethical considerations, the foreseen problems, the limitations and the recommendations associated with this research study.

3.2 THE SURVEY

Survey research is one of the most important areas of measurement in applied social research (Trochim, 2006). In this section, attention is given to the survey. Standardising a measure includes every facet of the survey research design (Kumar, 2011:178). The standardisation process starts from the initial problem formulation of the survey to the final response rate (Andres, 2012:115). The survey design also has an effect on the validity and reliability of the measurement scale (terms which are defined later in this chapter) thus, emphasising the

importance of attending to each facet in a thoughtful and informed manner during a survey (Andres, 2012:115). Andres (2012:115), Kumar (2011:178) and Walliman (2011:7) state that attending to each facet of the survey process contributes to the true value of the study; that the conclusions drawn from the research method used has some validity and the new knowledge created is soundly based.

In the consequent sections, the term survey is defined, followed by defining the terms measurement, measurement scale and questionnaire. Thereafter, the types of surveys, the characteristics of a survey, the advantages and disadvantages of a survey, the merits for conducting a survey and the survey process is discussed.

3.2.1 Definition

A survey is the standardised gathering of information or facts (Andres, 2012:9; Blair, Czaja & Blair, 2014:1). In other words, a survey assists in gaining a distinct understanding regarding the issue(s) under investigation (Hinckley, 2005:293). Surveys can give more accurate measurements of a population's characteristics, attitudes and behaviour than could be obtained from casual observation (Brunt, 1998:6). The survey follows a specific design, the research design. A design is used to structure the research – the samples, measures, methods – in order to address the central research question (Trochim, 2006). Further research on defining a survey can be seen in Table 3.1, which provides a wide variety of definitions from national and international researchers.

Table 3.1: Definitions on survey

SURVEY	REFERENCES
"A survey aids in gaining insight into what people are thinking and doing"	(Blair *et al*., 2014:1)
"A survey collects information by interviewing a sample of respondents from a well-defined population"	(Blair *et al*., 2014:2)
"A survey is used to gather large scale data from a sample of population"	(Bayaga, 2012:281)
"A survey is typically conducted to estimate the distribution of characteristics in the population"	(Dillman, 2011:9)
"A survey produces statistics, that is quantitative or numerical descriptions, of some aspects of the study population"	(Fowler, 2009:1)
"A survey is a means of eliciting information from many people, anonymously, in a relatively short time"	(Deutschlander, 2009:1)
"A survey encompasses any measurement procedures that involves asking questions of respondents"	(Trochim, 2006)
"A survey can be anything from a short paper-and-pencil feedback form to an intensive one-on-one in-depth interview"	(Trochim, 2006)
"A survey provides the researcher with multiple sources of information and facilitates the process of exploring and describing the phenomenon clearly"	(Hinckley, 2005:293)
"A survey involves acquiring information about one or more groups of people, perhaps about their characteristics, opinions, attitudes or previous experiences, by asking them questions and tabulating their answers"	(Leedy & Ormrod, 2005:183)
"A survey allows researchers to generalise about a large population by	(Rea & Parker,

studying a small portion of that population"	2005:xii, 4)
"A survey is the study of a social phenomenon through a data collection method of a small sample population and also to broad segments of the populations"	(Verma & Verma, 2004:34)
"A survey is the technique of investigation by a direct observation of a phenomena or systematic gathering of data from a population by applying personal contact and interviews when adequate information about a certain problem is not available in records, files and other sources"	(Verma & Verma, 2004:34)
"A survey explains that the purpose of the survey design is to generalise from a sample to a population so that inferences can be made about some characteristic, attitude, or behaviour of this population"	(Creswell, 2014:155)
"A survey research is the assessment of the current status, opinions, beliefs and attitudes by questionnaires or interviews from a known population"	(McMillan & Schumacher, 2001:602)
"A survey is used to describe and explain the status of phenomena, to trace change and to draw comparisons"	(McMillan & Schumacher, 2001:602)
"A survey can give more accurate measurements of a population's characteristics, attitudes and behaviour than could be obtained from casual observation"	(Brunt, 1998:6)
"A survey conducts a broad overview or a comprehensive vision of the world"	(Converse, 1987:19)
"A survey examines in detail, scrutinising close up, inspecting, by employing a mélange of techniques – the more the better – to collect data"	(Converse, 1987:18)
"A survey is data collected in the field, as opposed to in a laboratory setting"	(Converse, 1987:33)
"A survey is the organisation of the data by individual record but still employing a multitude of methods to gather data on the individual"	(Converse, 1987:33)
"A survey is the means of establishing the value or extent of the phenomena under investigation, by either counting or measuring some or all the information gathered"	(Converse, 1987:33)
"A survey is a patchwork of different kinds of data, collected by different means and processed in different ways"	(Converse, 1987:33)

Source: Author's own compilation

The term measurement appears predominately in the definitions of a survey (as seen in Table 3.1). The next section defines the term measurement.

3.2.1.1 Defining measurement

According to Van der Walt (2008:119), a measurement (or measure) can be defined as the systematic and standardised method where information concerning the human behaviour is collected. A measurement usually has three characteristics. Firstly, it investigates an aspect of human behaviour. Secondly, information is collected under standardised conditions. And, thirdly, there are fixed rules for analysis of the data. See Table 3.2 for additional definitions on a measurement.

Table 3.2: Definitions on measurement

MEASUREMENT	REFERENCES
"Measurement is the act of measuring or the process of being measured"	(Farlex, 2014)
"Measurement is a system of measuring"	(Farlex, 2014)
"Measurement is the dimension or quantity determined by measuring"	(Farlex, 2014)

“Measurement shows the extent or amount or quantity or degree of something”	(Farlex, 2014)
“Measurement (or observation) is the process of determining and recording which of the possible traits of a variable an individual case exhibits or possesses”	(Argyrous, 2011:9)
“Measurement is the systematic and standardised method where information concerning the human behaviour is collected”	(Van der Walt, 2008:119)
“Measurement makes possible direct reading of values of something being measured”	(The Great Soviet Encyclopedia, 1979)

Source: Author’s own compilation

Measurement is conducted by using some sort of a scale (Maree & Pietersen, 2010a:167). Defining a measurement scale can be seen in the section below.

3.2.1.2 Defining measurement scale

In survey research, a very common and useful way of measuring how respondents feel or think about something is by using scales (Maree & Pietersen, 2010a:167). A measurement scale provides a basis on which the entire research efforts rests (Leedy & Ormrod, 2005:91). According to Bell (2010:11) a scale of measurement is intended to help researchers discover strength of feeling or attitude. This means that it allows the researcher to collect data – the measurements taken for a given variable for each case in a study (Argyrous, 2011:11) – that gives information about the variable that is measured (Argyrous, 2011:11). A scale of measurement specifies a range of scores (also called points on the scale) that can be assigned to cases during the process of measurement (Argyrous, 2011:9). Table 3.3 provides definitions of a measurement scale.

Table 3.3: Definitions on measurement scale

MEASUREMENT SCALE	REFERENCES
“A measurement scale allows the researcher to collect data that gives information about the variable that is measured”	(Argyrous, 2011:11)
“A measurement scale specifies a range of scores (also called points on the scale) that can be assigned to cases during the process of measurement”	(Argyrous, 2011:9)
A measurement scale is intended to help researchers discover strength of feeling or attitude”	(Bell, 2010:11)
“A measurement scale measures how respondents feel or think about something”	(Maree & Pietersen, 2010a:167)
“Surveys use measurement scales to collect data”	(Deutschlander, 2009:2)
“A measurement scale provides a basis on which the entire research effort rests”	(Leedy & Ormrod, 2005:91)

Source: Author’s own compilation

According to Coolidge (2006:23), scales supply a great deal of information where the statistical possibilities can be enhanced. The response options are set up in such a way that the variables measured can be expressed as numerical scores that are of either an ordinal, interval or ratio

type (Coolidge, 2006:23). Scaling determines how well these response options (or questions) “hang together” and whether they measure one concept or multiple concepts (Trochim, 2006). Constructing a scale of measurement involves two steps. Firstly, the researcher must determine the points that will make up the scale, and, secondly, specifying the criteria by which individual cases will be assigned to one (and only one) point on the scale (Argyrous, 2011:9). There are various kinds of measurement scales (Coolidge, 2006:23) or levels of measurement (as the higher the level of measurement, the more information there are about a variable) (Argyrous, 2011:11, 12). Coolidge (2006:23) states that the type of scale must first be identified before the appropriate statistical test can be chosen. Commonly used scales in quantitative research studies are the interval scale, the ranking-order scale, the Likert scale and the semantic differential scale (Deutschlander, 2009:32-43; Maree & Pietersen, 2010a:167; Argyrous, 2011:12; Leedy & Ormrod, 2005:25, 254). These types of scales are discussed in some detail in section 3.5.2.4.2 (Table 3.11) as part of the types of closed-ended questions. It is also emphasised that any measurement scale can only investigate an aspect of behaviour (such as personality, motivation, values, beliefs and knowledge) that cannot be directly observed (Van der Walt, 2008:120; Leedy & Ormrod, 2001). Thus, it can be seen as part of exploratory research (Trochim, 2006).

Information can also be obtained in a number of other ways, including interviews, telephone calls and observation (discussed later in this chapter in section 3.5.4.2 and Table 3.21) (Deutschlander, 2009:1, 2). Attention is given to defining the term questionnaire, since it is applied in this study, in the next section.

3.2.1.3 Defining questionnaire

The questionnaire survey is the most commonly used survey in the tourism industry (Brunt, 1998:25; Boynton & Greenhalgh, 2004:1312). Questionnaires are administered to collect information that is not available about a selected sample of a population to determine their attitudes, values, habits, perceptions, ideas, demographics (matters like family and household compositions, marital status, age, gender, etc.), feelings, opinions, social activities (the information regarding use of leisure, travelling, habits, expenditure pattern, thrift and savings, radio listening, etc. are included), plans and benefits (Boynton & Greenhalgh, 2004:1312; McMillan & Schumacher, 2001:257; Verma & Verma, 2004:34). The table below, Table 3.4, provides definitions on a questionnaire.

Table 3.4: Definitions on questionnaire

QUESTIONNAIRE	REFERENCES
"A questionnaire focuses on the collection of a participant's opinions or on factual information"	(Deutschlander, 2009:2; Blair *et al*., 2014:1)
"A questionnaire is a list of questions, the answers to which are recorded by respondents"	(Kumar, 2011:145)
"A questionnaire is a paper-and-pencil instrument that the respondent completes	(Trochim, 2006)
"A questionnaire is the systematic and standardised method where information concerning the human behaviour is collected"	(Van der Walt, 2008:119)
"A questionnaire is administered to collect information that is not available about a selected sample of a population to determine their attitudes, values, habits, perceptions, ideas, demographics (matters like family and household compositions, marital status, age, gender, etc.), feelings, opinions, social activities (the information regarding use of leisure, travelling, habits, expenditure pattern, thrift and savings, radio listening, etc. are included), plans and benefits"	(Boynton & Greenhalgh, 2004:1312; McMillan & Schumacher, 2001:257; Verma & Verma, 2004:34)

Source: Author's own compilation

Boynton and Greenhalgh (2004:1312) state that a standardised questionnaire or measurement scale (i.e the questions asked on the measurement scale) must deliver valid and reliable data, as well as complying with the steps in how to conduct a survey, to produce data that can be compared across studies.

3.2.2 Types of surveys

According to Verma and Verma (2004:36), surveys may be classified into the following types:

- *General surveys*. A general survey is conducted to collect general information on any population, institution or phenomenon.

- *Specific surveys*. A specific survey is conducted for specific problems or for testing the validity of some theory.

- *Regular surveys*. Conducting regular surveys is when the survey is repeated at regular intervals. Conducting a regular survey aids in obtaining continuous information and assessing the effect of time on the phenomena being studied.

- *Ad hoc surveys*. An ad hoc survey is conducted once and is non-repetitive. If the area of investigation is large, then the ad hoc survey may be conducted in phases. Such surveys are useful in supplementing missing information regarding any research problem.

- *Preliminary surveys*. A preliminary survey is the pilot study to get direct knowledge of the phenomenon under study. It also aids in preparing the questionnaire and organising the survey.

- *Final surveys*. A final survey is made after the pilot study has been completed.

- *Census*. A census survey is conducted when the entire population needs to be investigated. Thus, the information is collected from every unit of the universe. The results of the census survey are more accurate and reliable, but high costs are associated regarding material, time and labour to carry it out.

- *Sample surveys*. In the case of a sample survey, only a small part of the universe which is representative of the whole population is taken and information is collected. The sample survey is more economical and less time and labour consuming.

3.2.3 Characteristics of a survey

Maree and Pietersen (2010a:155) and Verma and Verma (2004:35) identify the following characteristics of a survey:

- Samples are usually large, ranging from a few hundred to a few thousand.

- Many variables are measured.

- Multiple hypotheses are tested.

- Surveys are confined to the study of specific current problems of society.

- It is a form of planned collection of data for the purpose of description or prediction or for the purpose of analysing relationship between certain variables.

- It is carried out to make assertion about the distribution of characteristics in a population.

- The facts collected may form the basis of further research into some hypothesis.

3.2.4 Advantages and disadvantages of a survey

Surveys consist of numerous advantages and disadvantages (see Table 3.5). Deutschlander (2009:3) identifies eight advantages of a survey. These are: In surveys, the researcher can ask about anything, making it very flexible. Surveys allow the researcher to gather information from large groups of people. Information can be collected anonymously from the participants. In conducting surveys, access can be gained to users who are not able to participate in interviews. Surveys are simple to administer and to analyse and compile the results. In surveys, all the participants are asked the same question, ensuring the consistency of data collection. Surveys allow sampling of a population instead of requiring universal participation. These aspects can be regarded as the advantages of a survey. However, Deutschlander (2009:3) also identifies four disadvantages of using surveys. These disadvantages of surveys are: surveying is not always a substitute for interviewing, as qualitative data is hard to obtain in surveys; surveys do not provide an opportunity to ask participants follow-up questions about their responses; participants may misinterpret questions because they cannot ask for clarification; and surveys garner lower response rates than do other methods of gathering information, such as interviews. The advantages and disadvantages of surveys can be seen in Table 3.5.

Table 3.5: Advantages and disadvantages of using surveys

ADVANTAGES OF SURVEYS	DISADVANTAGES OF SURVEYS
Flexibility to ask almost anything	Surveying is not always a substitute for interviewing – qualitative data is hard to obtain in surveys
The ability to gather information from a large group of people	Surveys do not provide an opportunity to ask participants follow-up questions about their responses – this is especially problematic if responses are unclear
The possibility of anonymity for participants	Participants may misinterpret questions because they cannot ask for clarification
Gaining access to users who are not able to participate in interviews	Surveys garner lower response rates than do other methods of gathering information, such as interviews
Simplicity of administration	
Simplicity of analysis and compilation of results	
All participants are asked the same question, ensuring the consistency of data collection – uniformity	
The ability to sample a population instead of requiring universal participation	

Source: Adapted from Deutschlander (2009:3)

Deutschlander (2009:3) adds that these advantages and disadvantages of surveys must be carefully considered before conducting research.

3.2.5 Merits of conducting a survey

A survey enables a direct and close contact between the researcher and the respondents. It also enables greater objectivity, testing of the validity of theories, formulation and testing of hypothesis and universal application of the questionnaire (Verma & Verma, 2004:39). This is explained in the table below, Table 3.6.

Table 3.6: Merits of a survey

MERITS	EXPLANATION OF THE MERIT
A direct and close contact between researcher and respondents	Under the method the researcher has to come in close and direct contact with the people, whom he or she wants to study. A survey brings the researcher into a position to come face-to-face with the realities of life and see things personally
Greater objectivity	The survey method avoids the possibility of personal biases as a large number of field workers are employed for the collection of data. Thus, the data are not influenced by any one person's views or beliefs and a greater degree of objectivity may be achieved using this method
Testing the validity of theories	Survey method is very useful in testing the validity of many theories. In many cases it has been observed that actual surveys have led to entirely different results than arrived at through purely theoretical interpretations
Formulation and testing of hypothesis	Surveys have proved their usefulness in leading to the formulation of a hypothesis. At a more advanced stage, surveys are also helpful in testing the hypothesis. General surveys bring to light a number of problems that would have not been possible by pure theoretical analysis. The survey results may also provide new hypotheses that may be completely outside the scope of the existing theory and may also lead to a new theory
Universal application	It is a widely-used method. Survey research is the most scientific method for providing reliable information and thereby drawing inferences

Source: Adapted from a study done by Verma and Verma (2004:39)

3.2.6 The survey process

According to Maree and Pietersen (2010a:156) and Blair *et al*. (2014:23), a survey has several aspects. These aspects can be: sampling issues (such as the sampling strategy, the sampling size and the minimum response rate acceptable); questionnaire design issues (such as the completion time and appearance of the questionnaire, question sequence and the type of questions); interview issues (such as supervision, training, gender and cultural background); and data collection method (for example, telephone, mail, personal interview and e-mail). Effective measurement scale development requires a systematic, well-organised approach to ensure sufficient validity evidence to support the proposed in reference from the measurement scale scores (Lane, Raymond, Haladyna & Downing, 2011).

In this section, four survey processes are highlighted from studies by Deutschlander (2009:6), Blair *et al*. (2014:23), Lane *et al*. (2011) and Andres (2012:16). The first survey process is that of Deutschlander (2009:6). Deutschlander (2009:6) listed an eight-step process which can aid in

conducting a questionnaire survey. The first step, the objective of the study, needs to be defined. In Step 2, the researcher needs to identify the group to be surveyed. Step 3 entails the writing of questions, followed by Step 4, which entails the ordering and layout of the survey. The researcher then needs to pilot the survey (Step 5), where he or she sends out the survey and also follows up with participants (Step 6). In the second last step, Step 7, the results are analysed and interpreted, and lastly, Step 8, the results are reported. A survey should take all the salient aspects of the survey process into account (Maree & Pietersen, 2010a:156). These steps are outlined in Figure 3.2.

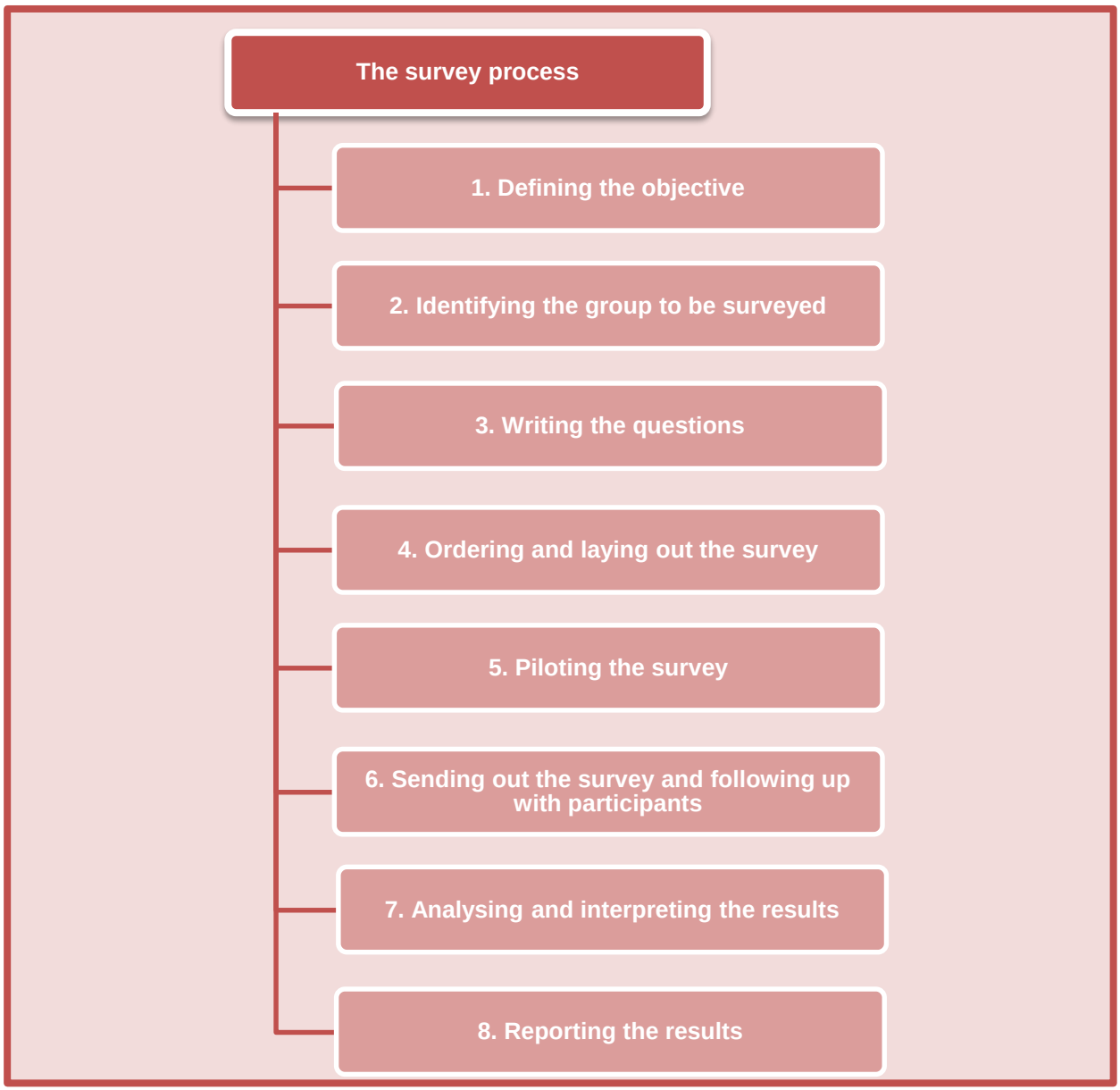


Figure 3.2: The survey process

Source: Deutschlander (2009:6)

The second survey process, as identified by Blair *et al*. (2014:23), only consists of five general stages in the development and completion of a survey. These stages include (1) the overall survey design and preliminary planning; (2) questionnaire design and pretesting; (3) final survey design and planning; (4) sample selection and data collection; and (5) data coding, data file construction, analysis and final report.

Lane *et al*. (2011) provides a third, twelve-step, survey process that consists of the following: (1) the overall plan (which includes the purpose, timeline, quality control and security of the survey); (2) content definition (includes the sampling plan and the methods of assessment); (3) test specifications (includes aspects such as the operational definitions of the content, the sampling and the item characteristics); (5) item development (consists of the training of item writers and reviewers, the development of effective stimuli and effective item editing); (5) test design and assembly (concerned about the design and creation of test forms, the selection of items for the test forms and considerations for pre-testing); (6) test production (includes aspects such as printing, publishing and quality control); (7) test administration (includes issues such as standardisation, security and timing); (8) scoring test responses (associated with validity issues, quality control and item analysis); (9) passing scores (includes aspects such as cut scores, comparability of standards and maintaining the consistence of score scale); (10) reporting test results (related to terms such as accuracy, timescale, retakes, meaningfulness, misuse and challenge); (11) item banking (associated with terms such as security, usefulness, flexibility and principles); and (12) test technical report (the systematic, thorough, detailed documentation of validity evidence and recommendations). Andres (2012:16) identifies 15 facets of the survey research process (the fourth survey process). They are: (1) identify the research problem and related questions; (2) research design and process; (3) audience; (4) triangulation (what the researcher knows already); (5) preliminary sampling frame; (6) ethical and political considerations; (7) survey instrument; (8) skills needed; (9) achievable schedule and budget; (10) design survey instrument; (11) sample and sample size; (12) pilot instrument and train assistants; (13) administer the survey; (14) data coding and clean-up; and (15) data analysis.

The survey process of Deutschlander (2009:6) is followed throughout this chapter as it is the simplest process to discuss and to ensure all aspects pertaining to doing a survey are identified and explained. Every facet of the survey process must be incorporated during the standardisation of a measurement scale (Andres, 2012:115). Attention is given to the standardisation process in the next sections.

3.3 STANDARDISATION

In this section, the term standardisation is defined and the purpose of standardising a measurement scale is outlined.

3.3.1 Definition

Standardisation can be defined as "the single, specific solution to a recurring task within the scope of the given scientific, technical and economic possibilities" (Arpaia & Schumny, 1998:174). The output is a "document, established by consensus and approved by a recognised body, which provides for common and repeated use, rules, guidelines or characteristics for activities or their results aimed at the achievement of the optimum degree of order in a given context" (Arpaia & Schumny, 1998:174). Table 3.7 provides additional definitions on the term standardisation.

Table 3.7: Definitions on standardisation

STANDARDISATION	REFERENCES
"A standardised questionnaire consists of a number of carefully selected items that cover the necessary aspects of the construct that needs to be measured"	(Pietersen & Maree, 2010a:215)
"A standardised questionnaire is determined by its validity and reliability scores"	(Pietersen & Maree, 2010a:215)
"Standardisation of a test assures that the questions measure the concepts or behaviours they intended to measure, that the data produced represents *true* values for these measures and do not contain too much random variability and that the study covers all the dimensions of the topic under investigation"	(Collins, 2003:229)
"Standardisation is the single, specific solution to a recurring task within the scope of the given scientific, technical and economic possibilities"	(Arpaia & Schumny, 1998:174)
"A standardised test provides for common and repeated use, rules, guidelines or characteristics for activities or their results aimed at the achievement of the optimum degree of order in a given context"	(Arpaia & Schumny, 1998:174)

Source: Author's own compilation

According to Collins (2003:230), standardisation assumes that:

- All respondents understand the questions in a consistent way.
- The questions are asking for information that respondents have and can retrieve.
- The wording of questions provides respondents with all the necessary information they require to be able to answer them in the way required by the researcher.
- Where interviewers are being used, they always read the questions as worded.

3.3.2 Purpose of standardising a measurement scale

Collins (2003:229) and Raw *et al*. (1996:61) argue that all research must aim to provide results that are valid, reliable, sensitive, unbiased and complete. This can be seen as a reason for standardisation. The following can also be seen as reasons that a measurement scale must be standardised:

- Research questions must measure the concepts or behaviours needed (Collins, 2003:229).

- The data produced must represent "true" values for the measures and must not contain too much random variability (Collins, 2003:229).

- The questions must be sufficiently sensitive to the dimensions of the topic under investigation (Collins, 2003:229).

- Information collected through one or more survey modes must be valid or trustworthy to the extent that it answers the research questions accurately, describes the sample or population at hand, and can be extended to individuals beyond the participants of the study (Andres, 2012:115).

- To ensure that everyone that completes the questionnaire will be handled in a uniform manner (Van der Walt, 2008:120).

- The measurement scale must measure important real differences or changes (Andres, 2012:115).

The following section, the standardisation process, will discuss the term standardisation and why a measurement scale needs to be standardised.

3.4 THE STANDARDISATION PROCESS

Clark and Watson (1995:311-318), Foxcroft and Roodt (2005:46-55) and Newton and Shaw (2014:31) provide a process for the development of a measure and the standardisation thereof. The development process as identified by Clark and Watson (1995:311-318) begins with the creation of an item pool, followed by the testing of structural validity with data collection and data analysis (determining internal consistency and coefficient alpha). The process as identified

by Foxcroft and Roodt (2005:46-55) consists of six stages. These stages in the development of a measurement scale for standardisation are the following: the planning phase (specify the aim of the measure, define the content of the measure and develop the test plan); the item writing phase (write the items and review the items); assembling and pretesting the experimental version of the measure (arrange the items, finalise the length, answer protocols, develop administration instructions and pre-test the experimental version of the measure); item analysis phase (determine discriminating power, preliminary investigation into item bias, establish validity and reliability, establish norms and set performance standards); revising the final version of the measure (revise the items and test, select items for the final version, refine administration instructions and score procedures, and administer the final version); and ongoing revision and refinement (compile the test manual and ongoing research into the efficacy of the instrument) (see Figure 3.3)

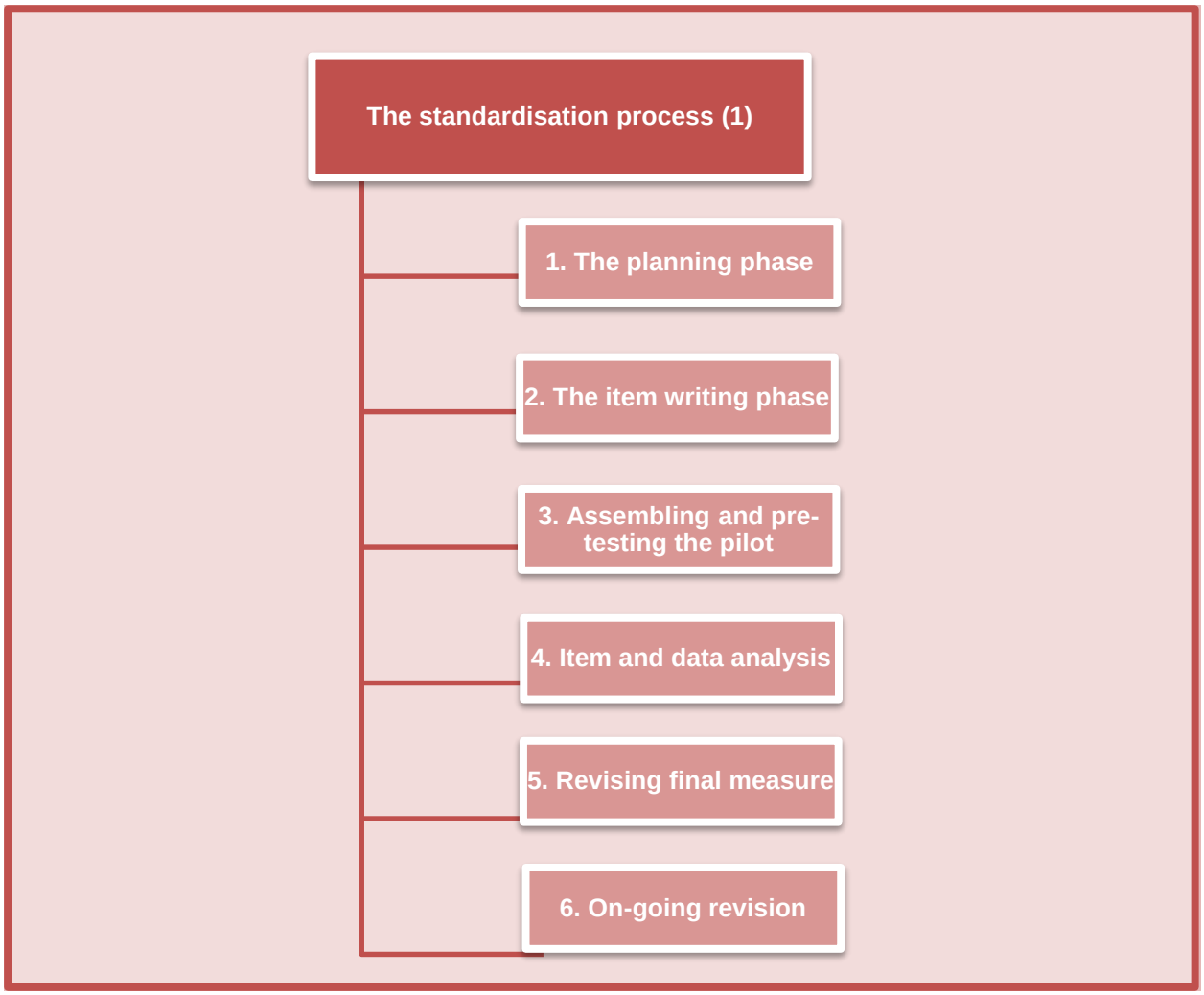


Figure 3.3: The standardisation process (1)

Source: Adapted from Foxcroft and Roodt (2005:46-55)

In addition, the standardisation process of Newton and Shaw (2014:31) involves eight phases. These are: preparation and selection of test material; experimental organisation of the test and instructions for giving the test; trial of a tentative test to determine value of elements, gross validity, reliability, and optimum conditions of giving, scoring, etc.; final organisation of test; final formulation of conditions under which the test is to be given, scored, tabulated and interpreted; official determination of validity; official determination of reliability; and official determination of norms. These phases can be seen in Figure 3.4.

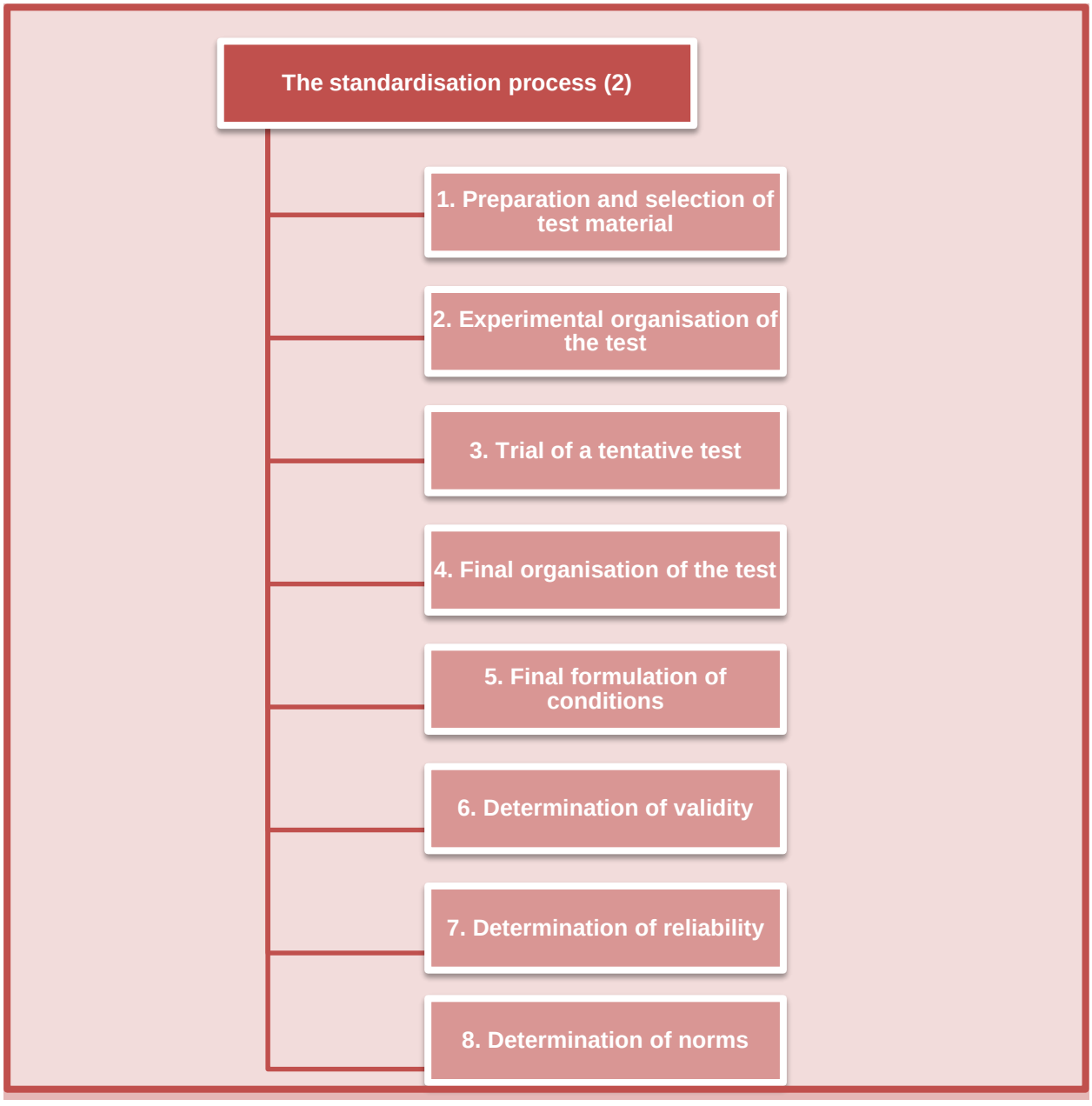


Figure 3.4: The standardisation process (2)

Source: Adapted from Newton and Shaw (2014:31)

For this study, these two identified standardisation processes are combined to discuss all aspects in detail related to the standardisation of a measurement scale. This combination of the standardisation process is illustrated in Figure 3.5.

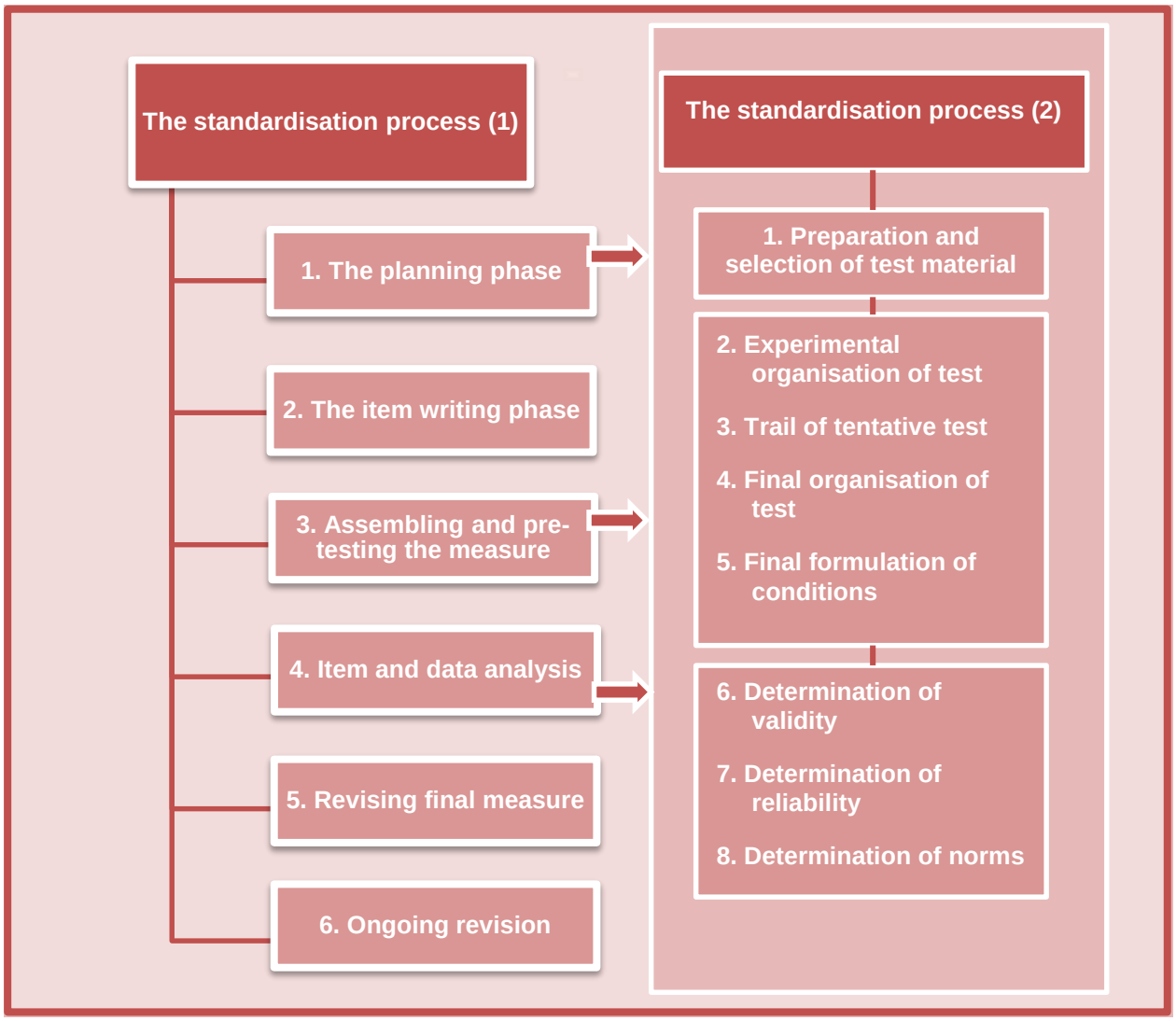


Figure 3.5: The combined standardisation process

Source: Adapted from studies by Foxcroft and Roodt (2005:46-55) and Newton and Shaw (2014:31)

The process of the survey is also combined within the standardisation process, as the survey process of Deutschlander (2009:6) and the process for standardising a measurement scale of Foxcroft and Roodt (2005:46-55) and Newton and Shaw (2014:31) overlap. This is evident based on the illustration of Figure 3.6.

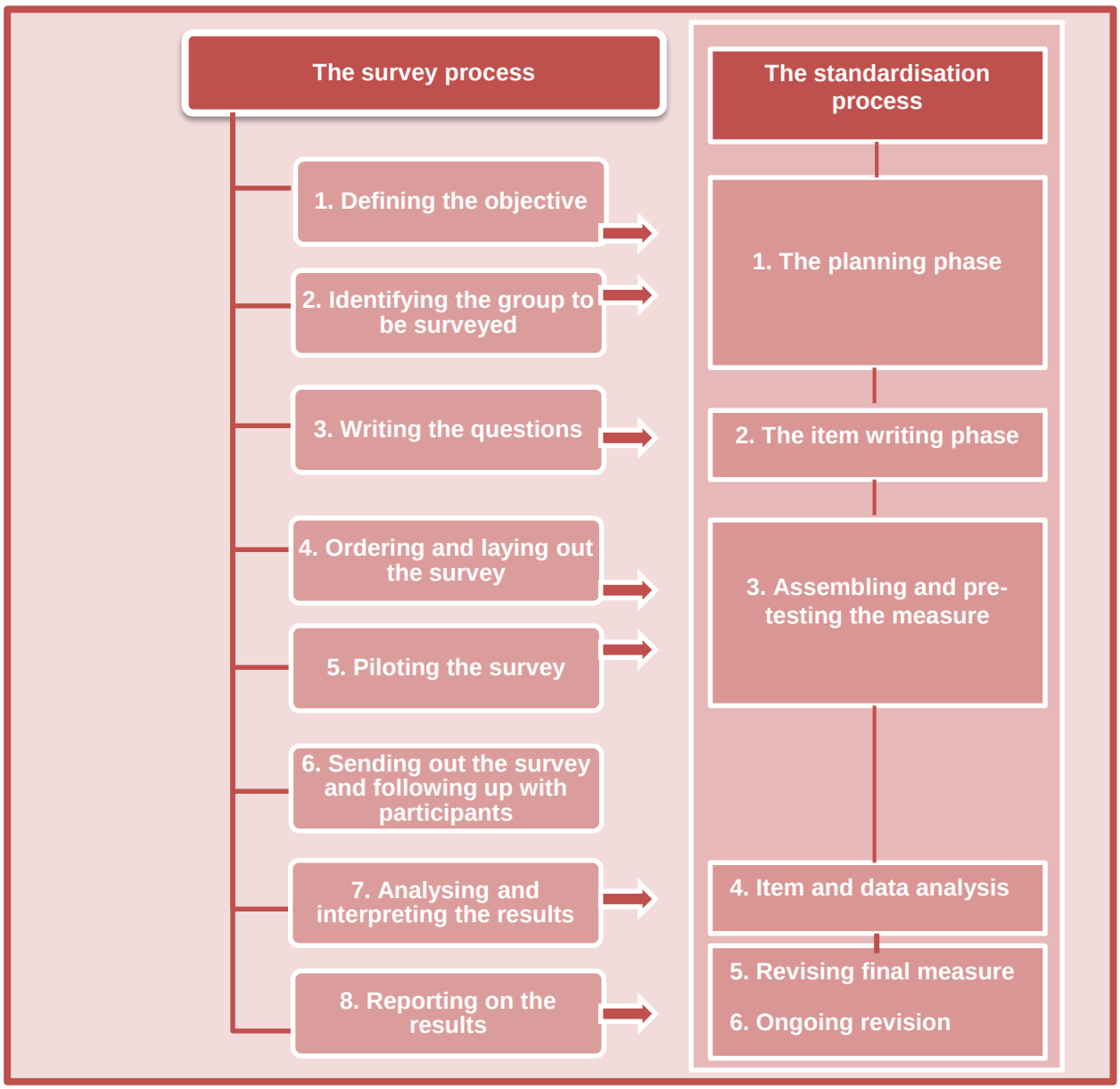


Figure 3.6: Overlap of the survey process and the standardisation process

Source: Adapted from studies by Deutschlander (2009:6) and Foxcroft & Roodt (2005:46-55)

The combined process of Foxcroft and Roodt's study (2005:46-55) and of Newton and Shaw (2014:31) for standardising a measure is followed in this research study. Reference is also made to the survey process of Deutschlander (2009).

3.4.1 The planning phase

The planning phase is concerned with the aim, the development plan and the content of the measure.

3.4.1.1 The aim

The aim of a measurement scale is the overall goal that the researcher wishes to achieve. Verma and Verma (2004:35) identify the following possible aims:

- To secure evidence concerning in existing situation or current condition.
- To identify standards or norms with which to compare present conditions so as to plan the next step.

3.4.1.1.1 Defining the objectives

The objectives of the measurement scale are the guide to create an effective survey and effective questions (Deutschlander, 2009:7). Thus, the objectives state what the survey is trying to accomplish (Blair *et al*., 2014:23). A decision must also be made on how best to accomplish these stated objectives within the limits of the available time and resources (Blair *et al*., 2014:23). Further analysis can then be done by breaking down the objectives into possible variables and variations which can be used to write the survey questions (Deutschlander, 2009:7). According to Deutschlander (2009:7), each concept should be stated as a single objective of the survey, as the survey gathers the information needed when the objectives are more focused and clear. Deutschlander (2009:7) identified questions one should ask when setting objectives for a survey and can be the following:

- What is the overall goal of the survey?
- What question(s) must be answered?
- What will be done with the data collected?
- What decisions could be affected based on the information collected?
- How will data be reported, and who will see the results?
- How can we determine whether the right information has been collected?
- Who will act on the data?

In short, Verma and Verma (2004:36) and Blair *et al*. (2014:1) summarised the main objectives of a measurement scale as listed below:

- Helps researchers to come in direct and close contact with the phenomena under study and thus provide them with all the details that they need (Verma & Verma, 2004:36).

- To collect general information that is not meant to prove or disprove anything (Verma & Verma, 2004:36).

- The data collected through these surveys may serve as a basis for a hypothesis (Verma & Verma, 2004:36).

- To explain the cause and effect relationship between a number of variables and thus help in the refinement and expansion of old theories and in the establishment of new ones (Verma & Verma, 2004:36).

- To gain knowledge regarding demographics of the population (Blair *et al*., 2014:1).

- To gain knowledge of the economic variables (for example, household income, unemployment rates and consumer confidence), education variables (such as levels of educational attainment and dropout rates), health variables (such as access to health care, nutritional practices and obesity rates), political variables (party identification, voting intentions and public opinions on policy issues may be examples) and marketing variables (such as product preferences and purchase intentions) (Blair *et al*., 2014:1).

- To know the opinion and attitudes of people (Verma & Verma, 2004:36).

Deutschlander (2009:2) states that, according to the aims and objectives, a measurement scale can then be used for several reasons. These possible reasons may be the following:

- To understand users' reactions to an existing product.

- To determine the relative priority of product features.

- To identify the strengths and weaknesses of an existing solution.

- As input to other requirements' elicitation activities.

- To identify changes users would like made to an existing system.

Brunt (1998:48) states that it is important to know what is required from the research in terms of its aims and objectives. After specifying the aims and objectives for the measurement scale, the research project may begin.

3.4.1.2 Develop the test plan

3.4.1.2.1 Identifying the group to be surveyed

According to Deutschlander (2009:13, 14), Blair *et al*. (2014:25), Andres (2012:93) and Brunt (1998:62), it is important to know who the stakeholders are before conducting the survey. Some stakeholders can be further categorised as potential participants (Deutschlander, 2009:13; Blair *et al*., 2014:210). The survey population may comprise individuals, households, organisations, or any element of interest (Blair *et al*., 2014:1). The boundaries of the population may be defined by demographic characteristics (for example, persons 18 years of age or older), geographical boundaries (for example, residing in the North West province), behaviours (for example, who voted in the last election), intentions (and intent to vote in the next election), or other characteristics (Blair *et al*., 2014:2). Deutschlander (2009:14) and Trochim (2006) identify questions that can aid in the determination of the stakeholders for the survey and are the following:

- Who needs the information that will be gathered from the survey?
- Who will make decisions using the results of the survey?
- Who else would be interested in the results?
- Whose area of work may be affected by the outcome of the survey?
- Who is paying for the survey?
- Will anyone be uncomfortable with the survey?
- Who must participate in survey planning?
- Can the population be enumerated?

- Is the population literate?
- Are there language issues?
- Will the population cooperate?
- What are the geographical restrictions?
- Whose permission is required before potential participants are contacted?
- Whose support is critical to making the survey successful?
- Who might participate in the actual survey?

Deutschlander (2009:17) suggests the following factors should be taken into consideration when selecting potential participants:

- Is there a chance that some potential participants will not take the survey seriously or give the question full thought?
- Is there a chance that someone else will complete the survey instead of the potential participants?
- Will potential participants want to remain anonymous?
- Could the group of potential participants be excessively biased?

Once the stakeholders have been identified, a plan must be developed on how best to engage each group in the survey process (Deutschlander, 2009:14). This can be done through selecting the most appropriate sampling method.

3.4.1.2.2 Sampling

The potential participants (respondents) are an important subgroup of stakeholders (Andres, 2012:19). To select the most appropriate participants, clear objectives for the survey should already be established. Depending on the objectives of the survey, segmenting the participants and asking each segment different questions can work well. If the population of the potential

participants is small (i.e. 150 or less), the entire group can be considered in the survey. However, if the group is larger (i.e. 1000+), a portion of the population can be selected to be included in the survey. This group is called a sample (Deutschlander, 2009:15; Brunt, 1998:56; Brase & Brase, 2010:20; Blair *et al*., 2014:88; Watkins, Scheaffer & Cobb, 2011:171). The sample selected from the population – the set of people or objects the researcher wants to know about (Watkins *et al*., 2011:171) – should be representative of the entire group (Deutschlander, 2009:15; Brunt, 1998:56). The results from the sample should be similar to what would be learned if the entire group was included in the survey. A large group must be surveyed to ensure accuracy and full representation if the results of the survey are used to make an important or key decision. If the decision is less important, using a smaller group may save time and money (Deutschlander, 2009:15). Therefore, selecting a sample may have several advantages. Brunt (1998:57) identifies several advantages of selecting a sample which include the following:

- Samples are more cost effective.
- Samples save time.
- Samples move more to the quality of the information provided rather than the quantity.
- Samples allow for conclusions to be drawn about the larger population.

To get reliable information from the sample selected in the population, the sample needs to be selected in a certain way. Selecting a sample is called the sampling plan or experimental design. A sample plan is where the quantity of information in the sample is determined (Mendenhall, Beaver & Beaver, 2006:255). Knowing the sampling plan used in a particular situation allows for measurement reliability or goodness (Mendenhall *et al*., 2006:255). It is also important to know that sampling strategies can make or break a study (Andres, 2012:91). All sampling decisions are by nature multi-stage and begin with the examination of theory, previous research, available historical and archival data, and detailed literature reviews (Andres, 2012:92). The researcher then gains an in-depth working knowledge of that population (Andres, 2012:92).

Several methods can be used when selecting potential participants (Deutschlander, 2009:16; Mendenhall *et al*., 2006:255) (see Table 3.8).

Table 3.8: Sampling plan

SAMPLING PLAN		
Probability sampling		
Sampling	**Definition**	**Reference**
Simple random sampling	Population is defined, then population proportion is determined and those proportions of individuals are chosen randomly from population	(Mendenhall *et al.*, 2006:255)
Systematic sampling	Random selection of one of the first elements in an ordered population, and then the systematic selection of every n^{th} element thereafter	(Deutschlander, 2009:16; Mendenhall *et al.*, 2006:257; Brunt, 1998:69)
Stratified sampling	The population consists of two or more subpopulations, called strata	(Mendenhall *et al.*, 2006:257; Brunt, 1998:69)
Cluster sampling	The available sampling units are groups of elements, called clusters	(Mendenhall *et al.*, 2006:258; Brunt, 1998:70)
Non-probability sampling		
Sampling	**Definition**	**Reference**
Convenience sampling	Participants are selected based on how convenient (or available) it is to contact them	(Deutschlander, 2009:16; Mendenhall *et al.*, 2006:258)
Judgment sampling	Allows the sampler to decide who will or who will not be included in the sample	(Mendenhall *et al.*, 2006:258)
Quota sampling	To gather data from individuals in the same proportion as they are represented in the population	(Mendenhall *et al.*, 2006:258; Brunt, 1998:72)
Snowball sampling	A few participants are contacted and asked to refer other potential participants	(Andres, 2012:101; Argyrous, 2011:284; Deutschlander, 2009:16)
Volunteer sampling.	All studies are volunteer samples in that it is unethical to force individuals to participate	(Andres, 2012:98)
In-person samples	A convenient location is chosen. Interviewers wait until potential study participants exit venue	(Andres, 2012:99)
Volunteer opt-in panels	A sampling strategy to recruit individuals to participate in online surveys	(Andres, 2012:99)
Recruited sampling	The participants are recruited by phone, e-mail, or in person.	(Deutschlander, 2009:16)
Unrestricted sampling	Participants include anyone who finds and takes the survey (for example, on the internet)	(Deutschlander, 2009:16)

Source: Author's own compilation

According to Table 3.8, two sampling approaches can be distinguished between these sampling methods (Andres, 2012:92). The first sampling approach is probability sampling (also known as probabilistic sampling or random sampling) (Mendenhall *et al.*, 2006:287; Andres, 2012:26, 92; Argyrous, 2011:283; Brunt, 1998:67; Leedy & Ormrod, 2005:199). Probability sampling is based on random selection by the researcher to generate a list of study participants (Andres, 2012:92). Each unit in the population has a known chance of being included in the sample (Andres, 2012:103; Argyrous, 2011:284; Brunt, 1998:67; Blair *et al*., 2014:90; Leedy & Ormrod, 2005:199; Watkins *et al*., 2011:172). The following are sampling methods used within the probability sampling approach (see Table 3.9):

- *Census*. A sample of the entire population (Andres, 2012:104; Watkins *et al*., 2011:171).

- *Simple random sampling*. Mendenhall *et al*. (2006:255) defines simple random sampling as follows: 'If a sample of *n* elements is selected from a population of *N* elements using a sampling plan in which each of the possible elements has the same chance of selection, then the sampling is said to be random and the resulting sample is a simple random sample'. This definition is supported by Brase & Brase (2010:12). To produce a simple random sample, the population must first be defined, the proportion of the population is determined and then those proportions of the individuals are chosen randomly from the population (Andres, 2012:104; Blair *et al*., 2014:91; Leedy & Ormrod, 2005:201).

- *Systematic (random) sampling*. Such sampling involves the random selection of one of the first elements in an ordered population, and then the systematic selection of every *n*th element thereafter (Mendenhall *et al.*, 2006:257; Brunt, 1998:69; Blair *et al*., 2014:91). In other words, every *n*th name is selected from a list of potential participants (Andres, 2012:105). In this method, it is assumed that the elements of the population are arranged in some natural sequential order (Brase & Brase, 2010:15; Leedy & Ormrod, 2005:203). With this sampling method, every member of the population has an equal chance of being selected (Deutschlander, 2009:16). According to Deutschlander (2009:16), this is the most accurate approach to sample selection.

- *Stratified (random) sampling*. Stratified sampling can be conducted when the population consists of two or more subpopulations, called strata (Mendenhall *et al.*, 2006:257; Blair *et al*., 2014:91; Leedy & Ormrod, 2005:202; Watkins *et al*., 2011:177). They share a common characteristic (Brase & Brase, 2010:15). Instead of selecting a sample from the entire population, first the sample is divided into subgroups or strata (Andres, 2012:105; Argyrous, 2011:284; Brunt, 1998:69; Blair *et al*., 2014:91). When using this sampling plan, it ensures that each population is represented in the sample (Brunt, 1998:69). Thus, stratified sampling involves selecting a simple random sample from each of a given number of subpopulations, or strata (Mendenhall *et al.*, 2006:257).

- *Cluster sampling*. This sampling plan is used when the available sampling units are groups of elements, called clusters (Blair *et al*., 2014:91; Andres, 2012:107; Mendenhall *et al.*, 2006:258). Cluster sampling can then be defined as a simple random sample of clusters from the available clusters in the population (Brase & Brase, 2010:15; Mendenhall *et al.*, 2006:258; Brunt, 1998:70; Leedy & Ormrod, 2005:203; Watkins *et al*., 2011:179). The clusters selected are considered representative of the population (Andres, 2012:108).

Non-probability sampling (also known as non-probabilistic sampling or non-random sampling) is the second sampling approach (Leedy & Ormrod, 2005:206; Mendenhall *et al.*, 2006:287; Andres, 2012:26; Argyrous, 2011:384; Brunt, 1998:72). This approach is based on the judgments made by the researcher (Andres, 2012:92; Blair *et al*., 2014:90), where some members of the population have little or no chance of being sampled (Leedy & Ormrod, 2005:206). The following sampling methods are used within the non-probability approach (see Table 3.8):

- *Convenience sampling*. Participants are selected based on how convenient (or available) it is to contact them (Brase & Brase, 2010:16; Andres, 2012:97; Deutschlander, 2009:16; Blair *et al*., 2014:95). It is a sample that can be easily and simply obtained without random selection (Mendenhall *et al.*, 2006:258; Leedy & Ormrod, 2005:206). According to Deutschlander (2009:16), this method is less accurate, but it can provide useful information if all key characteristics of the population are represented in the sample. This method may also increase the response rate.

- *Judgment sampling*. Allows the sampler to decide who will or who will not be included in the sample (Mendenhall *et al.*, 2006:258; Blair *et al*., 2014:94).

- *Quota sampling*. This sampling plan often has a non-random component in the selection process (Mendenhall *et al.*, 2006:258; Brunt, 1998:72). It is a technique employed to gather data from individuals in the same proportion as they are presented in the population (Andres, 2012:102; Blair *et al*., 2014:95; Leedy & Ormrod, 2005:206). Available census and other sources of information are used to define the population of interest according to certain criteria (such as age, gender, ethnic group). It allows the researcher to determine whom to include in the study (Andres, 2012:102).
- *Purposive sampling*. People or other units are chosen, as the name implies, for a certain purpose. The researcher should always provide a rationale explaining why he or she selected the particular sample of participants (Leedy & Ormrod, 2005:206).

- *Snowball sampling*. This approach may be employed when participants are either difficult to locate or are part of specialised group of individuals (Andres, 2012:101). A few participants are contacted and asked to refer other potential participants (Deutschlander, 2009:16) – they help identify others who meet the criteria of the study and who are information rich (Andres, 2012:102; Argyrous, 2011:284). This method is useful when an extensive contact list is not available, but it is less accurate than systematic or convenience sampling (Deutschlander, 2009:16).

- *Volunteer sampling*. All studies are volunteer samples in that it is unethical to force or overly coerce individuals to participate in a research project. However, some studies are constructed to recruit volunteers who may or may not be representative of the larger population of interest. Volunteer samples are bounded by place and hence can be contextualised to give the findings more meaning (Andres, 2012:98).

- *In-person delivery samples*. A convenient location (for example a museum or a festival) is chosen. Interviewers wait until potential study participants exit the venue. Then, every n^{th} person is approached and asked to participate in the survey (Andres, 2012:99).

- *Volunteer opt-in panels*. A sampling strategy to recruit individuals to participate in online surveys (Andres, 2012:99).

- *Recruited sampling*. The participants are recruited by phone, email, or in person. Using this method may create a representative sample, depending on how participants are selected. To ensure you have a random sample, use a multi-method approach such as contacting participants by phone and then asking them to log on to a website to complete the survey. If the initial selection is random (i.e. all people in the population have an equal chance of being selected) the second step of completing a survey online will maintain the integrity of the selection as long as all selected participants have equal access to the website (Deutschlander, 2009:16).

- *Unrestricted sampling*. Participants include anyone who finds and takes the survey (for example, on the internet). This is the least accurate sampling method (Deutschlander, 2009:16).

Table 3.8 provides an outline of the two sampling approaches, each with different sampling methods, used within a sampling plan.

Brunt (1998:60) highlights the following errors in sampling plans:

- The information is incorrect (for example, mistakes were made when entering names and addresses when the list was written, or the list is out of date).

- The information is incomplete (for example, where the tourist attraction is unlikely to know who visits their site because a need for a sampling frame was never envisaged).

- The information is duplicated (this occurs when lists are combined to develop a sampling frame).

- The information is clustered (for example, at tourist attractions where it is unknown that a certain proportion of visitors come from particular towns or cities).

- The information includes aspects not applicable (where names and addresses may well exist but only certain types of individuals are required for the survey).

All factors can lead to less valid data if the researcher do not consider them ahead of time and builds in measures to counter their effects (Deutschlander, 2009:17). According to Andres (2012:26) the final determination of the sample size is made by considering issues of availability, accuracy, time and costs.

Blair *et al*. (2014:97) further highlight the following guidelines for good sampling:

- Efforts should be made to minimise coverage bias (for example, the population should be explicitly defined).

- Efforts should be made to minimise or adjust for selection bias (probability sampling may be used here).

- Efforts should be made to minimise non-response bias (this can be done by maximising participation).

- Efforts should be made to minimise sampling error (use procedures that offer more information from the same sample size).

Mouton (2001) states that if a suitable sampling plan has been applied to the survey, then it holds several benefits to the measurement scale which include:

- That the measurement scale will have the potential to generalise to larger populations.

- That if the measurement scale is properly constructed, a high measurement of validity and reliability will be evident.

A limitation of the survey design is that a lack of depth and insider observation might lead to the criticism of 'surface level' analyses (Mouton 2001). Each sampling methods has an effect on the questions asked in the measurement scale and how the measurement scale is administered (Boynton & Greenhalgh, 2004:1314). Questions must be phrased appropriately for the target stakeholders and information required (Boynton & Greenhalgh, 2004:1315).

3.4.1.3 Content of the measure

Once the objectives have been stated for the survey and the participants have been selected, a measure can be developed (Deutschlander, 2009:19). At the end, the researcher will have to answer several questions and will have learned how to make a number of key decisions about the development of the measure, which include the following (Blair *et al*., 2014:177):

- Are respondents able to provide relevant information?
- How can the participant be helped in providing accurate information?
- What must respondents do to provide the information that is needed?
- How is each research question rewritten as one or more survey items?
- What items should be included?
- Do the selected items measure the dimensions of interest?

3.4.1.3.1 Item inclusion

The items to include in the measurement scale must provide a sample of all possible contents to be part of the contract, including alternative theories of the trait (Clark & Watson, 1995:311). The reason for this is that the data analysis can identify weak, unrelated items that should be dropped from the scale (Clark & Watson, 1995:31). However, according to Clark and Watson (1995:311), there are two implications to this. Firstly, the initial pool should be broader and more comprehensive than the theoretical view of the target construct. And, secondly, the initial pool should include content that ultimately would be shown to be unrelated to the core construct. When the planning phase is completed in the survey process, the items for the measurement scale can be written.

3.4.2 The item writing phase

The item writing phase is concerned with the construction of the measurement scale. Attention is also given to the language, the question wording, the types of questions and the advantages and disadvantages associated with each type of question. Practical examples are provided for each type of question. Suggested situations are identified in which each question type can be used. Guidelines are offered for writing each type of question and effective questions in general.

3.4.2.1 Construction

Following are 12 guidelines for developing a measure that encourages people to be co-operative and yields responses that can be used and interpreted (Leedy & Ormrod, 2005:190; Daiber, 1992:60):

- Keep it short.
- Use simple, clear, unambiguous language.
- Check for unwarranted assumptions implicit in your questions.
- Word your questions in ways that do not give clues about preferred or more desirable responses.
- Check for consistency.
- Determine in advance how you will code the responses.
- Keep the respondent's task simple.
- Provide clear instructions.
- Give a rationale for any items whose purpose may be unclear.
- Make the questionnaire attractive and professional looking.
- Conduct a pilot test.

- Scrutinise the almost-final product carefully to make sure it addresses your needs.

3.4.2.2 Language

According to Brunt (1998:84) the language used in the wording of questions is of critical importance. Careful thought should be given to how the questions will be interpreted by the respondent. Brunt (1998:84) states that the questions should always be clear and concise (short) and that jargon (subject terminology) should be avoided – use simple, everyday language with familiar words.

3.4.2.3 Question wording

Good measurement development involves several periods of item writing (Clark & Watson, 1995:311). The variables and variations of objectives as identified are used to write the measurement questions (Deutschlander, 2009:19; Andres, 2012:63). Questions must be written in such way that the meaning of each will be the same for all respondents (Maree & Pietersen, 2010a:160). Each question included in the measurement scale should have a purpose. Before adding a question to the measurement, it is important to understand how information from the question will be used (Deutschlander, 2009:19). Measurement items must be designed with extreme care, as a misplaced or carelessly chosen word can alter the meaning of a question and may render it ultimately unusable or un-interpretable (Andres, 2012:61). Improvements in question wording and in other phases can contribute far more to the accuracy than further improvements in sampling methods (Andres, 2012:62). Borrowing questions from other research studies is acceptable, even encouraged (Blair *et al*., 2014:31).

For each question (Deutschlander, 2009:19; Blair *et al*., 2014:178) recommend that you:

- Write a draft question.

- Try different forms of the same question.

- Revise and rewrite the question as needed (for example, after getting feedback from the pilot study).

- Confirm, after each change, that the question will provide the information needed.

A question that is not carefully worded may result in answers, and therefore data, that are meaningless (Maree & Pietersen, 2010a:160). Blair *et al*. (2014:191) specifies several criteria that a question should satisfy before it is used in the study:

- Does the question measure some aspect of one of the research questions? (If no to both A and B, drop the question. If yes to one or both, proceed).

- Does the question provide information needed in conjunction with some other variable? (If no, revise or drop. If yes, proceed).

- Will most respondents understand the question and in the same way? (If no, drop. If yes, proceed).

- Will most respondents have the information to answer it? (If no, drop. If yes, proceed).

- Will most respondents be willing to answer it? (If no, drop. If yes, proceed).

- Is other information needed to analyse this question? (If no, drop. If yes, proceed if the other information is available or can be obtained from the survey).

- Should the question be asked of all respondents or of a subset? (If all, proceed. If a subset, proceed only if the subset is identifiable beforehand or through questions in the interview).

The following guidelines should be used when compiling questions (Maree & Pietersen, 2010a:160; Andres, 2012:66; Blair *et al*., 2014:181; Clark & Watson, 1995:312):

- Use language that the respondents will understand – no slang or abbreviations.

- Ask questions that your respondents can actually answer.

- Choose your words carefully.

- Avoid ambiguity, lack of precision or vagueness – questions should be clear and the respondent must know exactly what is being asked. Remember that words that have a specific or common meaning to you might not have the same meaning to your respondents.

- Avoid double (also referred to as double-barrelled) questions (for example, “Do you work too fast or too slow?”). Include only one question.

- Avoid leading questions – a question should not lead or guide the respondent to answer in a certain way (for example, “Do you agree that...”).

- Avoid asking knowledge questions, including questions that a respondent will find difficult to answer, or memory questions (for example, the respondent may not remember things that happened a long time ago).

- Avoid asking hypothetical questions – the answers tend not to be very reliable.

- Avoid double-negative questions (for example, “Don’t you agree that smoking is not good for you?”) as they are quite confusing.

- Always avoid a statement with a “not” in it since it is confusing to respond to a “not” with a “do not agree” (when using a Likert-type response scale).

- Items must be formulated in the first person.

- Items must be formulated as statements and not questions.

- Avoid making erroneous assumptions (for example, assuming that your respondent only has one car or child).

- Avoid asking sensitive questions that might offend your respondents.

- Provide instructions on how to answer the question.

3.4.2.4 Types of questions

According to Deutschlander (2009:20), survey questions address four different aspects of human thought and behaviour and are stated below:

- *What people say they want; their attitudes*. Questions about attitudes are useful when gathering input on functionality, developing a wish list, determining scope, or developing potential rules.

- *What people think is true; their beliefs*. Questions about beliefs will help you gather opinions.

- *What people do; their behaviour*. Questions about behaviour can be useful when looking at the usability of a system.

- *What people are; their attributes*. Questions about attributes can be used to gather information about the participants themselves.

Depending on the objectives of the survey, all or just one type of question may be used (see Figure 3.7). For each type of question, one or more question formats can be chosen. Bell (2010:141) lists seven types of questions, which can be divided into two main categories (Andres, 2012:69; Brunt, 1998:78; Boynton & Greenhalgh, 2004:1313; Clark & Watson, 1995:312; Kumar, 2011:151). These are open-ended (free-response, or unstructured) questions and two-way or dichotomous closed-ended (structured) questions. In the case of the open-ended question, a question is asked and space is provided for a word, phrase or even a comment. But, analysing this type of question is more difficult than is the case with closed-ended questions (Maree & Pietersen, 2010a:161). A closed-ended question is one in which the respondent is offered a choice of replies (Brunt, 1998:79; Boynton & Greenhalgh, 2004:1314). Maree and Pietersen (2010a:166) adds biographical questions to the list and defines these type of questions as where information, like the respondent's gender, age and home language, are collected to determine the profile of the sample.

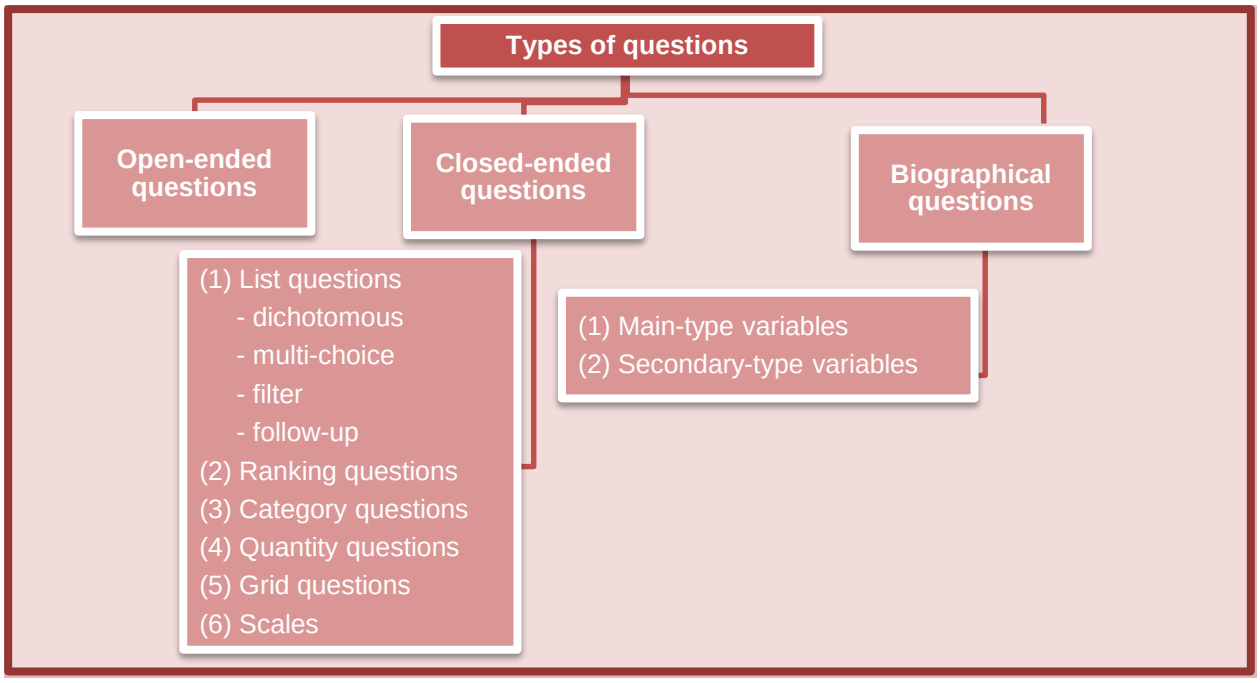


Figure 3.7: Types of questions

Source: Author's own compilation

Each of these formats is now discussed in some detail.

3.4.2.4.1 Open-ended questions

Open-ended questions allow for a wide range of responses (Kumar, 2011:151). They are generally not answered with a simple one-word response. Participants answer these questions in their own words; they are not given a list of possible answers (Kumar, 2011:151; Deutschlander, 2009:20; Andres, 2012:70; Brunt, 1998:81). Answers are recorded in full. Thus, appropriate space should be provided on the questionnaire (Brunt, 1998:81). A plan must be developed in advance as to how the data from the open-ended questions will be analysed. Adequate time, skills and resources are needed for this analysis (Boynton & Greenhalgh, 2004:1314). Brunt (1998:81), Deutschlander (2009:21-24) and Maree and Pietersen (2010a:161) distinguish between three types of open-ended questions, which can be seen in Table 3.9.

Table 3.9: Types of open-ended questions

OPEN-ENDED QUESTIONS	
Types of open-ended questions	**Reference**
• Open. For example, why did you decide to go to the arts festival? • Open with clarification. For example, what does it mean to you? • Open with probing. For example, where participants are asked about both sides of an issue	(Maree & Pietersen, 2010a:161; Deutschlander, 2009:21-24; Brunt, 1998:81)

Source: Author's own compilation

Table 3.10 provides in detail the advantages and disadvantages of using open-ended questions in a questionnaire.

Table 3.10: Advantages and disadvantages of open-ended questions

OPEN-ENDED QUESTIONS	
Advantages of open-ended questions	**Reference**
• Respondents can give honest answers and detail • Gives respondent opportunity to comment or expand upon other questions • Respondent may raise issues that had not been considered • Sensitive issues or topics may be better approached • The respondent's thinking process is revealed • Complex questions can be adequately answered • Thematic analysis yields information, categories and subcategories • Work well if researchers do not know the kinds of likely responses • They stimulate free thought • The answers are relatively uninfluenced by the researcher • They encourage participants to draw upon their memories • Allow the researcher to learn the language the participants use • Identify what information or misinformation participants have • Ideal if there are many possible answers to a question	(Andres, 2012:70; Kumar, 2011:153; Maree & Pietersen, 2010a:161; Deutschlander, 2009:21; Brunt, 1998:81)
Disadvantages of open-ended questions	**Reference**

• Each participant may answer each question differently • Coding of answers can be difficult • Respondents may need time to think and write their response • It is time-consuming to analyse results and interpret the data • Statistical analysis is difficult • The participants must recall and organise ideas when answering questions • Questions can be challenging • Answers may be vague, requiring additional clarification • It is difficult to know whether responses contain errors or omissions • Answering requires more effort than answering closed-ended questions • Participants may be afraid to put ideas or opinions in writing • Participants usually know more than their answers suggest • Participants' answers may not provide information the researcher needs	(Andres, 2012:70; Kumar, 2011:153; Maree & Pietersen, 2010a:161; Deutschlander, 2009:21; Brunt, 1998:82)

Source: Author's own compilation

Open-ended questions are useful when the researcher would like to (Deutschlander, 2009:22):

- Determine which participants know what about an area of interest.
- Identify the most common types of misinformation participants have.
- Figure out what pieces of information are most widely known.
- Determine what types of information participants lack.
- Understand opinions.
- Explore an area of interest, then use the results from open-ended questions to develop closed-ended questions for a subsequent survey with a different sample group.
- Determine what is important to people.
- Make sure a survey with closed-ended questions has addressed all important points. An open-ended question at the end of a closed-ended survey could ask if there is anything else the participant would like to add that hasn't been adequately addressed.

Keep the number of open-ended questions in a measurement scale to a minimum. If most participants reply "other" to a closed-ended question, an open-ended question probably should have been used instead (Deutschlander, 2009:23). There are risks associated with single-response questions. If a participant does not know the exact answers, he or she may guess, yielding inaccurate information. Some participants may not answer certain questions, especially those pertaining to personal information like their age. These participants might be willing to

answer the same questions if they are able to choose an answer in a range (Deutschlander, 2009:24). Questions with answers in range format will be discussed in the following section as it is a form of a closed-ended question.

3.4.2.4.2 Closed-ended questions

A closed-ended question provides for a set of responses from which the respondent has to choose one or sometimes more than one response (Kumar, 2011:151; Boynton & Greenhalgh, 2004:1314; Deutschlander, 2009:24; Maree & Pietersen, 2010a:161; Brunt, 1998:78). Data obtained from the administration of closed questions is easier to analyse than data obtained from open questions (Maree & Pietersen, 2010a:161; Andres, 2012:69). It enables the researcher to produce aggregated data quickly, but the range of possible answers is set by the researchers not by the respondents, and the richness of potential responses is lower (Boynton & Greenhalgh, 2004:1314). Closed-ended questions can cause frustration, usually because researchers have not considered all potential responses (Boynton & Greenhalgh, 2004:1314).

Bell (2010:141), Maree and Pietersen (2010a:161) and Deutschlander (2009:25) distinguish between six types of closed-ended questions. These are list questions; ranking questions; category questions; quantity questions; grid questions; and scales. These closed-ended types of questions are explained in more detail in Table 3.11. Some examples in Table 3.11 are taken from the sample questionnaire in Appendix A.

Table 3.11: Types of closed-ended questions

TYPES OF CLOSED-ENDED QUESTIONS			
List questions	**Dichotomous list questions**		**Reference**
	Explanation	• It is a nominal closed-ended question • Does not measure amounts • Are typically used to gather factual information • Allows participant to select one of two possibilities • Response categories must include all possible responses (max two) • If a third option is provided, then it is a multiple-response closed-ended question	(Maree & Pietersen, 2010a:161; Deutschlander, 2009:25)
	Example	**Dichotomous question** Indicate the type of arts preferred Performing arts 1 Visual arts 2	(Maree & Pietersen, 2010a:161)
	Advantage	• Simple for participants to answer • Fairly easy to write • Simplifies compilation of results	(Deutschlander, 2009:26)
	Disadvantage	• Leave out the possible range of answers between the two choices provided • May lead to the collection of erroneous data • Does not allow participants to elaborate on their answers or to add relevant information	(Deutschlander, 2009:26)
	Usefulness	• The researcher is verifying the type of participant • The survey is about a requirement with only two possible options • Researcher is determining which of two possible decisions or outcomes users prefer	(Deutschlander, 2009:26)
	Multiple-response list questions		**Reference**
	Explanation	• Has three or more responses • Also called multi-choice questions, categorical response questions or checklists • Questions do not have a logical order or a relationship with the other options in the list • Allow the participant to pick one of the answers provided or answer “other” • Space is provided for the participant to write in an alternative response	(Maree & Pietersen, 2010a:162; Deutschlander, 2009:27)

	Example	**Multi-choice question** Choose one form of arts preferred Theatre 1 Dance 2 Music 3 Painting 4 Sculpting 5 Literature 6 Other (Specify): 7	(Maree & Pietersen, 2010a:162)
	Advantage	• They allow the participant to select one or more answers • It is easy to analyse the results • They are easy to answer • Participants are more likely to answer them than they are to answer open-ended questions	(Deutschlander, 2009:31)
	Disadvantage	• Including “other” as a response option usually does not glean much additional information • Participants may become confused or lose interest (as many options are available) • Data gathered will be inaccurate if you do not provide all possible response options	(Deutschlander, 2009:31)
	Usefulness	• Determining the features a user would want included in a release • A requirement must be clarified and the possible options are already known • Determining what kind of support is required and what known constraints exist	(Deutschlander, 2009:32)
	Rules	• The response categories must include all possible responses • The response categories cannot overlap • Each response option must contain a single idea	(Deutschlander, 2009:32)
	Filter or follow-up list questions		**Reference**
	Explanation	• Used to divide the sample into subclasses • Further information are obtained from more of the subclasses of follow-up questions	(Maree & Pietersen, 2010a:162)

<table>
<tr><td></td><td>Example</td><td>
<table>
<tr><th colspan="2">Filter question</th></tr>
<tr><td colspan="2">Do you think arts festivals contribute to the arts?</td></tr>
<tr><td>Yes</td><td>1</td></tr>
<tr><td>No</td><td>2</td></tr>
</table>
If your answer to the previous question is “yes”, answer the following question:
<table>
<tr><th colspan="2">Follow-up question</th></tr>
<tr><td colspan="2">Do you see yourself as a contributor to the arts?</td></tr>
<tr><td>Yes</td><td>1</td></tr>
<tr><td>No</td><td>2</td></tr>
</table>
</td><td>(Maree & Pietersen, 2010a:162)</td></tr>
<tr><td rowspan="2">Ranking questions</td><td>Explanation</td><td>• Used to explore how respondents rank issues in terms of their importance or preference
• Instructions must be formulated extremely carefully
• Rank questions without repeating a ranking</td><td>(Maree & Pietersen, 2010a:163)</td></tr>
<tr><td>Example</td><td>
<table>
<tr><th colspan="2">Ranking question</th></tr>
<tr><td colspan="2">Which of the following persons had the greatest influence on your choice of contributing to the arts? Rank these persons or groups from 1 to 8/9, where 1 represents the person or group who influenced you most and 8/9 the person or group who influenced you least</td></tr>
<tr><td>Parents</td><td></td></tr>
<tr><td>Other family members</td><td></td></tr>
<tr><td>School principal</td><td></td></tr>
<tr><td>Career guidance educator</td><td></td></tr>
<tr><td>Other educator (s)</td><td></td></tr>
<tr><td>Peer group</td><td></td></tr>
<tr><td>Role models (for example, actors, singers, painters)</td><td></td></tr>
<tr><td>Religious leader</td><td></td></tr>
<tr><td>Other (specify)</td><td></td></tr>
</table>
</td><td>(Maree & Pietersen, 2010a:163)</td></tr>
<tr><td>Category questions</td><td>Explanation</td><td>• Respondents choose only one of a set of categories
• Biographical questions represent one example of category questions</td><td>(Maree & Pietersen, 2010a:163)</td></tr>
<tr><td>Quantity questions</td><td>Explanation</td><td>• Respondents provide a number which gives the number of some characteristics. For example: “How many CDs or DVDs have you purchased during the arts festival?”</td><td>(Maree & Pietersen, 2010a:163)</td></tr>
</table>

<table>
<tr><td>Grid question</td><td>Explanation</td><td>• In a grid (or table), respondents provide responses to two or more questions simultaneously</td><td>(Maree & Pietersen, 2010a:164)</td></tr>
<tr><td rowspan="6">Scales of measurement</td><td colspan="2">Interval scale or ratio scale questions</td><td>Reference</td></tr>
<tr><td>Explanation</td><td>• Logical order
• Equal difference between adjacent categories (i.e. equal units of measurement)
• Give information about people or objects with respect to their ranking on some classification
• Interpretations are regarded to how far apart people or objects are on the variable
• Zero point has been established arbitrarily</td><td>(Argyrous, 2011:14, 15; Maree & Pietersen, 2010b:148; Deutschlander, 2009:36; Coolidge, 2006:24; Leedy & Ormrod, 2005:26)</td></tr>
<tr><td>Example</td><td><table><tr><th colspan="2">Interval scale</th></tr><tr><td colspan="2">How many times have you visited the festival?</td></tr><tr><td>First time visited</td><td>1</td></tr><tr><td>One year to five years</td><td>2</td></tr><tr><td>Six years to ten years</td><td>3</td></tr><tr><td>More than ten years</td><td>4</td></tr></table></td><td>(Deutschlander, 2009:36)</td></tr>
<tr><td>Usefulness</td><td>• Useful when only one answer in the range must be selected
• Useful if results will be presented in a graphical format
• Good for comparative work
• Appropriate when data within ranges are adequate for analysis
• To simplify data analysis
• Quantitative data:
○ Current number of users and expected growth
○ Current number of transactions per frequency and expected growth
○ Current number of types of records and expected growth
○ Non-functional requirements for retention
○ Non-functional requirements for system availability
○ Non-functional requirements for performance</td><td>(Deutschlander, 2009:36)</td></tr>
<tr><td>Disadvantage</td><td>• Data analysis cannot show whether there is a significant difference within a range
• The most appropriate answer may be outside the ranges provided</td><td>(Deutschlander, 2009:36)</td></tr>
<tr><td>Rules</td><td>• Intervals should be equal
• Make sure there are no overlapping categories (10-20, 21-30 and not 10-20, 20-30)
• List categories in logical order (1-10, 11-20, 21-30 and not 1-10, 21-30, 11-20)
• The categories must be mutually exclusive</td><td>(Deutschlander, 2009:37)</td></tr>
</table>

Ranking-order scale or ordinal scale questions		References
Explanation	• Allow participant to place options in an ordered sequence • For example, the participant may be asked to prioritise possible scope items • The participant should not be asked to rank more than ten options • Used to gather factual information but can also be used to gather opinions, attitudes, or judgments	(Andres, 2012:76; Argyrous, 2011:13; Maree & Pietersen, 2010b:148; Deutschlander, 2009:37; Coolidge, 2006:23; Leedy & Ormrod, 2005:26)
Example	**Ranking-order scale** Please rank the top three items that the arts festival should include in the arts programme: Dance performances 1 Life music performances 2 Painting exhibitions 3 Sculpture exhibitions 4 Street theatre 5 Craft stalls 6	(Deutschlander, 2009:37)
Advantage	• Provide comparative data • Facilitate deeper data-gathering compared with multiple-response questions • Data indicate what matters most	(Deutschlander, 2009:40)
Disadvantage	• Requires writer of question to have knowledge of all options, which is not possible • False positives may appear in the data as participants are forced to rank options even if none of the options listed matter to them or reflect their real priorities	(Deutschlander, 2009:40)
Rules	• List responses in logical order • Include all possible responses • Offer at least four or five response options • Include equal numbers of positive and negative statements • Make sure response categories don't overlap • Use precise wording when possible (e.g., instead of "often", write "twice a month")	(Deutschlander, 2009:40)
Usefulness	• It is valuable to have participants compare options • Understand participants preference for one option compared with other question options • Determining the importance of a particular option compared with options in another question • Determining the usefulness of one option compared with options in another question • Determining urgency to implement one option compared with other question options • The researcher would like to know what priority participants would assign each option	(Deutschlander, 2009:40)

	Rating scale questions		Reference
	Explanation	• Require the participant to assign a value to something • Is not required to compare an option with other options in another question • Has some rational zero – conceptual meaning • The structure can be used for a single question or it can be used to ask a series of questions under an umbrella stem • Takes up less room on the page • The results can be quickly summarised • Can confuse participants if you change the number of response options • Keep the direction of the scale consistent throughout the entire survey • When there are uneven numbers of options, there will be a natural midpoint • To force participants to express an opinion, offer an even number of answers	(Andres, 2012:72; Maree & Pietersen, 2010b:148; Deutschlander, 2009:41, 43; Coolidge, 2006:25)
	Types	• A Likert scale item: ○ Used for assessing attitudes and opinions ○ It is probably the most widely used scale ○ Very convenient when the researcher wants to measure a construct ○ Asking respondents whether they agree or disagree with a statement ○ Four to seven categories are common in surveys (two categories are necessary) ○ An example of four response categories: 1 = Strongly agree; 2 = Agree; 3 = Disagree; and 4 = Strongly disagree ○ Forces respondent to either agree or disagree, with no possibility of being neutral ○ To include a neural or undecided option, the following five categories may be used: 1 = Strongly agree; 2 = Agree; 3 = Neutral or undecided (neither agree nor disagree); 4 = Disagree; 5 = Strongly disagree ○ Although the “agreement” scale is the most common Likert scale used, other types of scales also go under the name of Likert scales (such as, excellent, good, average, fair and poor OR never, seldom, sometimes, often and always) • The semantic differential scale: ○ To express the way participants feel about a certain concept ○ Uses opposites to create a numerical measure of a particular concept (for example, good/bad, strong/weak, modern/traditional and slow/fast) ○ The opposites are placed at the two extremes of a (usually) 7- to 11-point scale ○ The respondent has to choose the position that best describes her or his feeling	(Maree & Pietersen, 2010a:167, 168; Deutschlander, 2009:41)

	Example	**Likert scale** According to you, how much does the festival contribute to the performing arts The festival inspires people to become actors, dancers and singers 1 2 3 4 5 The festival encourages people to attend more live productions 1 2 3 4 5 The festival influences people to join more arts associations 1 2 3 4 5 The festival contributes to an increase in ticket sales of the arts 1 2 3 4 5	(Deutschlander, 2009:42)
	Usefulness	• Determining user satisfaction • Determining the frequency of an event • Asking participants to self-assess their level of skill or knowledge • When formatting scales, if sufficient space is available, consider writing out each response option in words next to each question. Participants can then circle or check the words rather than the numbers (Deutschlander, 2009:44)	(Deutschlander, 2009:43)

Source: Author's own compilation

The advantages and disadvantages of closed-ended questions, as highlighted by Deutschlander (2009:25), Maree and Pietersen (2010a:164) and Brunt (1998:80), are outlined in Table 3.12.

Table 3.12: Advantages and disadvantages of closed-ended questions

CLOSE-ENDED QUESTIONS	
Advantages of close-ended questions	**Reference**
• They are easy and quick to answer • No writing • Coding and statistical analysis are more quickly and easily • Sensitive questions are more easily answered • More questions can be asked to allow a greater cover of the study in a single survey (in terms of money and time availability) • The response choices may clarify the question	Maree & Pietersen, 2010a:164; Deutschlander, 2009:25; Brunt, 1998:80
Disadvantages of close-ended questions	**Reference**
• The given responses may suggest an answer that the respondent would not have thought of • The most accurate answer (from a participant's perspective) may not be provided, or the answer the respondent wants to give may not be one of the options but the participants may answer the question anyway. The results may then be inaccurate • The limited response options provided may limit the usefulness and the amount of data collected • Easy to answer any question, even those that are misunderstood • Answers are very simple with no detail • The response options imply the type of response desired • Simpler questions and less subtle as no probing is possible • It is easier for the respondent to cheat • Can answer even if respondents has no opinion or knowledge	Maree & Pietersen, 2010a:164; Deutschlander, 2009:25; Brunt, 1998:81

Source: Author's own compilation

3.4.2.4.3 Biographical questions

Important information is obtained from the respondent by asking a number of biographical questions (Maree & Pietersen, 2010a:166). Information like the respondent's gender, age and home language is important to determine the profile of the sample, to compare the sample to population characteristics to see if it is representative of the population, and to explore possible relationships between biographical variables and other variables in the study. Maree and Pietersen (2010a:166) identifies two types of biographical questions, main-type and secondary-type questions. Main-type biographical questions are concerned with the age, gender, marital status, home language, qualification, income, and occupation of participants. Secondary-type biographical questions include the information such as newspapers or magazines read, television programmes viewed, DVDs watched, and CDs listened to.

3.4.2.5 Checklist for writing good questions

Deutschlander (2009:44, 89), Kumar (2011:154), Clark and Watson (1995:312) and Trochim (2006) provide a checklist for writing good questions. It is the responsibility of the researcher to make sure that the questions asked in the measurement scale are of good quality, making these guidelines useful. The guidelines are highlighted in Table 3.13.

Table 3.13: Checklist for writing good questions

CHECKLIST FOR WRITING GOOD QUESTIONS
• Is the question appropriate? • Can the purpose of the question be traced back to the objectives? • Do you know how the responses will be used? • Can the question be shortened without losing the meaning? • Is the wording simple and appropriate for the audience? • If time is referenced in the question, is the wording clear? • Is the question too precise, requiring participants to remember specific details from the past? • Does the question address only one issue, or is it a double-barrelled question? • Does the question use acronyms? Acronyms should be avoided unless all participants will know exactly what they mean. If you use an acronym, define it as part of the question • Does the question use jargon? Jargon may not be understood by all participants • Is the question complex or time-consuming? If so, the participant may not take the time to respond or may be put off the entire survey • Is the question difficult or mentally taxing? Difficult question can tire out the even motivated participants; they may not respond or might respond “don’t know”. When participants don’t understand questions, they may answer them incorrectly • Is the question too vague? Does the question use the word “you”? “You” is too vague. Using “you personally” will clarify your meaning • Is the question personal? Such questions may seem threatening or offensive • Does the question suggest a response? • Is the wording of the question neutral, to avoid biasing the respondent? • Could the wording of the question lead to prestige bias? Prestige bias occurs because participants want to answer in a socially acceptable way; • Does the question contain any behavioural expectation bias, meaning that the question leads the participant with an expected response? • Does the question contain loaded words or phrases? Loaded words can cause the participant to have immediate positive or negative feelings. Don’t use loaded words or phrases that suggest approval or disapproval. Participants may react more to the wording than to the question • Does the question contain double negatives? These are confusing to the reader and may affect the quality of the data collected from the question • Is the question ambiguous? Could a word in the question mean different things to different people? • Have terms and concepts been left open for interpretation? • Can the question be answered even if the participant has no knowledge of the topic? Such questions can lead to meaningless responses • Does the question have the same number of positive and negative options? If not, it has loaded response categories

Source: Adopted from Kumar (2011:154), Deutschlander (2009:44, 89), Trochim (2006) and Clark and Watson (1995:312)

3.4.2.6 Good habits for writing questions

When writing survey questions, remember these tips (Kumar, 2011:145; Deutschlander, 2009:48; Blair *et al*., 2014:194; 205; Trochim, 2006) from Table 3.14:

Table 3.14: Good habits for writing questions

GOOD HABITS FOR WRITING QUESTIONS
• Use simple words / language; • Ensure the wording is appropriate for the audience   ○ Will the group understand the language used?   ○ Keep the age and education level of the participants in mind, but do not talk down to participants too much or they may be turned off   ○ Select words participants would use in everyday conversation   ○ Consider asking the pilot group to verify the wording used • Some participants may exhibit a bias (for example, always agreeing). Word questions so participants must think about answers. Participants who tend to always agree should have to select "disagree" for some questions in order to consistently endorse a point of view; • If exploring two sides of an issue, include open-ended questions for each side of the issue • Use words with only one meaning • If the results of the survey will be compared with data from another survey, review the wording of questions in the other survey and use the same or similar wording • If the survey will be administered more than once, use the exact same wording in both surveys to ensure reliable results. This is especially important if comparing the results of the two surveys; • Use qualifiers in questions (for example, specific time frames, reasons for behaviours, or adjectives) • Specify who, what, when, where, when and how • If the survey contains questions that direct the participant to do one of two things depending on his or her response, provide clear instruction about what to do next. Questions like these create a skip pattern. The use of skip patterns in a survey should be kept to a minimum unless the survey is being administered electronically

Source: Adapted from studies done by Blair *et al*. (2014:194; 205), Kumar (2011:145), Deutschlander (2009:48) and Trochim (2006)

Once the questions are written, attention can be given to the design of the survey (Andres, 2012:85; Deutschlander, 2009:51).

3.4.3 Assembling and pre-testing the experimental version

The assembling and pre-testing phase during the survey process and the process to standardise a measurement scale deal with topics such as the design, the pilot study and the delphi-technique. Aspects which are discussed are the instructions, the appearance, the completion time, the question sequence and the combination of questions. Aspects which are discussed under the pilot study topic are the pilot study objectives, the selection of participants for the pilot study, the covering letter for the pilot study and the analysis of the pilot results.

3.4.3.1 Design

This is an extremely important part of the research process since this is where the data is generated (Maree & Pietersen, 2010a:158). Different types of surveys require different types of measures. When the measure is designed, the type of data that will be generated by the questions and the statistical techniques that will be used to analyse it must be kept in mind (Maree & Pietersen, 2010a:159). When designing the measure, attention must be given to the following: instructions (Maree & Pietersen, 2010a:159); appearance (Deutschlander, 2009:51; Maree & Pietersen, 2010a:159); completion time (length) (Deutschlander, 2009:53; Maree & Pietersen, 2010a:159; Blair *et al*., 2014:35); question sequence (Deutschlander, 2009:54; Maree & Pietersen, 2010a:160); and the combination of questions (Deutschlander, 2009:54). These aspects of the measurement design are illustrated in Figure 3.8.

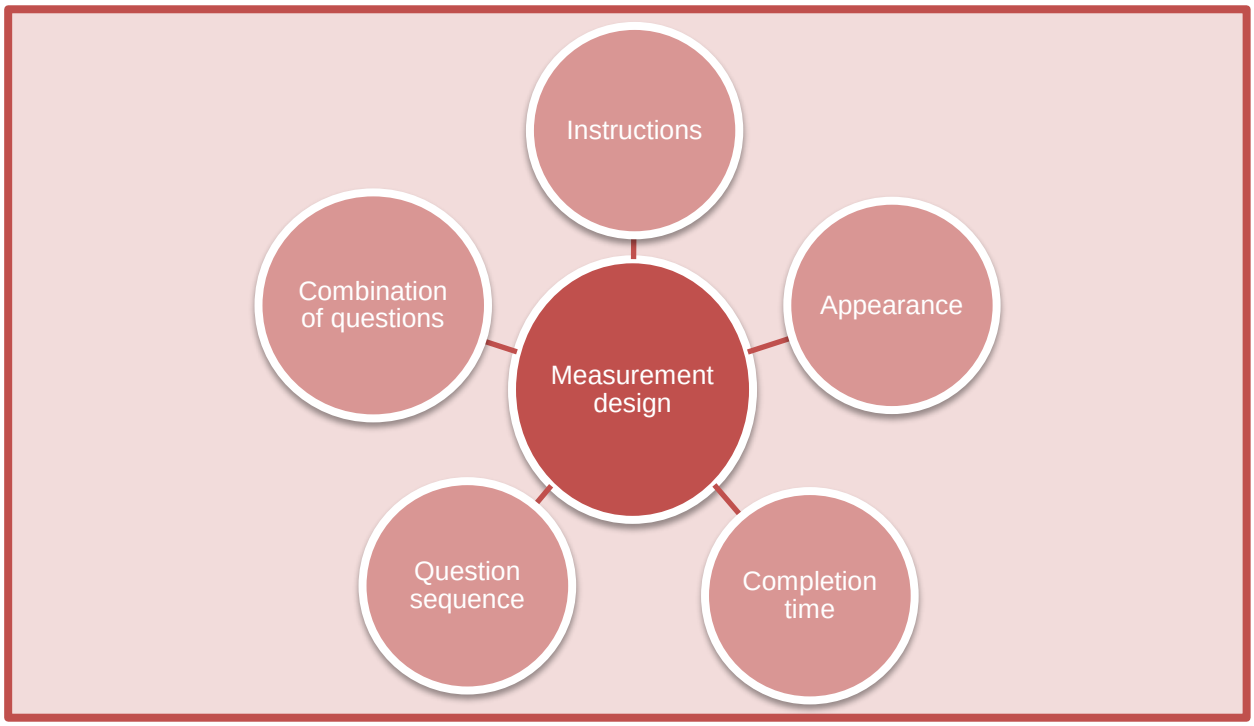


Figure 3.8: Design aspects

Source: Author's own compilation

The above aspects of a measure can be used to select different opinions which will best suit the particular survey. When carefully considered and applied, the measure should be a natural, ready-to-use instrument to elicit information (Maree & Pietersen, 2010a:159). These aspects for design are discussed in the next sections.

3.4.3.1.1 Instructions

Maree and Pietersen (2010a:159) states that the instructions of the measurement scale should be simple, clear and concise. The measurement scale must be designed to guide the respondent in answering the questions (Andres, 2012:85).

3.4.3.1.2 Appearance

When the respondents have to complete the scale, the measure should appear user friendly. Neat printing, not too small a font size, clear instructions, good-quality paper, and relative brevity are a few things that encourage the respondent to take the time to complete the measurement scale (Bell, 2010:148; Deutschlander, 2009:51; Maree & Pietersen, 2010a:159). Questions at the beginning of the survey should be relatively easy to answer and neutral and must be related to the objectives of the research project (Deutschlander, 2009:51).

Deutschlander (2009:51) provides guidelines to the outline of a measure and are the following:

- It can start with questions asking for demographic details of the respondents. These questions allow the researcher to get to know the participant. Questions regarding education or income must be avoided at this point.

- After the identification of the initial questions, the rest of the questions can be arranged in logical order (the ordering of questions are discussed in 3.5.3.1.4).

- At the end, the participants must leave with a positive feeling. The participant can be asked whether he or she has anything further to say with a question such as “Is there anything else you would care to add that has not been adequately addressed in this measurement scale?”.

- Thank the participant for taking the survey (Deutschlander, 2009:52).

Depending on how the survey will be administered – by email, on paper, or on the web – these format-related pointers as highlighted by Table 3.15, can be considered (Deutschlander, 2009:53):

Table 3.15: Format

FORMAT
• Use plenty of white space so the survey does not look crowded • Assign a unique identifier to each question and option • Do not split questions between pages • Create an appealing, easy-to-follow layout • Ensure spelling and grammar are correct • For open-ended questions, be sure to leave enough space for a reply. If you provide only one line, participants will assume you only want a very brief answer • If certain questions are to be answered by some participants and not others, give clear instructions

Source: Adapted from Deutschlander (2009:53)

3.4.3.1.3 Completion time

Respondents must be willing to spend the time required to complete the measurement scale (Blair *et al*., 2014:227). The length of the measure can affect the response rate, which is the percentage of participants invited to participate in the survey that actually complete the survey (Deutschlander, 2009:53). If it is too long, participants may get tired and stop. This is called abandoning the survey. If the survey has a lot of open-ended questions, it will take longer to complete. Suggested survey lengths vary. If the survey is too short, participants may wonder whether the survey has a real purpose. That said, a short survey should generally contain less than 10 questions and take no more than five to ten minutes to complete. A longer survey should not exceed five pages (Deutschlander, 2009:53). The time frame of a measure should be confirmed by a pilot study (Maree & Pietersen, 2010a:159; Blair *et al*., 2014:35) or through the delphi-technique.

3.4.3.1.4 Question sequence

The order of the questions is important (Deutschlander, 2009:54; Brunt, 1998:86). The respondent can look ahead and see what is coming (Brunt, 1998:86). Questions should be ordered in such a way so as not to confuse the respondent (Kumar, 2011:145). It is always good to have a short introduction explaining the survey to the respondent (Deutschlander, 2009:54). Questions should be grouped according to theme (Andres, 2012:86). Generally, a good sequence is to start with a few easy-to-answer, non-threatening questions such as biographical details that will put the respondent at ease. Blair *et al*. (2014:220) suggest that the first question should be relevant to the central topic, easy to answer, interesting, applicable to and answerable by most respondents and in a closed format. Then go on to the topics relevant to the study. Keep questions on the same topic together and try to make the topics follow a logical order. Also try to keep questions together that require similar responses (Maree & Pietersen, 2010a:160; Blair *et al*., 2014:220). Table 3.16 provides some guidelines to consider for the sequence of questions (Deutschlander, 2009:54; Kumar, 2011:156; Brunt, 1998:86):

Table 3.16: Guidelines for the sequence of questions

GUIDELINES FOR THE SEQUENCE OF QUESTIONS
• Introduction. Must create interest and motivation for respondents to co-operate. Confidentiality must be assured. May come in the form of a covering letter • First question. Should be interesting, simple and related to the topic • Sequence. Should follow a natural order. Questions may go from general to specific, from easy to difficult to answer, or from most important to least important • "Crux" question. Should come when rapport is strongest (before boredom or impatience sets in) • Personal question. Must be placed at the end of the questionnaire. Highlighting confidentiality • General to specific question. Answers must not be influenced by previous questions • Limit the number of questions • Try to organise the questions in a way that would mirror a conversation with the participant • The unwritten rules of conversation also apply to survey questions. In a conversation, each party gets to know the other before asking personal questions. Personal or sensitive questions, such as those about finances or personal habits or problems should appear later in the survey • Group similar questions or questions about the same topic together • The questions surrounding a question, especially those immediately preceding it, can affect the way that question is answered

Source: Adapted from studies done by Kumar (2011:156), Deutschlander (2009:54) and Brunt (1998:86)

3.4.3.1.5 Combination of questions

Survey questions can be effectively paired or combined. Deutschlander (2009:56) and Blair *et al*. (2014:223) state that when the layout of the measure is complete, the order of the questions must be considered to ensure that questions flow as intended. Deutschlander (2009:54) provides the following techniques for the combination of questions:

- Use a combination of open-ended and closed-ended questions to identify important issues and compare responses.

- Use a funnelling technique in the survey. Funnelling is beginning a section of the survey with an open-ended question, and then moving into closed-ended questions about very specific topics.

The flow of questions can also be verified during the pilot study (Deutschlander, 2009:56) or the delphi-technique. The pilot process is discussed in the next section.

3.4.3.2 Pre-test of experimental version

Before sending a survey out to participants, the survey should be tested to ensure the questions will work as intended and the survey is feasible (Kumar, 2011:156; Bell, 2010:151; Andres, 2012:27; Brunt, 1998:49; Leedy & Ormrod, 2005:110).

3.4.3.2.1 The pilot

The best way to test a measure is by piloting it with a subset of participants (Kumar, 2011:156; Deutschlander, 2009:57; Andres, 2012:86). Before the pilot, a few pre-pilot steps must be completed. These steps are identified by Deutschlander (2009:57) and are the following:

- Read each question out loud to make sure the words flow and clearly communicate the intended message. This is especially important if the questions will be asked in an interview setting.
- Verify that skip-pattern questions will make sense to participants.
- Make sure that each question will yield the type of information required.
- Review questions with peers to test for validity and understandability.
- Make sure the survey does not have any spelling mistakes or grammatical errors.

Once these steps are completed, the pilot can be conducted (Deutschlander, 2009:57).

3.4.3.2.1.1 The pilot objectives

Kumar (2011:156) states that the purpose of pre-testing is not to collect data, but to identify problems that the potential respondents might have in either understanding or interpreting a question. Andres (2012:27) and Brunt (1998:49) highlight several objectives of doing a pilot study and these are listed below:

- To ensure that the level of language used in the measurement is appropriate and understandable to the audience.
- To assess whether the questions are understood as intended.
- To get an indication of the likely response rate.
- To get an indication of the range of responses to the questions which could be suggestive of the likely results.

- To test different versions of a question.

- To determine whether the order of questions is logical and skip instructions are correct.

The pilot process is an important step that will help provoke general impressions of the survey. Table 3.17 provides a checklist of aspects for the researcher to consider (Deutschlander, 2009:58):

Table 3.17: The pilot

THE PILOT
• Verify that the questions will deliver the expected results • Gather feedback on the layout of the survey • Get feedback on the order of questions • Verify how long it really takes to complete the survey • Obtain feedback on content and wording • Determine whether answers may be influenced by response options. When testing a particular question in a pilot, you might include two forms of the questions. In the second form, the options would be reversed or randomised

Source: Adapted from Deutschlander (2009:58)

The pilot can be conducted using the same method used to administer the actual survey (Blair *et al*., 2014:274; Deutschlander, 2009:58). Deutschlander (2009:58) suggests that it may be beneficial to pilot the survey using focus groups or structured interviews to provide more opportunity to test the questions when the survey will be conducted by mail, e-mail, or online. During an in-person pilot session, participants can ask questions, as their questions are valuable feedback (Deutschlander, 2009:58). Based on the feedback gathered in the pilot, the layout of the measurement scale can be revised and the questions can be edited before administering the real survey (Deutschlander, 2009:59).

3.4.3.2.1.2 Selecting the pilot participants

The people who participate in the pilot should be a representative sample of the target audience for the survey (Andres, 2012:27; Deutschlander, 2009:59). The pilot participants will not participate in the actual survey. The size of the pilot group will depend on the size of the actual survey group. Deutschlander (2009:59) advises on the types of people to consider in participating in the pilot study. These people can be colleagues (who can assist in determining how well the survey will meet its goals and objectives), the potential users of the results of the survey (who can assess the survey's accuracy), and or a cross section of potential participants (who will provide initial survey results).

3.4.3.2.1.3 The covering letter for the pilot

Covering letters are intended to introduce the survey research project to a given sample of respondents and to invite them to participate in the study (Kumar, 2011:150; Andres, 2012:133; Brunt, 1998:99; Blair *et al*., 2014:218). The more personal the cover letter can be, the better (Brunt, 1998:99). The covering letter should explain the research properly as well as who is sponsoring the research (Brunt, 1998:99). If the pilot survey will be completed by mail, e-mail, or online, additional feedback questions should be added to the end of the survey (Deutschlander, 2009:60). Table 3.18 provides additional information to include in the covering letter of the pilot and can be seen below.

Table 3.18: Covering letter for the pilot

COVERING LETTER FOR THE PILOT
• Introduce the research, researcher and research institution • An invitation to be part of the pilot • Details about how the pilot will be conducted. If it will be a focus group format, provide an agenda • What the study is about; why is it important; how the study results will be used • Why the respondent is important to the study • How the respondent was selected • Promise of confidentiality • Phone number to call if respondent has questions and who will be reached at that number • Feedback questions: ○ How was your general impression of the survey?   ○ How long did it take you to complete the survey?   ○ Was each question clear and easy to understand?   ○ What other questions should be asked?   ○ Was the survey easy to follow?

Source: Adapted from studies done by Blair *et al*. (2014:219), Kumar (2011:150) and Deutschlander (2009:59)

The covering letter for the pilot survey will be very similar to the covering letter for the actual survey. However, additional information should be included in the covering letter for the pilot (Deutschlander, 2009:59).

3.4.3.2.1.4 Analysing the pilot results

Deutschlander (2009:61) provides questions to be asked and answered when analysing the results of a pilot study. These questions can be the following:

- Were the questions interpreted similar by all participants?
- Were the questions answered correctly?
- Were any questions skipped?

- Are you able to interpret all the answers?

- Does each closed-ended question have an answer option that is appropriate for each participant? If most participants chose 'other', the answer options might not be entirely appropriate.

3.4.3.2.2 The delphi-technique

Another measure used to ensure that the questions will work as intended, is called the delphi-technique. The delphi-technique is where information is seeked from experts in the field under study which may generate a consensus. These experts revise the questions on the measure (Hasson, Keeney & Mckenna, 2000:1009; Rowe & Wright, 1999:354; Powell, 2003:376; Sinha, Smyth & Williamson, 2011:1).

When the pilot is complete and the final adjustments have been made to the survey, it is time to send it to the list of potential participants (Deutschlander, 2009:66).

3.4.4 Sending out the survey

This section gives attention to the covering letter of the survey, the data collection methods of the survey, the following-up with participants and the response rates of the survey.

3.4.4.1 The covering letter for the survey

Every survey should be accompanied by a covering letter. The covering letter should not exceed one page and should precede the questions in the survey. It must also create a positive impression (Deutschlander, 2009:63, 64; Andres, 2012:136). The covering letter should answer certain questions. These questions can be seen in Table 3.19.

Table 3.19: Covering letter for the survey

COVERING LETTER FOR THE SURVEY
• Who is conducting the survey • Why is the survey being done • What information is being sought? • How have participants been selected? • What will be done with the results? • Are the answers confidential? • Are the responses anonymous? • By when must the survey be completed? • Will participants get information on the survey results? • The name of the group sponsoring the survey

- Contact information so that participants can ask questions
- Statement that makes participants feel as if their participation is important for a successful survey
- Information on how confidentiality will be preserved if participants provide their names
- A note about any incentives for completing the survey
- Any special instructions for completing the survey

Source: Adapted from Andres (2012:136) and Deutschlander (2009:63, 64)

Participants decide whether to complete a survey based on the value of the survey, the time it will take to complete and their ability to answer the questions. The covering letter should address all of these points (Deutschlander, 2009:64).

3.4.4.2 Data collection methods

At this stage, all the planning has been completed and the survey begins (Brunt, 1998:50). A number of different methods can be used to collect the data from the sample of respondents (see Blair *et al*., 2014:2, 48; Kumar, 2011:146; Trochim, 2006; Andres, 2012:47; Maree & Pietersen, 2010a:156; Deutschlander, 2009:4; Andres, 2012:23). According to Deutschlander (2009:4), there are three methods of administering surveys. These include: self-administered, group-administered, and mail-out surveys. The three methods are discussed below, respectively:

- *A self-administered survey*. When conducting a self-administered survey, the well-trained interviewers visit the respondents where they ask questions and record the answers (Maree & Pietersen, 2010a:158). They explain the purpose of the survey and then the participant completes the survey independently (Deutschlander, 2009:4). The analyst may or may not be present while the participant answers the questions (Andres, 2012:47). Each participant must be presented with exactly the same well-defined questions in the same order (Deutschlander, 2009:5).

- *A group-administered survey*. If a group-administered survey or a focus-group survey is conducted, a group of participants completes the survey at the same time under supervision so that discussion among participants is controlled (Deutschlander, 2009:4). The researcher waits while a whole group of respondents complete questionnaires (Maree & Pietersen, 2010a:157). Group-administered surveys can be more effective to administer. This type of survey allows participants to ask for clarification on questions. There will also be a higher response rate when conducting a group-administered survey (Andres, 2012:48; Deutschlander, 2009:4). It is also the data collection method most often used (Maree & Pietersen, 2010a:157).

- *A mail-out survey*. The mail-out survey, or also known as the postal survey, takes place when the survey is sent to the participant who has to read instructions and answer the questions (Andres, 2012:48; Deutschlander, 2009:4; Maree & Pietersen, 2010a:157). The participant and the analyst have no contact (Deutschlander, 2009:4). Mail-out surveys can be sent as hard copies or in e-mail, or they can be web-based. They are very useful if you have a limited budget, the questions are very straightforward, or the researcher needs to gather input from a large group of participants. Mail-out surveys do not allow the analyst to ask participants for additional information, so strong, well-written questions are the key to ensuring viable results (Deutschlander, 2009:4). Diaries are a form of mail survey where respondents are asked to record, in detail and over a period, certain behaviours, for example, television viewing patterns, exercising or eating behaviours (Andres, 2012:49).

Maree and Pietersen (2010a:157) add a fourth type of survey, the telephone survey. A telephone survey is where respondents are phoned by interviewers, who ask the questions and record the answers (Andres, 2012:55; Maree & Pietersen, 2010a:157). Each participant must be presented with exactly the same questions in the same order because participants may answer questions differently depending on the preceding questions (Deutschlander, 2009:5). The survey can include any combination of open-ended or closed-ended questions. Andres (2012:50) adds online surveys to the list. This type of survey includes the use of computers and the internet, which has led to two types of online surveys, mail surveys (which are embedded in the body of an e-mail or in a word-processing program and attached to an e-mail message) and web surveys (through e-mail contact) (Andres, 2012:51). In addition, Andres (2012:47-57) grouped the types of data collection methods under the following headings: self-administered surveys, that includes group-administered surveys, mail surveys, diaries, online surveys, email surveys and web surveys; and interview-administered surveys, which includes telephone surveys and face-to-face interviews. This can be seen in Figure 3.9.

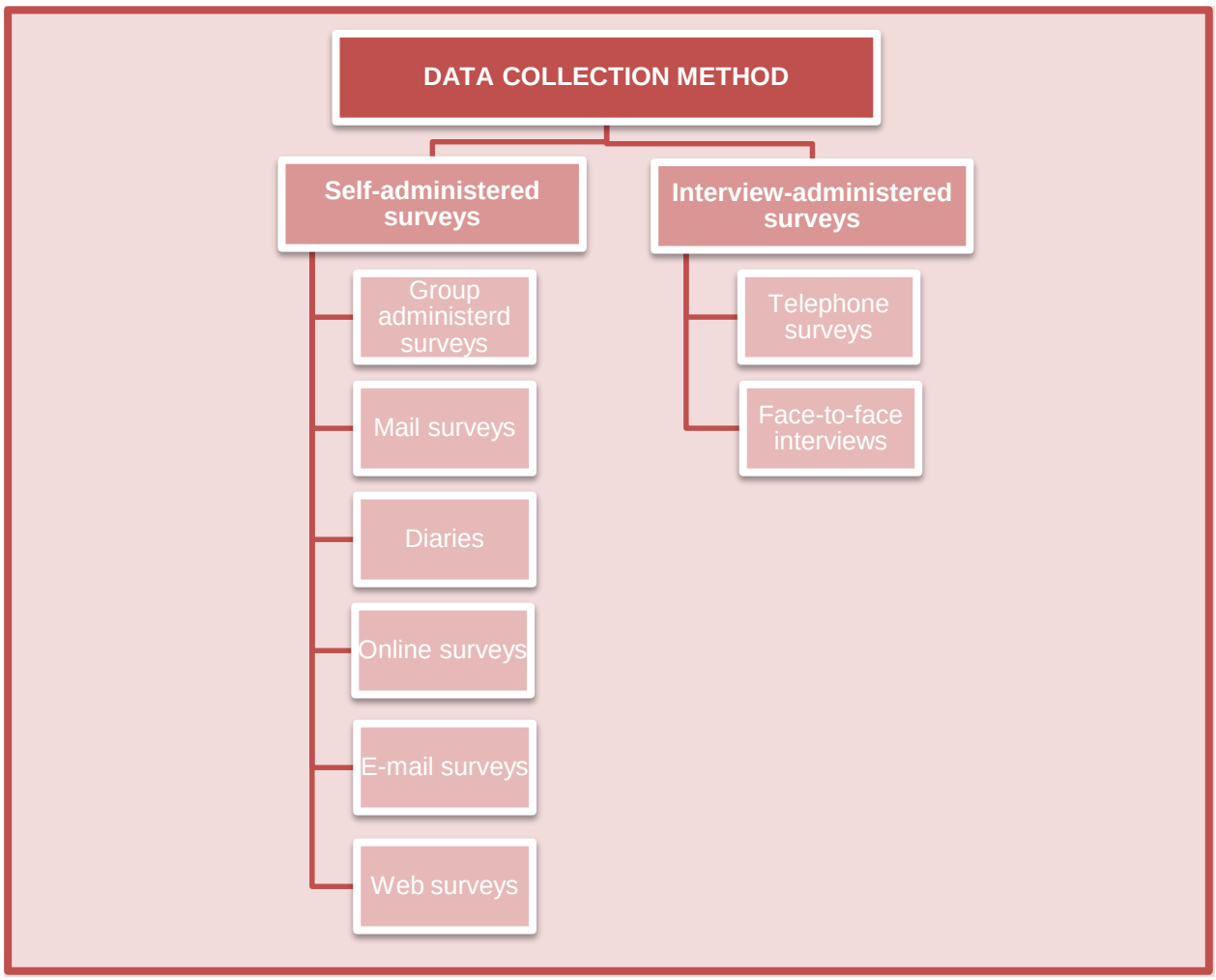


Figure 3.9: Data collection methods

Source: Adapted from Andres (2012:47-57)

There are no requirements that a survey must use only one method (Blair *et al*., 2014:74). Each data collection method has advantages and disadvantages, and some methods are better in some circumstances than others (see Table 3.20).

Table 3.20: Advantages and disadvantages of the data collection methods

COLLECTION METHOD	ADVANTAGES	DISADVANTAGES
Self-administered surveys	• Respondents can complete survey at their own leisure • Respondents may be more thoughtful and reflective • Consult records - greater accuracy / quality of information • Visual aids can be included • More conductive to studies on sensitive topics	• Must be clear, straightforward and unambiguous • Respondents are required to read • Must follow instructions and respond as accurately • Not sure whether the survey was completed by the intended respondent
Group administered survey	• Many complete questionnaire in a short time • Administrators can check questionnaires for accuracy • Relatively cheap and easy to do • Respondents can be reached across great distances • Response rate is optimal • Interviewer can immediately assist	• When different administrators administer the tests, this can lead to different responses • Researcher has limited control over what happens in field • Conditions where the questionnaire is administered cannot be controlled by the primary researcher • Costs could be rather high when using standard tests
Mail survey	• Relatively cheap and easy to do • Respondents can complete the questionnaire at a convenient time • Respondents can check personal records if necessary • There is no interviewer who may affect the respondent.	• Low response rate is very common • Conditions for / during completion cannot be controlled • No one can assist with problems the respondent may have • Respondent can give questionnaire to someone else • Respondents must be literate
Diaries	• Personal information can be captured over time	• Time consuming
Online surveys	• Work best when non-sampling coverage error is small • Inexpensive to administer • Do not require use of paper – environmentally sound • Data can be collected very quickly • Easy follow-up of non-respondent over e-mail	• Respondents do not always have access to the internet • Internet use is correlated with age, educational status and income levels
E-mail surveys	• Can be administered quickly and easily • The least expensive of all surveys • Survey administration and software and web hosting are not required	• It must be kept simple • Formatting is often difficult • Sequencing of skip questions cannot occur automatically • The resulting data must be entered manually • Messages may be seen as junk mail • Messages may be deleted – becoming overused • Not anonymous – not the best format to collect sensitive data
Web surveys	• Can use audio streaming, video streaming, or both • Sequencing of questions can be programmed • Data collection can be conducted automatically • Eliminates any human errors • User-friendly - easy to design and administer	• Limited computer capacity in terms of speed, memory and screen size and resolution may make gaining access problematic – may lead to frustration for respondent • Technical glitch may result in non-completion • Difficult to entice respondents with incentives

Interview-administered surveys	• Interviewer is able to establish rapport with the interviewee, answer questions, clarify any ambiguities, ensure that all questions are answered, ask probing questions to ensure more complete responses • Can ask detailed open-ended questions	• Professionalism and skill can affect quality of interview • May be reluctant to share personal or sensitive information • Interviewers can affect the result of the data through the use of leading questions, confirming or disaffirming behaviour • Resource intensive and expensive • Very time-consuming • Sample size tends to be smaller
Telephone survey	• Survey can be done relatively quickly • Respondents can be reached across long distances • Response rate is usually very high • Interviewers can assist with issues	• Cost is relatively high • Questionnaire cannot be too long • Only people with telephone can be reached • Interviewers may influence responses (interviewer bias)
Face-to-face survey	• Highest response rate of all the collection methods • Long questionnaires can be used • Interviewers can assist with issue • Respondents need to be literate	• Cost is usually very high • Interviewers should be well trained • Interviewer bias

Source: Adapted from studies by Blair *et al*. (2014:51-73), Andres (2012:47-57), Kumar (2011:148), Maree and Pietersen (2010b:157-158), Leedy and Ormrod (2005:184-185) and Brunt (1998:26)

3.4.4.3 Following up with participants

Following up with participants is an optional step in the survey process. If the participants are known, a reminder can be send to them to complete the survey halfway through the period allowed for completion by sending them reminder postcards (Andres, 2012:144; Deutschlander, 2009:66). Individuals who do not respond after the second reminder are not likely to participate in the survey (Deutschlander, 2009:66).

3.4.4.4 Response rates

The response rate for the survey might be higher if the survey is conducted within the organisation. Telephone and one-on-one surveys will have higher response rates than mail-out surveys. Before deciding to conduct a survey, consider the expected response rate and determine whether the survey is worthwhile (Deutschlander, 2009:67). Response rates may increase if an incentive is offered to participate (Deutschlander, 2009:67).

3.4.5 Analysing and interpreting the results

When the survey is closed and the data are arranged and tabulated, the analysis and interpretation can begin (Brunt, 1998:50; Andres, 2012:28; Verma & Verma, 2004:107; Deutschlander, 2009:68). Headings, such as defining data analysis, the characteristics of data analysis, the determination of discriminating power, the preliminary investigation into item bias, analysing data from open-ended questions, analysing data from closed-ended questions, quality assured criteria, establishment of validity, establishment of reliability and reporting on the results, are discussed in this section.

3.4.5.1 Defining data analysis

Mayan (2001:21) provides the following explanation of data analysis: "... the process of observing patterns in the data, asking questions of those patterns, constructing conjectures, deliberately collecting data from specifically selected individuals on targeted topics, confirming or refuting those conjectures, then continuing analysis, asking additional questions, seeking more data, furthering the analysis by sorting, questioning, thinking, constructing and testing conjectures, and so forth". Table 3.21 provides more definitions on data analysis.

Table 3.21: Definitions on data analysis

DATA ANALYSIS	REFERENCES
"Data analysis is the process of observing patterns in the data, asking questions of those patterns, constructing conjectures, deliberately collecting data from specifically selected individuals on targeted topics, confirming or refuting those conjectures, then continuing analysis, asking additional questions, seeking more data, furthering the analysis by sorting, questioning, thinking, constructing and testing conjectures, and so forth"	Mayan (2001:21)
"Data analysis is the organisation of factual information used to reason or make decisions"	(Farlex, 2014)
"Data analysis is when suitable numerical or other information is represented and processed by a computer"	(Farlex, 2014)
"Data analysis is the values which derive from scientific and statistical experiments"	(Farlex, 2014)
"Data analysis is the process of evaluating data using analytical and logical reasoning to examine each component of the data provided"	(BusinesDictionary, 2014)

Source: Author's own compilation

According to Trochim (2006), data analysis involves three major steps, namely, data preparation (involves checking the data for accuracy), descriptive statistics (are used to describe the basic features of the data) and inferential statistics (investigate questions or models). Adequate time must be allowed to complete data analysis after conducting the survey. How long analysis will take depends on the total number of surveys, the format of the questions, the number of participants, how much experience the researcher has in analysing and interpreting survey data, and whether information from the initial analysis prompts further analyses (Deutschlander, 2009:68). As more experience is gained in surveying and analysis, the easier it becomes to estimate the amount of time needed for analysis and interpretation of the results (Deutschlander, 2009:69).

3.4.5.1.1 Defining item analysis

Item analysis is used to look individually at the items to identify "bad" items that need to be removed or replaced (Pietersen & Maree, 2010a:218). The purpose of item analysis is to identify items that may not be suitable for use in the measurement scale. Certain item statistics are calculated that assist in identifying those items. These item statistics enable the researcher to (Pietersen & Maree, 2010a:218):

- Identify and eliminate items that are too easy or too difficult.
- Determine which items discriminate between good and weak respondents.
- Identify shortcomings in items, such as bad wording.

Two item statistics that can be used in calculating item analysis are the following (Pietersen & Maree, 2010a:218):

- *Difficulty index*. This gives the proportion of respondents that answered an item correctly. A guideline is that there should not be more than 90% correct or wrong answers to an item. In other words, the difficulty index should not be higher than 0.9 or lower than 0.1.

- *Discrimination index*. This indicates how well an item discriminates between respondents who, in general, perform well and who, in general, perform poorly. This index is calculated as the correlation between an item and the total score on the construct to which the item belongs. A guideline is that the discrimination index should be higher than 0.2, but sometimes a higher cut-off of 0.3 is preferred.

3.4.5.2 Characteristics of data analysis

Verma and Verma (2004:107) identified the following characteristics of analysis of data:

- Data analysis is one of the most important aspects of research. It demands a deep and intense knowledge about the data to be analysed. Judgment skills, ability to generalise and familiarity with the background of the objects and hypothesis of study must be possessed by the researcher. Without deep knowledge the analysis is likely to be pointless.

- Data, facts and figures are silent and complex. By conducting a systematic analysis, the important characteristics that are hidden in the data are revealed and valid generalisations are drawn. The organisation, analysis and interpretation of the research data allow the identification of important features, inter-relationships and cause-effect relationships in the data. Generalisation elaborates the trends and sequences intrinsic to the phenomena.

- The function of systematic analysis builds an intellectual edifice. Properly sorted and sifted facts and figures are placed in their appropriate settings and broader generalisations of the facts under study can be opposed so that general inferences can be drawn from them. This can be seen as the aim of a mature science.

- The data to be analysed and interpreted should be reproducible, be readily disposed to quantitative treatment, have significance for some systematic theory and can serve as a basis for broader generalisations.

- Depending on the type of study, the steps envisaged in the analysis of data will vary. Having a set of clearly formulated hypotheses at the start of the study, will present a norm prescribing a certain action to be taken during the data analysis.

- If the data are collected according to vague clues rather than according to the specific hypothesis, in such cases the data are analysed inductively or invented during the process and not by means of any prescribed set of rules.

- Without interpretation, the task of analysis is incomplete. The end product of analysis is the setting up of certain general conclusions while the interpretation deals with what these conclusions really mean.

- The interpretation of data should be conceived as a special aspect of analysis rather than a distinct operation. Interpretation is the process to establish relationships between variables which are expressed in the findings and why such relationships exist.

- Analysis and interpretation should be designed before the data are collected, as there might be a danger of missing important relevant data.

3.4.5.3 Determination of discriminating power

Deutschlander (2009:69) suggests that, before starting data analysis, all the data must be reviewed. Reviewing the data allows for the determination of outlying data (responses that are not consistent with the rest of the data), incorrect values (data that do not make sense based on the question asked), or missing data (when not all participants answer a question). Outlying data should not be excluded from the analysis, but should be analysed twice – once using all the data from the question, and a second time excluding the outlying data. Doing this allows determining how outlying data affects the results and how to use the results (Deutschlander, 2009:69). If a significant number of respondents answered the question, then the data can be included in the analysis. Consider excluding that question from the analysis if most participants did not answer it (Deutschlander, 2009:70).

3.4.5.4 Preliminary investigation into item bias

According to Benson and Hocevar (1985:232) the use of positively and negatively worded items can reduce the response set when measuring the same construct. Response set occurs when respondents, for example, circle all 4's on a 5-point Likert scale, responding to every question in the same manner, failing to discriminate among the items. By including negatively worded items, the respondents can read the questions in a thoughtful manner. Negatively worded items expect a respondent to disagree with a statement if he / she is positive about an aspect and does not necessary contain a negative indicator such as “no”, “not”, or “never”. For example, if a respondent enjoys the festival programme and often attends the productions on offer, he / she should disagree with the statement “I experience difficulty accessing performed productions at the festival”. Regrettably, negatively worded items can load onto a separate factor rather than contribute uniquely to the construct of interest (Benson & Hocevar, 1985:232). Attempting to explain unique factors associated with the reversed items needs to be done with extreme care.

3.4.5.5 Analysing data from open-ended questions

Deutschlander (2009:70) provides important guidelines for analysing data from open-ended questions. For each open-ended question, it is necessary to look at all the responses and try to identify common types of responses before analysing the data. Group all the similar responses together. Provide a name and a description for each identified group, and attach the responses to the group.

3.4.5.6 Analysing data from closed-ended questions

Several different descriptive statistics can be used when analysing and interpreting data from closed-ended questions. Check the results for errors, regardless of which statistical method was used, before conducting the analysis (Deutschlander, 2009:70). There are five types of descriptive statistics, each used for different purposes. These are frequency distribution; mean; median; mode; and range (Deutschlander, 2009:70-76). The descriptive statistics are discussed below, respectively:

- *Frequency distribution*. Frequency distribution identifies the number of times each response appears in the overall data from a question. This method is used to identify the most popular response to a question; to determine how often each option was selected compared with other options; and to analyse results for dichotomous items, where only two options exist (Deutschlander, 2009:71).

- *Mean*. The mean is the average of a set of scores. Proportions and percentages are the mean-based values most commonly used. A proportion is a part of the data divided by the whole. Percentage is a proportion multiplied by 100. Thus, the mean shows the proportion or percentage of time a response option was chosen. The mean should be used when the results are numbers and can be added; when attributes can be measured using a numerical scale, for example scores from a test; for dichotomous questions, where users of the results would expect to see results expressed as means; to summarised results from a closed-ended question; and to summarise the participants' demographics (Deutschlander, 2009:72).

- *Median*. The median is the point that cuts the distribution of responses in half. Median may be used in the following situations: to identify the typical results or score; to analyse ordinal data from an interval scale question or a rating-scale question; and if there are a few outlying responses for a question (Deutschlander, 2009:74).

- *Mode*. The mode is the most frequently occurring score. Mode may be used to show the most popular response; for dichotomous items, where only two response options exist; and when presenting data in a graphic form (Deutschlander, 2009:74).

- *Range*. The range is the distance between the highest and lowest scores in a distribution. It also provides context for a particular numerical response. Ranges can be used to show that all participants selected only some of the responses in a wide range; pinpoint the most and least frequently selected options; and place a particular result in the context of the full range of possible results (Deutschlander, 2009:76).

3.4.5.7 Quality assured criteria

A standardised measurement scale consists of a number of carefully selected items, usually measured on some ordinal scale, such as a five-point Likert scale, that covers the necessary aspects of the construct that needs to be measured. Detailed steps must be followed to be assured that the aspect of behaviour or perception that is investigated through these constructs, and in which the researcher is interested, is reflected and that the measurement scale that is included accurately measures this aspect (Fogarty, 1999:120). For such a measurement scale to be standardised, it must be valid and reliable (Pietersen & Maree, 2010a:215).

The terms validity and reliability are used in connection with measurement (Leedy & Ormrod, 2005:27). The measurement scale has no value without these quality assured criteria (Van der

Walt, 2008:120). The validity and reliability of the measurement scale influence the extent to which the researcher can learn something about the studied phenomenon, the probability of obtaining statistical significance in the data analysis, and the extent to which one can draw meaningful conclusions from the data (Leedy & Ormrod, 2005:27). A standardised measurement scale is one that is written and administered so all participants are asked precisely the same questions in an identical format and responses recorded in a uniform manner. Standardising a measure increases its validity and reliability (Boynton & Greenhalgh, 2004:1313). According to Leedy and Ormrod (2005:29), reliability is a necessary but insufficient condition of validity. These terms are discussed in detail in the next sections.

3.4.5.8 Establishment of validity

According to Anastasi (1986:3), the validation process begins with the formulation of construct definitions, followed by the preparation of test items to fit the construct definitions, then item analysis with the selection of the most effective items from the initial item pools, and other internal analysis (such as a factor analysis). Hence, the term validity is defined, followed by identifying the threats to validity and the types of validity. A discussion on the evidence of validity concludes this section.

3.4.5.8.1 Defining validity

The validity of the instrument/scale refers to the extent to which it measures what it is supposed to measure (Maree & Pietersen, 2010b:147; Leedy & Ormrod, 2005:92). Validity draws meaningful and defensible conclusions from the data (Leedy & Ormrod, 2005:97). The terms accuracy, meaningfulness and credibility are usually associated with the validity of a measurement scale (Leedy & Ormrod, 2005:97). For a study to be credible, it must be carried out in a way that ensures the research participants are described and identified accurately (Andres, 2012:116). In the human sciences, this is particularly problematic since instruments need to measure human emotions like anger and motivation (Pietersen & Maree, 2010a:216). Table 3.22 provides definitions on the term validity and related concepts.

Table 3.22: Definitions on validity and related concepts

VALIDITY	REFERENCES
"Validity refers to the extent to which it measures what it is supposed to measure"	(Newton & Shaw, 2014:32; Acar, 2014:973; Bayaga, 2012:284; Kumar, 2011:178; Maree & Pietersen, 2010b:147; Leedy & Ormrod,

	2005:92)
"Validity is the extent to which the instrument/scale measures or what it claims to measure"	(Boynton & Greenhalgh, 2004:1313)
"Validity of a measure implies that it has item content and a corresponding factor structure that is representative of and consistent with what is currently known regarding a construct, has a factor structure that is replicable and generalizable across relevant populations and has a clearly interpretable and relatively precise scaling of individuals along one or more common dimensions"	(Reise, Waller & Comrey, 2000:287)
"Validity is the determination of what a test measure"	(Newton & Shaw, 2014:31)
"Validity is concerned with the terms appropriateness and accuracy"	(Kumar, 2011:177)
"Validity is concerned with the accuracy with which it is possible to measure an attribute by using a test"	(Newton & Shaw, 2014:6)
"Validity is the potential to make concrete decisions based on the measurements"	(Newton & Shaw, 2014:6)
"Validity is the measure of an item with sufficient accuracy"	(Newton & Shaw, 2014:6)
"Validity is the hallmark of quality as far as testing is concerned, being the single most important criterion for evaluating a test"	(Newton & Shaw, 2014:3)
VALIDATION	**REFERENCES**
"Validation is a process of integrating sources of evidence to strengthen the argument for an interpretation or use and to dispel rivalling hypothesis that may weaken validity"	(Haladyna, 2006:745)
"Validation is the process of investigating and documenting test validity"	(Markus & Borsboom, 2013)
"Validation is to draw meaningful and defensible conclusions from the data"	(Leedy & Ormrod, 2005:97)
VALIDATION COEFFICIENT	**REFERENCES**
"Validation is expressed in terms of an index, the validation coefficient, which is the function of the test, but also for the specific group the test is for"	(Taljaard, 1984:9)

Source: Author's own compilation

Newton and Shaw (2014:4) state that if a test is valid, then it is possible to measure an attribute accurately using test scores. It is also possible to make accurate and useful decisions on the basis of test scores, making it acceptable to implement a testing policy. Validity must then be built into a test from the earliest design decisions (Newton & Shaw, 2014:59).

3.4.5.8.2 Threats to validity

Pietersen and Maree (2010a:218), Lissitz (2009), Newton and Shaw (2014), Haladyna (2006:750), Kane (2001) and Andres (2012:123) identified the following factors as threats (or problems) related to the validity of a measure and should be seriously considered:

- *Instrumentation*. Instrumentation refers to the reliability of the instrument. If the instrument/scale is not reliable, it cannot be valid (Pietersen & Maree, 2010a:218; Andres, 2012:125).

- *Dependability or history*. To account for changing conditions as a result of history. A particular event outside the control of an experiment could adversely affect the results (Andres, 2012:124).

- Some respondents may tend to agree or say “yes” to all questions – to guard against this, formulate some items positively and some negatively (Pietersen & Maree, 2010a:218).

- *Maturation*. Over time, the intra-individual characteristics of respondents change (for example, they may become hungry or tired). The greater the time involved in data collection, the greater the potential effect of maturation (Andres, 2012:124).

- *Social desirability*. Social desirability occurs when respondents answer in a manner they think is expected. Pietersen and Maree (2010a:218) suggests that researchers should carefully formulate items and their response levels to minimise this phenomenon.

- *Selection or item bias*. Some groups systematically score items higher or lower than others due to external factors such as language or cultural differences. Cultural differences occur frequently since the meaning of items is not the same for different cultures. Gender bias is also common (Pietersen & Maree, 2010a:218; Andres, 2012:126).

- *CIV*. A systematic, constant error that is part of a test score. This error may increase or decrease test scores for some subsample being tested. A random error occurs when some respondents obtain higher or lower scores than other respondents because of some construct-irrelevant factor (Haladyna, 2006:745).

3.4.5.8.3 Types of validity

Validity takes different forms, each of which is important in different situations (Leedy & Ormrod, 2005:92). Pietersen and Maree (2010a:216), Acar (2014:973), Newton and Shaw (2014:9), Kumar (2011:179), Bayaga (2012:283) and Leedy and Ormrod (2005:92) identified a number of different types of validity. These are face validity; content validity; construct validity; criterion validity; internal validity; and external validity. Andres (2012:118) identified ecological validity; statistical conclusion validity; substantive validity; transferability; catalytic validity; and predictive validity to add to the list (see Table 3.23).

Table 3.23: Types of validity

VALIDITY TYPES	DEFINITION	REFERENCES
Face validity	The extent to which an instrument/scale "looks" valid	(Kumar, 2011:179; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92)
Content validity	The extent to which the instrument/scale covers the complete content of the particular construct that it is intended to measure	(Kumar, 2011:180; Pietersen & Maree, 2010a:217; Haladyna, 2006:746; Leedy & Ormrod, 2005:92)
Construct validity	The extent to how well the construct(s) covered by the instrument/scale is / are measured by different groups of related items based on statistical procedures and literature	(Acar, 2014:973; Kumar, 2011:180; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92; Clark & Watson, 1995:310)
Criterion validity	The extent of whether an instrument/scale measures what it is supposed to measure	(Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92)
Predictive validity	The extent to which the measures contained in the survey instrument/scale are able to predict future outcomes	(Andres, 2012:118; Kumar, 2011:180; Trochim, 2006)
Ecological validity	Refers to the research conditions, and provides an indication of the degree to which generalising results is 'limited to similar conditions'	(Andres, 2012:119; McMillan & Schumacher, 2001:193)
Convergent validity	It is measured by the average variance extracted for each construct during the reliability analysis that should be 0.5 or better	(Bayaga, 2012:284; Trochim, 2006)
Statistical conclusion validity	Requires the use of test statistics to assess the worth of a study	(Andres, 2012:119)
Substantive validity	Refers to the substantive significance of the findings	(Andres, 2012:120)
Transferability	When the study can be partly or fully replicated by other researchers	(Andres, 2012:121)
Discriminant validity	The extent to which a relevant behaviour or other test response is performed differently by specifically selected samples in accordance with expectations or hypothesised relationships among the selected groups	(Trochim, 2006; Cicchetti, 1994:287)
Concurrent validity	The extent to which a new assessment instrument/scale correlates with an earlier instrument/scale measuring the same or similar constructs	(Kumar, 2011:180; Trochim, 2006; Cicchetti, 1994:288)
Catalytic validity	To enlighten participants regarding the reality of their situations in order to empower them to transform certain aspects of their lives	(Andres, 2012:121)
Structural validity	The extent to which a scale's internal structure (i.e. inter-item correlations) parallels the external structure of the target trait	(Clark & Watson, 1995:313)
Internal validity	The accurate presentation of a particular context or event as described by the researcher	(Maree & Pietersen, 2010b:151)
External validity	Refers to the degree to which results can be generalised to the entire population	(Andres, 2012:118; Trochim, 2006; McMillan & Schumacher, 2001:193)

Source: Author's own compilation

From Table 3.23, the following can be said:

- *Face validity* refers to the extent to which an instrument/scale "looks" valid (Leedy & Ormrod, 2005:92; Cicchetti, 1994:287). In other words, does the instrument/scale appear to measure what it is supposed to measure? This type of validity cannot be quantified or tested, but any instrument/scale should be scrutinised by experts in the field to ensure a high degree of face validity (Pietersen & Maree, 2010a:217). Face validity also refers to the first impression of a questionnaire, the related covering letter and other materials that will determine whether the respondents will complete the questionnaire (Andres, 2012:116).

- *Content validity* refers to the extent to which the instrument/scale covers the complete content of the particular construct that it is intended to measure (Haladyna, 2006:746; Cicchetti, 1994:287; Pietersen & Maree, 2010a:217; Andres, 2012117; Leedy & Ormrod, 2005:92). For example, if an instrument/scale is developed to measure intelligence, there should be items that cover all the different aspects of intelligence, such as verbal reasoning, analytical ability, and so on. To ensure the content validity of an instrument/scale, the researcher usually presents a provisional version to experts in the field for their comments before finalising the instrument/scale (Pietersen & Maree, 2010a:217). Content validity can be confirmed through data analysis such as factor analysis or structural equation modelling (Andres, 2012:117). A measurement instrument/scale has high content validity if its items or questions reflect the various parts of the content domain in appropriate proportions and if it requires the particular behaviours and skills that are central to that domain (Leedy & Ormrod, 2005:92).

- *Construct validity* is the extent to which an instrument/scale measures a characteristic that cannot be directly observed but must instead be inferred from patterns in people's behaviour (such a characteristic is a construct) (Leedy & Ormrod, 2005:92). Constructs develop from concepts that often start as loosely defined ideas, images or symbols (Andres, 2012:117). Through further specification, a concept is transformed into a construct by specifying its nominal definition and defining its dimensions. Construct validity is needed for standardisation and has to do with how well the construct(s) covered by the instrument/scale is / are measured by different groups of related items. For example, if one wants to use an instrument/scale to measure personality, there are a number of different personality factors – warmness, seriousness and trustworthiness to name a few – that need to be measured, each by a different set of related items. Each of these immeasurable or latent factors needs to be addressed by a number of questions

whose combined responses provide a measure of the factor. Construct validity of an instrument/scale should first be examined and shown to be present before it can be a standardised instrument/scale. Statistical techniques used here are factor analysis and item analysis (Daiber, 1992:46; Pietersen & Maree, 2010a:217) (These techniques are discussed later in this chapter).

- *Criterion validity* is probably the ultimate test as to whether an instrument/scale measures what it is supposed to measure. To be able to measure the degree of criterion validity of an instrument/scale, scores on an existing instrument/scale (the criterion) which is known to measure the same construct should be available for the sample of subjects (Andres, 2012:118; Pietersen & Maree, 2010a:217). Thus, it is the extent to which the results of an assessment instrument/scale correlate with another, presumably related measure (Leedy & Ormrod, 2005:92). The correlation between the instrument/scale and criterion is an indication of the criterion validity of the instrument/scale. A high correlation indicates a high degree of validity and a low correlation indicates a low degree of validity (Pietersen & Maree, 2010a:217).

- *Predictive validity* refers to the extent to which the measures contained in the survey instrument/scale are able to predict future outcomes. An approach would be to compare survey data collected at one time with other data (Andres, 2012:118).

- *Ecological validity* refers to the research conditions, and provides an indication of the degree to which generalising results is "limited to similar conditions" (McMillan & Schumacher, 2001:193). Meaning, the generalisability of the real world (Andres, 2012:119). According to these authors, these conditions "include factors such as the nature of the independent and dependent variables, physical surroundings, time of day or year, pre-test or post-test sensitisation, and effects caused by the presence of an experimenter or treatment" (for example, male or female presenter).

- *Statistical conclusion validity* requires the use of test statistics to assess the worth of a study. However, incorrect use of statistical techniques does not in any way demonstrate that the findings are valid (Andres, 2012:120). Substantive validity refers to the substantive significance of the findings. Statistic inference techniques are used to determine the size and importance of relationships in research (Andres, 2012:120).

- *Transferability* is when the study can be partly or fully replicated by other researchers (Andres, 2012:121). Good research always engages in some form of transferability.

Through a rigorous review of the literature, each of the components of existing related studies is assessed for its relevance to the new study being considered (Andres, 2012:121).

- *Discriminant validity* is evidenced by the extent to which a relevant behaviour or other test response is performed differently by specifically selected samples in accordance with expectations or hypothesised relationships among the selected groups (Cicchetti, 1994:287).

- *Concurrent validity* refers to the extent to which a new assessment instrument/scale correlates with an earlier instrument/scale measuring the same or similar construct (Cicchetti, 1994:288).

- The goal of *catalytic validity* of research is to enlighten participants regarding the reality of their situations in order to empower them to transform certain aspects of their lives (Andres, 2012:121).

3.4.5.8.4 Internal validity

Leedy and Ormrod (2005:97) state that one needs to ask two questions for the validity of a measuring instrument/scale: does the study have sufficient control to ensure that the conclusions drawn are truly warranted by the data? And can the data be used in the research situation to make generalisations about the world beyond that specific situation? The answers to these two questions address the issues of internal validity and external validity, respectively.

Internal validity is described as the accurate presentation of a particular context or event as described by the researcher (Leedy & Ormrod, 2005:97). Durrheim and Wassenaar (2006:90) refers to credibility as the assurance that the researcher's conclusions stem from the data. If an experiment has a high degree of internal validity it means that there was sufficient control over variables other than the treatment, and consequently it can be concluded that the treatment alone was the causal factor that produced a change in the dependent variable (Maree & Pietersen, 2010b:151). The researcher must strive to produce findings that are believable and convincing, also presenting negative or inconsistent findings to add to the credibility of the study. To ensure the internal validity of a research study, precautions need to be taken to eliminate other possible explanations for the results we observe (Leedy & Ormrod, 2005:98). Several strategies are used to increase the probability that their explanations are the most likely ones for the observations they have made (Leedy & Ormrod, 2005:98):

- *A controlled laboratory study*. An experiment is conducted in a laboratory setting so that environmental conditions can be carefully regulated.

- *A double-blind experiment*. Where two or more different methods are being compared and neither the participants in the study nor the people administering the methods know the researcher's hypothesis or which method is expected to be more effective.

- *Unobtrusive measures*. People are observed in such a way they do not know their actions are being recorded.

- *Triangulation*. Multiple sources of data are collected with the hope that they will all converge to support a particular hypothesis or theory. This strategy is common in qualitative studies.

According to Maree and Pietersen (2010b:151) and McMillan and Schumacher (2001:329), threats to the internal validity of an experiment should be minimised. These threats are the history or historical factors; selection; pre-testing; instrumentation; maturation or changes in subjects; attrition; testing effect; selection bias; mortality; and statistical regression. See Table 3.24 for discussion on the types of threats on internal validity.

Table 3.24: Threats to internal validity

INTERNAL VALIDITY	
Threats	**Explanation**
History or historical factors	Factors unplanned or unrelated to the treatment may be present between the first and second measurements that influence the dependent variable
Selection	The way in which groups are composed might influence the results
Pre-testing	The fact that respondents are taking a test might influence the results
Instrumentation	Unreliable instruments or even changes in the measuring instrument or observers could influence the results
Maturation or changes in subjects	It is possible that, especially in experiments that take place over a long time, changes will take place in the respondents themselves (for example, they get bored or tired) which influence the outcome
Attrition	Systematic loss of respondents might influence the results
Testing effect	The pre-test may have an effect on the final measurement, the post-test
Selection bias	This occurs when the experimental and control groups are not similar, but is usually sufficiently addressed if there is proper randomisation
Mortality	This occurs when some of the respondents, for some reason, cannot continue throughout the whole experiment
Statistical regression	There is a tendency for people who all have an extremely high score when measured the first time to be less extreme if they are measured again. Examining the pre-test scores will assist in detecting this threat

Source: Adapted from studies by Maree and Pietersen (2010b:151) and McMillan and Schumacher (2001:329)

Andres (2012:123) insisted that the single best way to control threats to internal validity is through randomisation of the sample.

3.4.5.8.5 External validity

External validity, on the other hand, refers to the degree to which results can be generalised to the entire population (McMillan & Schumacher, 2001:193; Andres, 2012:118; Leedy & Ormrod, 2005:99). According to Durrheim and Wassenaar (2006:90), generalisability is the degree to which generalisations can be made from the data and context of the research study to the wider population and settings. Generalisability is regarded as the way in which the reader is able to take the findings and transfer them to other contexts. A high degree of external validity means that the experimental findings can be generalised to events outside the experiment, that is, the findings should not only be true in similar experiments, but also in real life (Maree & Pietersen, 2010b:151). Rich, thick descriptions of the participants and contexts must be used by supplying a large amount of clear and detailed information about the respondents' views regarding the arts festival's contribution to the arts, to ensure transferability (Creswell, 2014:155). However, as interpretivist studies aim at providing rich descriptions of the perceptions of selected participants, the aim will not necessary be to generalise the findings of this study. There are three commonly used strategies to enhance the external validity of a research study (Leedy & Ormrod, 2005:99):

- *A real-life setting*. Can be more valid than a laboratory experiment with tight controls, in a sense that it yields results with broader applicability to other real-world contexts.

- *A representative sample*. When we study a sample from the category we want to learn more and then draw conclusions about the category as a whole.

- *Replication in a different context*. When several researchers draw the same conclusions from different studies, it provides evidence that the conclusions have validity and applicability across diverse contexts and situations.

According to Maree and Pietersen (2010b:151), Trochim (2006) and McMillan and Schumacher (2001:329), threats to the external validity exist and should be controlled (minimised). These threats to the external validity of a measure can include insufficient realism; ecological validity; demand effect; failure to describe independent variables explicitly; sensitisation or reactions to experimental conditions; and instrumentation. See Table 3.25 for a discussion on the types of threats on external validity.

Table 3.25: Threats to external validity

EXTERNAL VALIDITY	
Threats	**Explanation**
Insufficient realism	The participants should be selected randomly and BE representative of the population to ensure that the results can be generalised to the population. Also, the treatment should be as realistic as possible
Ecological validity	These factors include the *Hawthorne effect*. Participants may react differently than they would in real life just because they know they are part of an experiment, for example becoming anxious or faking responses to look either good or bad
Demand effect	The participants may come to know what the experiment is all about and they may then change their behaviour to what they think is demanded of them
Failure to describe independent variables explicitly	The lack of representativeness of available and target population
Sensitisation or reactions to experimental conditions	Much the same as in the case with internal validity, a pretest may influence respondent's degree of sensitivity and obscure the "true" results thereof
Instrumentation	Unreliable instruments or even changes in the measuring instrument or observers could influence the results

Source: Adapted from studies done by Maree and Pietersen (2010b:151) and McMillan and Schumacher (2001:329)

3.4.5.8.6 Validity evidence

There are several statistical techniques that are commonly used in the process of standardising a measurement scale and to determine its validity (Pietersen & Maree, 2010a:218; Van der Walt, 2008:104). The statistical methods discussed in this chapter are the exploratory factor analysis, the confirmatory factor analysis and the CFA goodness-of-fit measures.

A factor analysis is probably the most important evidence of a theory-based, multi-scale test's construct validity (Cicchetti, 1994:288; Van der Walt, 2008:104; Acar, 2014:974). The purpose of factor analysis is to determine which items "belong together" in the sense that they are answered similarly and therefore measure the same dimension or factor (Suhr, 2006:2) and to identify the fewest possible constructs needed to reproduce the original data (Gorsuch, 1997:533). Table 3.26 provides definitions on a factor analysis.

Table 3.26: Definitions on factor analysis

FACTOR ANALYSIS	REFERENCES
"A factor analysis as a set of techniques for determining the extent to which variables that are related can be grouped together so that they can be treated as one combined variable or factor rather than as a series of separate variables"	(Pietersen & Maree, 2010a:219; Coolidge, 2006:365 Cramer, 2004:13)
"A factor analysis seeks to discover common factors"	(Suhr, 2006:3)
"A factor analysis is used to reduce a set of variables to a smaller set by removing redundant variables"	(Coolidge, 2006:365)
"A factor analysis explores the underlying conceptual structure of a set of	(Coolidge, 2006:365)

dependent variables by examining the correlations between each variable in the set with every other variable in the set"	
"A factor analysis is an orderly simplification of interrelated measures"	(Suhr, 2006:2)
"A factor analysis is used to examine the construct validity of the instrument"	(Cicchetti, 1994:288)

Source: Author's own compilation

From Table 3.26, it is evident that a factor analysis is commonly used to determine whether the responses to a set of items used to measure a particular concept can be grouped together to form an overall index of that concept. For example, the researcher may be interested in assessing if the arts festival is contributing to the arts. He / she can simply ask some people do they think the arts festival is keeping the arts alive by asking specific contribution questions on the measurement scale.

Based on this, Suhr (2006:2) identified three goals of a factor analysis:

- To help an investigator determine the number of latent constructs underlying a set of items (variables).

- To provide a means of explaining variation among variables (items) using a few newly created variables (factors).

- To define the content or meaning of factors.

Following this, Pietersen and Maree (2010a:218); Van der Walt (2008:104) and Cramer (2004:15) made important remarks regarding a factor analysis and are as follows:

- If items can be justified on logical grounds, the subjective opinion of the item writer should be accepted, despite statistical results (and vice versa).

- The size of the sample has to be between five and ten times the number of items in the instrument if one wants to carry out factor and item analysis.

- Item groups (factors) are more reliable than individual items.

- It is also advisable to have about eight to ten items per factor.

Since the factor is common to the items measuring it, this technique is also known as common factor analysis. Items measured on a 5- or 7-point Likert scale are well suited for this type of

analysis. An item analysis should be performed prior to a factor analysis so that the “bad” items can be identified and removed or replaced (Pietersen & Maree, 2010a:218).

In common practice, factor scores are calculated with a mean or sum of measured variables that “load” on a factor (Suhr, 2006:4). A factor analysis performed on a set of items produces as its primary output a factor loading matrix. This is a matrix that contains, for each item, a loading on each factor. These loadings are correlations between the items and factors, and large values are indicative of which items belong to which factor (Pietersen & Maree, 2010a:219) and by examining the highest loadings, each factor can be named (Coolidge, 2006:365). The correlation matrix is a statistical method that determines the degree of relationship between two variables (Coolidge, 2006:153; Brunt, 1998:187; Leedy & Ormrod, 2005:180, 265).

Mathematically, the factor analysis seeks the set of equations that maximise the multiple correlations of the factors to the items (Gorsuch, 1997:533). The relations of each variable to each of the factors tell whether the item is related to only one of the factors or to more than one (Gorsuch, 1997:533). A factor analysis seeks to discover common factors (Suhr, 2006:3). Communality is the variance of observed variables accounted for by a common factor. A large communality value indicates a strong influence by an underlying construct (Suhr, 2006:4; Gorsuch, 1997:533). The technique for extracting factors attempts to take out as much common variance as possible in the first factor. Subsequent factors are, in turn, intended to account for the maximum amount of the remaining common variance until no common variance remains (Suhr, 2006:3). One such method to extract the number of factors is the Kaiser or Kaiser-Guttman criterion (Cramer, 2004:19). As there are as many components as variables, the researcher needs some criterion to decide how many of the smaller factors he / she should ignore, as these explain the least amount of the total variance (Cramer, 2004:16). Table 3.28 provides some detail on this discussion.

Table 3.27: Elements of a factor analysis

FACTOR ANALYSIS		
Correlation matrix		**References**
General	• The first step in a factor analysis is to create a correlation matrix	(Cramer, 2004:15)
Purpose	• The correlation test checks for a correlation between two number line observations	(Maxwell, 2008:253)
Definition	• When a change in one phenomenon is accompanied by a similar or opposite change in some other phenomena • A statistical method that determines the degree of relationship between two variables • The correlation between two variables is a measure of the linear relationship between them • A correlation exists if, when one variable increases, another variable either increases or decreases in a somewhat predictable fashion • Represents the nature and size of a linear relationship – a relationship in which a straight line best fits the bivariate distribution of two continuous variables (Coolidge, 2006:191)	(Watkins *et al*., 2011:128; Coolidge, 2006:153; Trochim, 2006; Leedy & Ormrod, 2005:180, 265; Verma & Verma, 2004:62; Cramer, 2004:15; Van Prooijen & Van Der Kloot, 2001:778; Brunt, 1998:187; Aczel, 1995)
Correlation statistic	• To describe the relationship between a random variable *y* and a related independent variable *x*, an assumption can be made that the variable of interest, *y*, is linearly related to an independent variable *x* • Formula to describe the linear relationship ($y = \alpha + \beta x$) • Correlation is indicated by the correlation coefficient • Correlation coefficient, *r*, is the appropriate measure of linearity when a sample of *n* individuals is selected and two variables are measured on each individual or unit so that both variables are random • Correlations can vary from -1.00 to +1.00 • A correlation of -1.00 indicates a perfect inverse (strong negative) relationship between two variables • A correlation of +1.00 indicated a strong positive (perfect) relationship between two variables • A correlation of 0.00 represents a lack of linear relationship between two variables • The bigger the correlation, regardless of whether it is positive or negative, the stronger the linear association • When r = 0, there is no linear relationship between *x* and *y* • When r is positive, there is a positive linear relationship between *x* and *y* • When r is negative, there is a negative linear relationship between *x* and *y*	(Peck, Olsen & Devore, 2012:226; Watkins *et al*., 2011:135; Brase & Brase, 2010:123; Caldwell, 2007:273; Mendenhall *et al*., 2006:503; Coolidge, 2006:153; Leedy & Ormrod, 2005:265; Swift & Piff, 2005:567; Cramer, 2004:16)
Types	• Pearson product-moment correlation coefficient (Pearson's *r*). Measure strength of a relationship • Spearman's *r* (also called rank-order correlation coefficient). Measures similarity between two ordinal rankings • Phi correlation. Measures strength of a relationship between two dichotomous variables • Point-biserial *r*. Measures strength of relationship between 1 continuous variable and 1 dichotomous variable	(Argyrous, 2011:236; Pietersen & Maree, 2010b:234; Caldwell, 2007:272; Coolidge, 2006:161; Brunt, 1998:145)
Requirements	• Number line observations are independent random samples of the population; and	(Maxwell, 2008:253)

	• Each set of measurements comes from a normal distribution	
Interpretation	• Coefficient of correlation does not fully disclose mutual interdependence of two variables • It also does not necessarily indicate a cause and effect relationship between two series • If no correlation exists between variables, the measurement scale has poor validity and reliability	(Leedy & Ormrod, 2005:267; Verma & Verma, 2004:117)
Factor extraction		**Reference**
Techniques	• The Kaiser or Kaiser-Guttman criterion ○ Factors that have eigenvalues of one or less should be ignored ○ Eigenvalues indicate the amount of variance explained by each factor ○ Too many factors may be extracted when there are many variables ○ Too few factors may be extracted when there are few variables • The scree-test or scree-plot ○ "Scree" is a geological term for debris that lies at foot of a steep slope and that hides real base of the slope itself ○ Number of factors to be retained is indicated by the number of the factor that appears to represent the line of the steep slope itself where the scree starts ○ Factors forming slope are seen as being important, while those comprising the scree are unimportant ones ○ Looks for a marked break between initial large factors that explain largest proportion of variance and the later smaller factors that explain very similar and small proportions of the variance ○ The scree factors are usually identified by being able to draw a straight line through or very close to the points representing their eigenvalues on the graph – a line plot of the eigenvalues ○ The line makes a clear 'elbow' and number of eigenvalues to the left of that turning point is at the third eigenvalue, meaning that the two eigenvalues to its left indicate the presence of two factors – the same number suggested by the 'eigenvalues greater than one' rule ○ To determine where this break occurs, the eigenvalue of each factor is represented by the vertical axis of a graph, while the factors are arranged in order of decreasing size of eigenvalue along the horizontal axis ○ This is not always easy to do, for example where it is not entirely clear whether the scree starts at the second or third factor (In this case, it may be useful to compare the variables that correlate on both the first two and the first three factors – after these factors have been rotated – to determine whether two or three factors offer the more meaningful solution ○ If more than one scree can be identified, then uppermost scree determines number of factors for extraction	(Pietersen & Maree, 2010a:220; Suhr, 2006:3; Cramer, 2004:19; Cattell, 1966)
Reason	• To identify the number of latent dimensions (factors) needed to accurately account for the common variance among the items	(Reise *et al*., 2000:290)
Interpretability criteria	• Are there at least three items with significant loadings (>0.30)? • Do the variables that load on a factor share some conceptual meaning? • Do the variables that load on different factors seem to measure different constructs? • Does the rotated factor pattern demonstrate simple structure? • Are there relatively high loadings on one factor? • Are there relatively low loadings on other factors?	(Suhr, 2006:3)

Rotation of factors		Reference
Reason	• The initial principal components which explain most of the variance in the variables are rotated to make their meaning clearer • The way in which a principal component analysis and exploratory factor analysis is reported will depend to some extent on the reason for carrying it out	(Cramer, 2004:20, 22; Reise *et al*., 2000:292)
Definition	• Rotation is the process of manipulating the reference axes • Rotation applied to reference axes are turned about the origin until some alternative positions has been reached	(Suhr, 2006:3)
Techniques	• Varimax o Factors are unrelated to one another in that the scores on one factor are not correlated with the scores of the other factors o Tries to maximise the variance explained by factors by increasing the correlation of variables that correlate highly with them and decreasing the correlation of variables that correlate lowly with them o With many variables in an analysis it is useful to order the items in terms of decreasing size for each factor to see more clearly which variables load most highly on which factors o The proportion of variance by, for example, two Varimax rotated factors is the sum or eigenvalue of the squared loadings for each factor divided by the number of variables o These proportions will differ from those for the initial unrotated principal components because of the change in the loadings of the variables on these factors • Direct Oblimin rotation o The factors are allowed to be correlated or oblique to one another o Rotating the axes through different angles gives an oblique rotation o There are two ways in representing the results of an oblique rotation – a pattern matrix (shows the unique contribution that each variable makes to each factor but not the contribution that is shared between factors if the factors are correlated) and the structure matrix (indicates the overall contribution that each variable makes to a factor) o If the factors are uncorrelated, these two matrices should be similar and it would be simpler and more appropriate to carry out a Varimax rotation o If the factors are correlated, it is not meaningful to present the amount of the total variance that each factor accounts for, as the pattern matrix will provide an underestimate and the structure matrix an overestimate	(Suhr, 2006:3; Cramer, 2004:20, 21; Reise *et al*., 2000:292; Finch & West, 1997:468)

Source: Authors own compilation

Consequently, a more formal method must be used to determine how many factors there are (Cramer, 2004:17). There are many different kinds of factor analysis, such as an exploratory factor analysis and a confirmatory factor analysis (Acar, 2014:974; Cramer, 2004:17). The simplest and most widely used is exploratory factor analysis. Exploratory factor analysis has been used to explore the possible underlying factor structure of a set of observed variables without imposing a preconceived structure on the outcome (Suhr, 2006:1; Osborne & Fitzpatrick, 2012:1531). By performing an exploratory factor analysis, the underlying factor structure is identified (Suhr, 2006:1) and construct validity is assessed (Worthington & Whittaker, 2006:807). Table 3.28 provides more detail on an exploratory factor analysis.

Table 3.28: Exploratory factor analysis

EXPLORATORY FACTOR ANALYSIS		
Aspects	**Explanation**	**References**
Definition	• Variable reduction technique which identifies number of latent constructs and underlying factor structure of a set of variables • Hypothesises underlying constructs • Estimates factors which influence responses on variables • Describe and identify the number of latent constructs (factors) • It produces a set of factor pattern coefficients on factors based on the correlations between the items of the test • Includes unique factors, error due to unreliability in test • Explore possible underlying factor structure of a set of measured variables without preconceived structure on outcome	(Suhr, 2006:2; Worthington & Whittaker, 2006:807; Van Prooijen & Van Der Kloot, 2001:777)
General guidelines	• If factors are suspected to be related, conduct oblique rotation • If oblique factor analysis reveals that factors are more or less entirely independent, conduct a Varimax • If the researcher is dealing with an entirely new population (different from population on which questionnaire was standardised) it is essential to conduct an exploratory analysis	(Pietersen & Maree, 2010a:222)
Assumptions	• Interval and ratio level of measurement • Random sampling • Relationship between observed variables is linear • A normal distribution (each observed variable) • Multivariate normality • Bivariate normal distribution (each pair of observed variables)	(Suhr, 2006:2)
Limitations	• No casual inferences can be made from correlations alone • Avoid an instrument with low reliability • Larger sample = larger correlation • Sample selection must be representative of population • Variables could be sample specific • Non-normal distribution of data	(Suhr, 2006:3)
Process	• Initial extraction ○ Each factor accounts for a maximum amount of variance that has not previously been accounted for by the other factors ○ Factors are uncorrelated • Determine number of factors to retain ○ Scree-test, look for elbow ○ Proportion of variance; ○ Prior communality estimates are not perfectly accurate ○ Interpretability ✓ At least 3 observed variables per factor ✓ Common conceptual meaning	(Suhr, 2006:4)

	✓ Measure different constructs ✓ Rotated factor pattern has simple structure • Rotation – a transformation • Interpret solution • Calculate factor scores • Results in a table • Prepare results – publish	

Source: Author's own compilation

Whereas exploratory factor analysis is used to determine the most likely factor structure for the relationships between a set of variables, confirmatory factor analysis is used to test the probability that a particular factor structure is supported or confirmed by the data (Van Prooijen & Van Der Kloot, 2001:778; Bernstein & Teng, 1989:467; Gorsuch, 1997:536; Acar, 2014:974; Cramer, 2004:28; De Bruin & Bernard-Phera, 2002:3; Suhr, 2006:1; Hurley, Scandura, Schriesheim, Brannick, Seers, Vandenberg, Williams, 1997:667). If the data do not support or fit the postulated factor structure, the data will differ significantly from the assumed factor model. If the data support the model, the data will not differ significantly from the model (Cramer, 2004:28). Thus, confirmatory factor analysis allows the evaluation of fit between the postulated model and the observed data (Aluja, Garcia & Garcia, 2004:1096; Van Prooijen & Van Der Kloot, 2001:778; De Bruin & Bernard-Phera, 2002:3; Suhr, 2006:1). It also allows for the estimation of the factor pattern coefficients that link the observed variables and the latent variables (De Bruin & Bernard-Phera, 2002:3). The correlations between the latent variables can also be estimated (De Bruin & Bernard-Phera, 2002:3). Thus, the CFA help support the validity of a scale following an exploratory factor analysis (Worthington & Whittaker, 2006:824). Table 3.29 provides more detail on a confirmatory factor analysis

Table 3.29: Confirmatory factor analysis

CONFIRMATORY FACTOR ANALYSIS		
Aspects	**Explanation**	**References**
Use could be impacted by	• The research hypothesis being tested • The requirements of sufficient sample size • Measurement instruments • Multivariate normality • Parameter identification • Outliers • Missing data • Interpretation of model fit indexes	(Suhr, 2006:1)
Approach	• Review relevant theory, literature to support model specification • Specify a model • Determine model identification • Collect data • Conduct preliminary descriptive statistical analysis • Estimate parameters in the model • Assess model fit • Present and interpret the results	(Suhr, 2006:1)

Source: Author's own compilation

Van Prooijen and Van Der Kloot (2001:779) identify reasons for a lack of correspondence between the results from the exploratory factor analysis and CFA. These might be due to cultural differences between sample populations; incorrect interpretation of literature which can lead to wrong factor solutions; inappropriate applications of CFA; and that the two techniques might not be fully comparable.

An exploratory factor analysis and confirmatory factor analysis are among the most common types of analysis reported in social science journals (Osborne & Fitzpatrick, 2012:1531). Table 3.30 identifies similarities and differences between an exploratory factor analysis and a confirmatory factor analysis as stated by Suhr (2006:4).

Table 3.30: Similarities and differences between an exploratory factor analysis and a confirmatory factor analysis

EXPLORATORY FACTOR ANALYSIS AND CONFIRMATORY FACTOR ANALYSIS		
Similarities	**Differences**	
	Exploratory analysis	**Confirmatory analysis**
• Both techniques are based on linear statistical models • Statistical tests associated with both methods are valid if certain assumptions are met • Both techniques assume a normal distribution • Both incorporate measured variables and latent constructs	• Determines the factor structure (model) • Explains a maximum amount of variance	• A model a priori • The number of factors • Which items load on each factor • Supported by theory or previous research

Source: Adapted from a study done by Suhr (2006:4, 5)

A confirmatory factor analysis is illustrated by a path diagram (Cramer, 2004:31). A path diagram can be created with a computer program called LISREL, which is an abbreviation for Linear Structural RELationships. When expressed as general models, they are usually presented without the numerical values shown that are to be calculated or estimated. In addition, the line of information at the bottom of each model is not indicated. This information gives two measures of the extent to which the model fits the data. Table 3.31 provides more information on a path diagram.

Table 3.31: Path diagram

PATH DIAGRAM
• Lines with arrows are known as pathways • Items are shown as rectangles, while the factors are portrayed as ellipses • Relationship between an item and a factor is indicated by an arrow from ellipse to rectangle • Arrow points from factor to item to indicate that the factor is expressed in terms of the item • Factors are sometimes called latent variables, as they cannot be measured directly • Items may be referred to as indicators or manifest variables • Value next to these arrows are correlation or loading between item and factor • These values generally vary between -1 and +1 • Arrows on left of each item and pointing to that item are not a perfect measure of the factor • Value next to each arrow is the proportion of variance that is assumed to be error

- Line and value on right of each factor is often not shown and indicates that variance of these factors has been standardised as 1.00
- Curved line with an arrowhead at both ends signifies that these two variables are thought to be related but that the casual direction of this relationship cannot be specified

Source: Adapted from Cramer (2004:31)

More than one model of the data can be tested by the confirmatory factor analysis to establish which model may provide the most appropriate or best explanation of the data (Cramer, 2004:28). A CFA goodness-of-fit test describes how well, in theory, the observed frequencies (or data) fit the expected frequencies (or data) (Coolidge, 2006:336; Watkins *et al*., 2011:575). Hu and Bentler (1999:2) also state that a fit index can be used to quantify the degree of fit along a continuum. The CFA goodness-of-fit test is used to specify cell probabilities (Mendenhall *et al.*, 2006:597). It also determines whether data are consistent with data drawn from a particular probability distribution (Mendenhall *et al.*, 2006:615). One of the more popular ones is the first one shown in the line of information at the bottom of each path diagram, which is called chi-square (X^2) distribution for short (Ferrara, 1999:106; Van Prooijen & Van Der Kloot, 2001:778; Brase & Brase, 2010:458; Sass, Schmitt & Marsh, 2014:168). Chi is a Greek letter denoted by X. Henceforth, the Chi-square distribution by X^2 (Aczel, 1995:94). The chi-square test in confirmatory factor analysis compares the difference between the correlation matrix of the original data with the correlation matrix that is produced by the model (Cramer, 2004:32; Mendenhall *et al.*, 2006:596). It also tells if there is a statistically significant evidence of an association between two categorical variables (Watkins *et al*., 2011:611). See Table 3.32, for more information on the chi-square.

Table 3.32: Chi-square

CHI-SQUARE STATISTIC		
Aspects	**Explanation**	**References**
Definition	• Compares difference between observed frequencies in a contingency table and the frequency expected by chance • Theoretical sample distribution to test correlation significance • It is the probability distribution of the sum of several independent, squared standard normal random variables • A test to determine nonparametric frequency data • A non-parametric test for the multinomial frequency distribution of cases across a range of scores for a single variable • Determines whether two variables are associated • Assesses magnitude of discrepancy between sample and fitted covariance matrices • Product of sample size minus one (minimum fitting function) • Calculated from difference between observed and expected frequencies in each cell of a bivariate table • Distribution is the probability distribution of chi-square statistic for an infinite number of random samples of same size drawn from populations where two variables are independent • Test level of significance in association or relationship between answers given to one question (independent variable)	(Argyrous, 2011:421-439; Pietersen & Maree, 2010b:246; Brase & Brase, 2010:458; Maxwell, 2008:186; Caldwell, 2007:248; Coolidge, 2006:190; Mendenhall *et al*., 2006:596; Cramer, 2004:32-36; Fan, Thompson & Wang, 1999:57; Hu & Bentler, 1999:2; Brunt, 1998:138-143; Aczel, 1995:94)

	and answers given to another question (dependent variable) • The greater the difference between the observed and expected frequencies, the greater the chi-square and the more likely that the differences will not be due to chance • Will be greater the more categories there are in the contingency table (take the number of categories into account) • If the difference cannot be considered due to chance, then the model does not provide an adequate fit to the data • Uses differences by first squaring these differences to eliminate negative contributions, and then forming a weighted average of the squared difference • This is done by noting the degrees of freedom (*df)* o Parameter equal to number of groups in study (-) some value(s) that limit observations or groups freedom to vary o The mean of the chi-square distribution is equal to the degrees of freedom parameter, *df* o The variance of a chi-square distribution is equal to twice the number of degrees of freedom o Based on number of cells (not number of participants) o Gives some meaning to the test statistic o Number of observed variances and co-variances formula [*n* (*n* + 1) / 2] (*n* is number of observed variables) o Number of values estimated is the number of pathways o Once degrees are specified, *p*-values can be extracted	
Conditions	• Descriptive statistics upon which chi-square test is conducted is the frequency distribution contained in a bivariate table • The chi-square test is the same, regardless of whether the researcher has one, two, or more than two samples	(Argyrous, 2011:436)
Assumptions	• Scores in each cell should be independent of one another • Minimum of five participants or events in any one cell • Dependent variable in chi-square is a frequency or count	(Coolidge, 2006:340)
Issues	• Assumptions must be satisfied so that the test statistic has an approximate chi-square probability distribution • Sensitive to large samples (the larger the sample size, the closer the chi-square distribution will be to the X^2) • Greater faith should be placed in the results of larger samples rather than small samples, since large samples are more reliable and more likely to be statistically significant • Small samples, on the other hand, may have an effect on the validity of the test as many cells will have very low observed values and expected frequencies, but are more likely to provide more accurate estimates of the parameters • A strict test, as it is unreasonable to expect that any reconstructed variance matrix will display a perfect fit with the original covariance matrix	(Argyrous, 2011:452; Mendenhall *et al.*, 2006:616; Suhr, 2006:7; Cramer, 2004:34; De Bruin & Bernard-Phera, 2002:3; Cheung & Rensvold, 2002:234; Fan *et al*., 1999:57; Brunt, 1998:145)

Source: Author's own compilation

Other models tested by the CFA for fit can be a series of fit indexes (De Bruin & Bernard-Phera, 2002:3; Cheung & Rensvold, 2002:234; Van der Walt, 2008:108; Fan *et al*., 1999:57; Cheung & Rensvold, 2002:234). There are several fit indexes which are based on different theoretical rationales, but can be superficially similar (Fan *et al*., 1999:57). Each fit index was developed with different motivations (Fan *et al*., 1999:58). These fit indexes can be classified into absolute (or covariance) model fit index and incremental (or comparative) model fit index (Hu & Bentler, 1999:2; Fan *et al*., 1999:58; Marsh, Balla, & McDonald, 1988). An absolute fit index assesses

how well the a priori model reproduces the sample data. No reference model is used to assess the amount of increment in model fit, but an implicit or explicit comparison may be made to a saturated model that exactly reproduces the sample covariance matrix. An example of an absolute fit index would be the Goodness-of-Fit Index (GFI) (Fan *et al*., 1999:58). In contrast, an incremental fit index measures the proportionate improvement in fit by comparing a target model with a more restricted, nested baseline model (Hu & Bentler, 1999:2; Marsh *et al.,* 1988; Fan *et al*., 1999:57). An example of a fit index for this type is the Normed Fit Index (NFI) (Fan *et al*., 1999:58) (see Table 3.33).

Table 3.33: Goodness-of-fit indexes

GOODNESS-OF-FIT INDEXES		
Absolute Fit Index		**Reference**
GFI	Goodness-of-Fit Index	(Fan *et al*., 1999:58; Bentler, 1983)
AGFI	Adjusted Goodness-of-Fit Index	(Hu & Bentler, 1999:2; Fan *et al*., 1999:58)
X^2 / *df*	Chi-square divided by degrees of freedom	(Worthington & Whittaker, 2006:827)
RMSEA	Root mean square error of approximation	(Sass *et al*., 2014:168; Suhr, 2006:7; Cramer, 2004:34; De Bruin & Bernard-Phera, 2002:3; Hu & Bentler, 1999:2; Steiger & Lind, 1980)
SRMR	Standardised Root Mean Squared Residual	(Sass *et al*., 2014:168; Bentler, 1995)
GH	Steiger's (1989) Gamma Hat	(as cited by Hu & Bentler, 1999:2)
CN	Hoelter's (1983) Critical N	(as cited by Hu & Bentler, 1999:2)
Me	McDonald's (1989) Centrality Index	(as cited by Hu & Bentler, 1999:2)
CK	A cross-validation index	(Hu & Bentler, 1999:2)
CAK	A rescaled version of Akaike's information criterion	(Hu & Bentler, 1999:2)
Incremental Fit Index		**Reference**
A null model	In which all the observed variables are uncorrelated and is the most typically used baseline model	(Bentler & Bonett, 1980)
NFI	Normed Fit Index	(Fan *et al*., 1999:58; Bentler & Bonett, 1980)
NNFI	Non-normed Fit Index	(Fan *et al*., 1999:58)
TLI	Tucker-Lewis Index	(Bollen, 1986)
RNI	Relative Non-centrality Index	(McDonald & Marsh, 1990)
CFI	Comparative Fit Index	(Sass *et al*., 2014:168; Hu & Bentler, 1999:2; Fan *et al*., 1999:59)

Source: Author's own compilation

The following table, Table 3.34, provides the significant fit values for some of the identified fit indexes from Table 3.33.

Table 3.34: Values for CFA goodness-of-fit measures

GOODNESS-OF-FIT MEASURES		VALUES
1	Chi-square test	$p > 0.05$
2	Chi-square divided by degrees of freedom	5 or less
3	Comparative Fit Index (CFI)	Between 0 and 1 (> 0.9)
4	GFI	> 0.9
5	AGFI	> 0.9

6	Root Mean Square Error of Approximation (RMSEA)	90 % Confidence Interval (CI) and values between 0.6 and 0.8

Source: Adapted from Van der Walt (2008:110), Suhr (2006:7), De Bruin and Bernard-Phera (2002:3), Fan *et al*. (1999:62) and Loehlin (2004)

As noted by Hu and Bentler (1999:3), fit indexes were designed to avoid some of the problems of sample size and distributional misspecification associated with the conventional overall test of fit in the evaluation of a model. However, this promising claim that fit indexes would be less ambiguous in pointing to model adequacy has little empirical support (Hu & Bentler, 1999:3; Fan *et al*., 1999:58). According to Hu and Bentler (1999:4) and Fan *et al*. (1999:66), there are two pressing issues of fit indexes:

- The fit indexes often encounter data and model conditions for adequacy in practice. It is difficult to determine these conditions. Conditions include sensitivity of fit index to model misspecification, small sample bias, estimation method effect, effects of violation of normality and independence, and bias of fit indexes resulting from model complexity.

- The selection of the 'rules of thumb' conventional cut-off criteria for given fit indexes used to evaluate model fit.

After the determination of the validity of the measurement scale, focus can now be placed on the determination of its reliability.

3.4.5.9 Establishment of reliability

The term reliability is defined, followed by identifying ways by which the reliability of a measurement scale can be enhanced, identifying the types of reliability and a discussion on the evidence of reliability.

3.4.5.9.1 Defining reliability

Reliability of a questionnaire is based on the terms trustworthiness and dependability. The term trustworthiness refers to the way in which the inquirer is able to persuade the audience that the findings in the study are worthy of attention and that the research is of high quality (Hinckley, 2005:299). Dependability refers to the degree to which the reader can be convinced that the findings occurred as the researcher says they did (Durrheim & Wassenaar, 2002:64). Pietersen and Maree (2010a:215) and Leedy and Ormrod (2005:93) state that the reliability of an instrument/scale means that if the same instrument/scale is used at different times or

administered to different subjects from the same population, the findings should be the same. Reliability is the consistency with which a measuring instrument/scale yields a certain result – from repeated samples and different researchers (Boynton & Greenhalgh, 2004:1313) – when the entity being measured hasn't changed (Leedy & Ormrod, 2005:29). The measures contained in the survey instrument/scale must be designed in a clear and unambiguous way to ensure that the respondent would answer the item in the same way if she / he were asked to repeat the exercise (Andres, 2012:123). In other words, reliability is the extent to which a measuring instrument/scale is repeatable and consistent (Andres, 2012:122; Maree & Pietersen, 2010b:147). Reliability also means the extent to which a study can be replicated with similar samples and in similar conditions to produce similar results. Table 3.35 provides definitions to the term reliability.

Table 3.35: Definitions on reliability

RELIABILITY	REFERENCES
"Reliability is the consistency with which a measuring instrument/scale yields a certain result when the entity being measured hasn't changed"	(Leedy & Ormrod, 2005:29)
"Reliability is the consistency with which a measuring instrument/scale yields a certain result from repeated samples and different researchers"	(Boynton & Greenhalgh, 2004:1313)
"Reliability of an instrument/scale means that if the same instrument/scale is used at different times or administered to different subjects from the same population, the findings should be the same"	(Pietersen & Maree, 2010a:215; Leedy & Ormrod, 2005:93)
"Reliability is concerned with the terms dependable, consistent, predictable, stable and honest"	(Kumar, 2011:181)
"Reliability refers to the extent to which a measurement scale provides the same results when measured under constant conditions"	(Kumar, 2011:180)
"Reliability is the extent to which a measuring instrument/scale is repeatable and consistent"	(Andres, 2012:122; Maree & Pietersen, 2010b:147)
"Reliability is the way in which the enquirer is able to persuade the audience that the findings are worth paying attention to and that the research is of high quality"	(Bayaga, 2012:283)
"Reliability is the determination of how consistently a test measures what it is supposed to measure"	(Newton & Shaw, 2014:31)
"Reliability is the extent to which a study can be replicated with similar samples and in similar conditions to produce similar results. If similar trends in the findings can be determined, the measures and methods employed can be considered to be reliable"	(Andres, 2012:123)

Source: Author's own compilation

If similar trends in the findings can be determined, the measures and methods employed can be considered to be reliable (Andres, 2012:123). To achieve this, the researcher will triangulate all data collected during the research process to search for common themes to provide reliable findings. According to Stake (2000:443) triangulation has been generally considered a process of using multiple perceptions to clarify meaning, verifying the repeatability of an observation or interpretation. Furthermore, the researcher will strive to eliminate any bias that might be brought to the study by constantly reflecting on the research process (Hinckley, 2005:299). Researchers

can measure something accurately only when they can also measure it consistently. Yet, measuring something consistently doesn't mean measuring it accurately (Leedy & Ormrod, 2005:29). Differences in results are from the participants, not from inconsistencies in how the items are understood or how different observers interpret the responses (Boynton & Greenhalgh, 2004:1313).

3.4.5.9.2 Reliability enhancement

To enhance reliability (Leedy & Ormrod, 2005:93):

- The instrument/scale should always be administered in a consistent fashion (i.e. there should be standardisation in the use of the instrument/scale from one situation or person to the next.

- To the extent that subjective judgments are required, specific criteria should be established that dictate the kinds of judgments the researcher makes.

- Any research assistants that use the instrument/scale should be well trained so that they obtain similar results.

3.4.5.9.3 Types of reliability

Like validity, reliability takes different forms in different situations (Leedy & Ormrod, 2005:93; Pietersen & Maree, 2010a:215). There are a number of different types of reliability which often include a measure of internal consistency that defines the "extent to which items in a given test, domain, subdomain, or subtest hang together" (Cicchetti, 1994:285). They are test-retest reliability; equivalent-form reliability; split-half reliability; and internal reliability (as seen in Table 3.36).

Table 3.36: Types of reliability

RELIABILITY TYPES	DEFINITION	REFERENCES
Test-retest reliability	The same instrument/scale yields the same result on two different occasions	(Pietersen & Maree, 2010a:215; Trochim, 2006; Leedy & Ormrod, 2005:93)
Equivalent form reliability	Different versions of the same instrument/scale yield similar results	(Pietersen & Maree, 2010a:215; Trochim, 2006; Leedy & Ormrod, 2005:93)
Split-half reliability	The items that make up the instrument/scale are divided in two, forming two separate instruments/scales. The scores on the two separate "half instruments/scales" are then compared by means of a correlation coefficient	(Pietersen & Maree, 2010a:216; Trochim, 2006)

Internal reliability	The extent to which all the items within a single instrument/scale yield similar results	(Pietersen & Maree, 2010a:216; Trochim, 2006)
Inter-rater reliability	The extent to which two or more individuals evaluating the same product or performance give identical judgments	(Trochim, 2006; Leedy & Ormrod, 2005:93)

Source: Author's own compilation

From Table 3.36, the following can be said:

- *Test-retest reliability* of an instrument/scale is determined by administering the instrument/scale to the same subjects on two (or more) occasions. The first set of scores is then compared with the second set by calculating a correlation coefficient. Such a coefficient will take on a value close to zero if the instrument/scale has low reliability, and close to one if it has a high reliability. One problem with this method is the "memory effect" – if the time lapse between two occasions is too short, the subject may remember their responses on the first occasion and then simply respond in the same way. This may then result in an artificially high reliability (Pietersen & Maree, 2010a:215). The same instrument/scale yields the same result on two different occasions (Leedy & Ormrod, 2005:93).

- A measure of *equivalent form reliability* is obtained by administering the instrument/scale and then, on a second occasion, administering an equivalent instrument/scale – measuring the same construct – to the same subject. Comparing the two sets of scores by means of a correlation coefficient gives the degree of this type of reliability of the instrument/scale. Since a different instrument/scale is used on the second occasion, the possibility of the memory effect problem is eliminated (Pietersen & Maree, 2010a:215). Different versions of the same instrument/scale yield similar results (Leedy & Ormrod, 2005:93).

- To obtain a measure of *split-half reliability*, the items that make up the instrument/scale are divided in two, forming two separate instruments/scales. To divide the items, three methods are commonly used. These are: (1) the even-numbered items form one instrument/scale and the odd-numbered items the other; (2) the items are randomly assigned to the two instruments/scales, and (3) the first half of the items form one instrument/scale and the second half the other. The scores on the two separate "half instruments/scales" are then compared by means of a correlation coefficient (Pietersen & Maree, 2010a:216).

- *Internal reliability* is also called internal consistency (Pietersen & Maree, 2010a:216). When a number of items are formulated to measure a certain construct, there should be a high degree of similarity among them since they are supposed to measure one common construct (Leedy & Ormrod, 2005:93; Pietersen & Maree, 2010a:216). A measure of this degree of similarity is an indication of the internal consistency (or reliability) of the instrument/scale. The coefficient that is used to measure the internal reliability of an instrument/scale is called Cronbach's alpha coefficient and is based on the inter-item correlations. If the items are strongly correlated with each other, their internal consistency is high and the alpha coefficient will be close to unity. If, on the other hand, the items are poorly formulated and do not correlate strongly, the alpha coefficient will be close to zero (Pietersen & Maree, 2010a:216). Guidelines for the interpretation of Cronbach's alpha coefficient have been suggested and seem to be generally accepted by researchers where a coefficient value of 0.90 is high reliability, a coefficient value of 0.80 is moderate reliability and a coefficient value of 0.70 is low reliability. Depending on what an instrument/scale has to be used for, different degrees of internal reliability are required. Reliability estimates of 0.80 are regarded more acceptable in most applications while values lower than 0.60 are regarded as unacceptable (Pietersen & Maree, 2010a:216).

- Leedy and Ormrod (2005:93) add another form of reliability, called *inter-rater reliability*. This is the extent to which two or more individuals evaluating the same product or performance give identical judgments.

3.4.5.9.4 Reliability evidence

After the factor structure has been confirmed, the internal reliability of each factor can be determined (Pietersen & Maree, 2010a:221). If the reliability of a factor is not at an acceptable level, each item in the factor must then be looked at. Item wording can be changed so that their meaning will be "closer" to each other and to the construct they measure, resulting in higher correlations and ultimately a better reliability coefficient (Pietersen & Maree, 2010a:221). The prediction based on correlation analysis is more reliable and near to reality (Verma & Verma, 2004:63). Correlations of 0.7 or higher between items are usually considered acceptable levels of internal consistency (Cicchetti, 1994:284). Cronbach's alpha is an indication of the extent to which a respondent's responses agree with one another and can be defined as the measurement of the internal consistency reliability of an instrument/scale. The higher the Cronbach alpha value, the more reliable the test with regard to internal consistency. Dumbach (2013:184) states that the values of Cronbach's alpha should be as big as 0.7 and values of

< 0.5 are unacceptable. It is important to note that Cronbach's alpha is not an indication of test validity or test-retest reliability, but may still provide an accurate reflection of the constructs that are measured.

3.4.5.10 Possible errors with validity and reliability

Both validity and reliability reflect the degree to which the measurement scale may have errors. Generally speaking, validity errors reflect biases in the environment itself and are relatively constant sources of error. In contrast, reliability errors reflect use of the instrument/scale and are apt to vary unpredictably from one occasion to the next (Leedy & Ormrod, 2005:29). Some possible errors with validity and reliability are highlighted next:

- In many instances a measurement scale may allow to measure a characteristic only indirectly and so may be subject to a variety of biasing factors (for example, people's responses on a rating scale are apt to be influenced by their interpretations, perceptions, memory lapses, etc.) (Leedy & Ormrod, 2005:29). In such cases the measurement scale has error due to the imperfect validity.

- Researchers might get slightly different measures from one time to the next simply because the measurement scale is imprecise. In such cases, error is due to the imperfect reliability of the measure (Leedy & Ormrod, 2005:29).

- Validity and reliability take different forms, depending on the nature of the research problem, the general methodology the researcher uses to address the problem and the nature of the data that are collected (Leedy & Ormrod, 2005:29).

There are three main problems with trying to measure a social concept with a single question or item which can also lead to errors in validity and reliability (Cramer, 2004:13):

- The potential sensitivity of the index will be more restricted. For example, if the researcher restricts possible answers to this question to "yes" or "no", the researcher can only put people into these two categories. The more questions on arts contribution the researcher can generate the more potential categories he / she would have. With two questions, the researcher would have four categories; with three questions, the researcher would have six categories; and so on (Cramer, 2004:13).

- It does not enable the researcher to determine how reliable that index is (Cramer, 2004:13). To take an extreme example, it could be that the people the researcher asks do not know what “keeping the arts alive” means and answer “yes” or “no” on the basis of a whim rather than their understanding of the term. To determine the reliability of this question, the researcher could ask it two or more times on the same occasion. If the question was a reliable index, the researcher could expect people to give the same answer each time. Because asking the same question several times within a short space of time may indicate that the researcher is disorganised or doesn’t trust the respondent, it is preferable to ask questions which differ but which are directed at the same content (Cramer, 2004:14). For example, the researcher could ask them if they think the arts festival is preserving the arts.

- It does not enable the researcher to sample different aspects of the concept (Cramer, 2004:14). For example, “keeping the arts alive” and “preserving the arts” may describe slightly different characteristics of the concept the researcher has of arts contribution. If these different features reflect the concept of contribution, the researcher would expect people who perceive the arts festival as contributing to the arts to also perceive the arts festival as “keeping the arts alive” and “preserving the arts”. Similarly, the researcher could expect people that perceive the arts festival as not contributing to the arts to also perceive the arts festival as not “keeping the arts alive” or not “preserving the arts” they present. In other words, the researcher could expect the answers to these two questions to be related to each other and to form a single factor. If this were the case, the researcher could combine the answers of these two questions together to create a single overall score rather than to leave them as two separate scores giving similar information (Cramer, 2004:14).

3.4.5.11 Reporting on the results

When the results have been analysed, it is time to present them to the stakeholders (Deutschlander, 2009:77). This can be regarded as the final stage of the research project (Brunt, 1998:51). This stage may include suggestions for further research or recommendations for a suitable course of action (Brunt, 1998:51).

3.4.6 On-going revision and refinement of the final measure

After determining the validity and reliability of the measurement scale, revision of items and tests must still be undertaken to better the quality of the measurement scale. A selection of

items for the final revision of the test must be decided on. Refinement of administration instructions and score procedures are some of the important aspects to revise. The administration of the final version of the measurement scale must also be revised. Ongoing research into the efficiency of the instrument/scale must also be undertaken (Foxcroft & Roodt, 2005:46-55).

3.5 ETHICAL CONSIDERATIONS

Surveys are undertaken because of the need to know facts or opinions (Brunt, 1998:7). However, research cannot simply be conducted by anyone and anywhere (Hinckley, 2005:300), where respondents have rights to their individual privacy (or even to be completely anonymous) (Brunt, 1998:7; Leedy & Ormrod, 2005:101), that they are not obliged to take part (Blair *et al*., 2014:8) and that they are protected from harm (Leedy & Ormrod, 2005:101). The implication is that whenever students or researchers are developing measurement scales with a view to their implementation, ethical clearance will have to be sought. Students must obtain permission from education departments, etc., before conducting any form of research whatsoever (Hinckley, 2005:300; Maree & Van Der Westhuizen, 2010:42). Strydom (2002) adds that anyone involved in research needs to be aware of the general agreements about what is proper and improper in scientific research. It is essential that, throughout the research process, ethical guidelines should be followed and abided by (Andres, 2012:12). When working with individuals it is essential to understand and pay attention to the following ethical principles as provided by Hinckley (2005:300), Brunt (1998:7), Blair *et al*. (2014:8, 296) and Van Der Walt (2008:165-167):

- *Informed consent and voluntary participation*. At the beginning of the conversation with a selected potential respondent, the researcher will briefly explain the research being conducted and emphasise that participants may withdraw at any time. The researcher will obtain verbal informed consent from the volunteer before implementing the questionnaire (Hinckley, 2005:300; Brunt, 1998:7, 9; Blair *et al*., 2014:8, 296; Leedy & Ormrod, 2005:101; Trochim, 2006).

- *Protection from harm*. The researcher should ensure that participants are not exposed to any undue physical or psychological harm (Leedy & Ormrod, 2005:101; Blair *et al*., 2014:296). During the study, the researcher will strive to be honest, respectful and sympathetic towards all participants (Hinckley, 2005:300; Brunt, 1998:8; Trochim, 2006).

- *Privacy, confidentiality and anonymity*. Both the researcher and participant must have a clear understanding regarding confidentiality of the results and findings of the study. All participants' information and responses shared during the study will be kept private and the results will be presented in an anonymous manner to protect the identities of the participants (Hinckley, 2005:301; Brunt, 1998:9; Blair *et al*., 2014:2, 296; Leedy & Ormrod, 2005:102; Walliman, 2011:43; Trochim, 2006).

- *Openness and honesty*. The researcher should be open and honest about the research, its purpose and application (Brunt, 1998:8; Blair *et al*., 2014:8, 296; Leedy & Ormrod, 2005:102; Walliman, 2011:43).

- *Right to withdraw*. Participants have the right to withdraw from the study at any time and must be clearly informed of this right at the outset. No persuasion may take place from the researcher's side so that the participant remains in the study (Blair *et al*., 2014:8; Brunt, 1998:8).

- *Race, gender and culture*. Procedures must always be sensitive to issues of race, gender, sexual orientation and disability. Researchers should respect the rights and sensitivities of religious groups and cultures of all kinds (Brunt, 1998:9).

Table 3.37 provides a code for professional ethics and practices which can be used when doing research.

Table 3.37: The code of professional ethics and practice

PRINCIPLES
PRINCIPLES OF PROFESSIONAL RESPONSIBILITY IN DEALINGS WITH PEOPLE
(A) Respondents and prospective respondents
• Avoid practices or methods that may harm, endanger, humiliate, or mislead respondents
• Respect respondent's desires
• Participation in the survey is voluntary
• No misrepresentation of research
• Hold all information as privileged and confidential
(B) Clients or sponsors
• Hold all information as privileged and confidential
• Mindful of the limitation of the techniques and capabilities
(C) The public
• Requires the release of certain essential information
• Correct errors which could influence interpretation of results and disseminating corrections
• Correct factual misrepresentations or distortions of the data or analysis
(D) The profession
• Responsibility to the science of survey and public opinion research
• Adherence to the code
PRINCIPLES OF PROFESSIONAL PRACTICE IN THE CONDUCT OF WORK

(A) Exercise care in developing research designs, instruments, collection, processing, and analysing data, taking all responsible steps to ensure the reliability and validity of results
• Recommend and employ only tools and methods that suit the research problem
• Not selecting tools and methods that yield misleading conclusions
• No interpretation of results that are inconsistent with the data available
• Interpretations should not be regarded with greater confidence than the data actually warrant
• No engagement in fabrication and falsification
• Accurate description of survey and public opinions from sources cited in research work
(B) Describe methods and findings accurately and in appropriate detail
STANDARDS OF DISCLOSURE
(A) Items in any report will be made available immediately upon release of that report
• Who sponsored the research study, who conducted it and who funded it
• Exact wording and presentation of questions and responses whose results are reported
• Definition of the population under study, its geographical location and sampling frame used
• Description of sample design and method of selecting respondents
• Sample size and discussion of the findings
• Which results are based on parts of sample, rather than on total sample and size of parts
• Method and dates of data collection
(B) Response rates should be computed
(C) Provide detail so that other researchers would be able to conduct an evaluation of the study

Source: Adapted from Blair *et al*. (2014:401-407)

3.6 PARAMETERS OF THE STUDY

The following parameters are identified by Verma and Verma (2004:40):

- Survey method is costly, time consuming and wasteful in certain cases where the objectives are limited. In most of the cases, the researcher has to employ a large number of field workers and must make necessary arrangements for their training and supervision, and the printing of schedules and tabulation of collecting data. All this requires a considerable amount of money which very few can afford.

- The survey method is unsuitable if the number of persons to be surveyed is very large or where they are spread over a large geographical area.

- Under this method personal bias may vitiate the results.

- The survey method lacks flexibility. Inadequate or incomplete research design or any change in research design may mean conducting the survey afresh as there is no other remedy in such cases.

- Under this method, it is very difficult to verify the accuracy of the data collected because accuracy of the data is dependent to a great extent upon the honesty, sincerity, personal qualities and unbiased attitudes of the enumerators and cooperation of the respondents.

- Survey method is only useful for current problems and is not suitable for the problem that requires the study in retrospect.

- Survey method does not permit more comprehensive and dynamic study of the society. It deals with the problems of immediate importance only.

- Under this method, most of the surveys are conducted on a sample basis. If a sample survey is not carefully planned and executed, the inferences drawn may be inaccurate and misleading. Its results may be accurate and applicable to the whole universe if the sample taken is a true representative of the universe which is a very difficult task.

3.7 FORESEEN PROBLEMS

Problems associated with this study are mainly concerned with survey errors and measurement errors.

3.7.1 Survey error

Data must provide an accurate representation of the broader population. There are three reasons why this might not be so: sampling error (also known as sample variance), sample bias and non-sampling error (Blair *et al*., 2014:12*,* Dillman, 2011; Verma & Verma, 2004:40; Trochim, 2006). These are now discussed.

3.7.1.1 Sampling error

Sampling error refers to the fact that samples do not always reflect a population's true characteristics, even if the samples are drawn using fair procedures. The level of sampling error is controlled by sample size. If the sample encompasses the entire population, the sampling error would be zero, because the sample equals the population. In other words, larger samples have less chance of producing results that are uncharacteristic of the population as a whole (Blair *et al*., 2014:13).

3.7.1.2 Sample bias

Sample bias refers to the possibility that members of a sample differ from the larger population in some systematic fashion. Sample bias can arise in three ways. Coverage bias will occur if some segment of the population is improperly excluded from the consideration in the sample or

is not available through the method employed in the research. Selection bias will occur if some population groups are given disproportionately high or low chances of selection. Finally, non-response bias will occur if failure to respond is disproportionate across groups (Blair *et al*., 2014:14; Watkins *et al*., 2011:186; Trochim, 2006).

3.7.1.3 Non-sampling error

Non-sampling errors consists of all error sources unrelated to the sampling of respondents. Sources of non-sampling error include interviewer error related to the administration of the survey (such as cheating) and response error related to the accuracy of response as recorded. All of these may result in either random or systematic errors in the data. If random, they will add to random sampling error to increase the level of random variation in the data. If systematic, they will be a source of bias in the data, much like sample issues. Question administration error and probing error are controlled through interviewer training. Response error may occur due to comprehension error (the respondent does not understand the question), knowledge error (respondents do not know the answer to the question) and reporting error (if respondent hesitates to provide accurate answers). Coding error may occur in the analysis of data when the open-ended questions may be misinterpreted by the coder. Overall, non-sampling error can be controlled by doing a good job of training and supervising interviewers, using good questionnaire design and exercising good control over coding and data entry (Blair *et al*., 2014:17).

3.7.2 Measurement error

Despite attempts to standardise data collection tools and procedures, measurement deviations and errors still occur (Collins, 2003:230). Potential sources of measurement error may include the following: comprehension problems (resulting from complex sentence structure); validity problems (respondents interpreting the same questions in different ways, or in the same way but not in the way the researcher intended); and processing difficulties (respondents may be unwilling or unable to retrieve the information necessary to answer the question) (Collins, 2003:230; Watkins *et al*., 2011:188; Trochim, 2006).

3.8 RECOMMENDATIONS

When planning a survey, Deutschlander (2009:6) suggests that the researcher needs to consider:

- How much time and what resources will be necessary to complete all survey development activities?

- The deadline for completing the analysis.

- The process needed to collect data, contact participants, produce the survey, conduct the analysis and produce the results report.

- Whether external specialists will be required throughout the survey process.

- How you will gain the approval required to conduct the survey and to conduct the survey and contact members of the target audience?

- What data analysis method will yield results that facilitate decision making?

3.9 CONCLUSION

This chapter stated the procedure one should follow to standardise a measurement scale. To generalise findings from a sample to the broader population, it is essential to use a standardised measurement scale to obtain data. Standardising a measurement scale implies that the measurement scale must be a valid and reliable measure.

The objective of chapter 3 was to study and select applicable explanatory theory that can be used to develop a standardised measurement scale that measures the contribution that arts festivals make to the arts. This objective was reached through providing an in-depth literature overview of the standardisation process. Attention was given to the following: by discussing aspects associated with a survey through defining the term survey and outlining the types of surveys, the characteristics of a survey, the advantages and disadvantages of a survey, the merits of a survey and the survey process; by discussing the term standardisation in defining it and identifying the purpose for the standardisation of a measurement scale; by discussing the standardisation process through outlining the different stages which include the planning phase (where the aim of the measure is specified, the content of the measure is defined and the test plan is developed), the item writing phase (included the write and review of items, and the construction, the language, the question wording, the types of questions, the checklist for writing good questions and good habits for writing questions for and of a measurement scale), assembling and pre-testing the experimental version of the measure phase (which included the arrangements of the items, the finalisation of the length, the protocols for answering, the

development of administration instructions and pre-test of the experimental version of the measure), the item and data analysis phase (which consisted of the determination of discriminating power, the preliminary investigation into item bias and the establishment of validity and reliability) and the revision of the final version of the measure (which encompassed the revision of the items and test, the selection of items for the final version of the test, the refinement of administration instructions and score procedures and the administration of the final version of the test); and the ethical considerations, the foreseen problems, the limitations and the recommendations associated with this research study was identified and discussed.

To conclude, Table 3.38 provides an outline of how the measurement scale of this study complies with the standardisation process. The table provides relevant explanatory theory as to what measures were taken to standardise the current arts' contribution measurement scale, testing its validity and reliability in terms of the literature. Also see chapter 4 for the statistical analysis in the standardisation process of the measurement scale.

Table 3.38: The survey process and standardisation process as done in this research study according to the literature

THE STANDARDISATION PROCESS IN THIS RESEARCH STUDY ACCORDING TO THE LITERATURE	
THE PLANNING PHASE	
Aspects	**Discussion in this study**
Aim	To standardise and validate a scale to measure the arts' contribution of arts festivals
Objectives	• To study arts contribution of arts festivals by defining, analysing and exploring related concepts through the provision of a detailed background and discussion on the topic by means of a literature review • To study and select applicable explanatory theory that can be used to develop a standardised scale that measures the arts contribution of arts festivals by means of a literature review • To determine the validity and reliability of the measurement scale measuring the arts festival's contribution to the performing arts and the visual arts through an exploratory factor analysis and a confirmatory factor analysis • To draw conclusions based on the research and make recommendations with regard to the standardisation and validation of the measurement scale to measure the arts' contribution of arts festivals
Group surveyed	Attendees at the KKNK, Innibos and Vryfees arts festivals
Sampling	Stratified random sampling
Content	Relevant information was gathered from literature to incorporate in the measurement scale by means of question items relating to each contribution factor of the arts festival to the arts. This study makes use of the self-completion questionnaire. These measurement scales are used to gain information from people or respondents who answer questions about themselves, their knowledge of a particular subject and their opinions (Brunt, 1998:25)
THE ITEM WRITING PHASE	
Aspects	**Discussion as done in this study**
Construction	The following were done on the measurement scale to encourages people to be co-operative and yield responses that can be used and interpreted: it was kept short; simple, clear, unambiguous language was used; unwarranted assumptions implicit in questions were checked and deleted; questions were worded in ways that did not gave clues about preferred or more desirable responses; consistency were checked; respondent's task was kept simple; data coding was determined before-hand; clear instructions were provided; a rationale for items were given whose purpose may be unclear; measurement scale was attractive and professional looking; a pilot test was constructed; and the almost-final product was carefully scrutinised to make sure it addressed the needs of the survey
Language	Careful thought was given to how the questions will be interpreted by the respondent; the questions were clear and concise (short); subject terminology was avoided; simple, everyday language with familiar words was used
Question wording	The following were done to write the questions for the measurement scale: a draft question for each question was constructed; different forms of the same question were tested; questions were revised and rewritten as needed (after the pilot study); and confirmation was assured after each change that the question will provide the information needed. The following were also looked at: the questions measure the aspects of the research questions; the question provide information needed in conjunction with some other variable; most respondents understand the question and in the same way; most respondents have the information to answer it; most respondents will be willing to answer it; other information is not needed to analyse the questions; the questions can

	be asked for all respondents; language were used that the respondents will understand; no slang or abbreviations were used; questions that your respondents can actually answer were used; words were chosen carefully; ambiguity, lack of precision or vagueness were avoided; double-barrelled questions, leading questions, hypothetical questions, double-negative questions and knowledge questions were avoided; statements with a “not” in it were avoided; items are formulated in the first person; items are formulated as statements; erroneous assumptions were avoided; asking sensitive questions were avoided; and instructions on how to answer questions were provided
Types of questions	The measure consists of open-ended questions, closed-ended questions (such as a 5-point Likert scale) and biographical questions to explore all sides of the problem investigated
Checklist for writing good questions	Simple words and language were used; wording is appropriate for the audience; the group understands the language used; the pilot group were asked to verify the wording used; questions were worded to avoid bias; words with only one meaning were used; the results of the survey was compared with data from another survey, meaning that the wording of questions were reviewed in the other survey and used the same or similar wording to compare the results of the two surveys; and who, what, when, where and how was specified
ASSEMBLING AND PRE-TESTING THE EXPERIMENTAL VERSION	
Aspects	**Discussion as done in this study**
Instructions	Instructions for the measurement scale are simple, clear and concise; and the measurement scale is designed to guide the respondent in answering the questions
Appearance	The measurement scale starts with closed-ended questions on a 5-point Likert scale; followed by questions asking for demographic details of the respondents, where the researcher gets to know the participant; and then thanking the participant for taking the survey
Completion time	It takes the respondents an average of 5 minutes to complete the measurement scale, making it long enough to collect relevant information and short enough before respondents loose interest to answer
Question sequence	Sequence follows a natural order; starts with an introduction; confidentiality was assured; first questions are related to the topic; number of questions were limited; and similar questions about the same topic were grouped together
Combination of questions	The questions flow as intended; a combination of open-ended and closed-ended questions were used to identify important issues and compares responses; and flow of questions on the scale was verified during the pilot study
Pre-testing the measure	The measurement scale was tested through the delphi-technique to ensure the questions will work as intended; in order to ascertain face validity, an initial questionnaire was passed through routine editing after it was given to the panel of experts (the delphi technique); they were asked to respond to the questionnaire and based upon their comments the questionnaire was reworded to enhance clarity; each question was read out loud to make sure the words flow and clearly communicate the intended message; each question assured that it yielded the type of information required; questions were reviewed with peers to test for validity and understandability; and it was assured that the survey does not have any spelling mistakes or grammatical errors
ANALYSING AND INTERPRETING THE RESULTS	
Aspects	**Discussion in this study**
Discrimination power	Data were reviewed before analysis; outlying data, incorrect values and missing data were determined and, in case of missing data, the data were included in the analysis where a significant number respondents answered the

	question
Item bias	Positively and negatively worded items were used so that respondents can read questions in a thoughtful manner
Analysing open-ended questions	Responses were looked at for each open-ended question; common types of responses were determined before data analysis; similar responses were grouped together; and a name for each identified group was determined
Analysing closed-ended questions	Different descriptive statistics were used to analyse and interpret the data from the closed-ended questions which included an exploratory factor analysis and a confirmatory factor analysis; and results were checked for errors
Quality assured criteria (cf. chapter 4)	The validity and reliability of the measurement scale was determined through statistical evidence
Evidence of validity (cf. chapter 4)	Face validity. The measurement scale 'looks' valid; same questionnaire was completed by respondents at three different arts festivals; same survey process was conducted at the three arts festivals; and similar results were obtained from the different surveys at the three arts festivals
	Content validity. The measurement scale was assessed by the study supervisors, as well as the North-West University, Potchefstroom Campus Statistical Department to ensure that it is adequate for measuring what it is supposed to measure, ensuring content validity; the measurement scale covers the complete content of the particular construct that it is out to measure; and a broad literature study was undertaken regarding the contribution an arts festival can make to the performing arts and to the visual arts
	Construct validity. The construct(s) are well covered by the questionnaire and is / are measured by different groups of related items; focused on the internal structure of the questionnaire; focused on the relationships between the items or constructs; and statistical techniques used were the exploratory factor analysis (including the scree-plot test, Kaiser's criterion and Oblimin rotation) and the confirmatory factor analysis (includes the path diagram and four confirmatory factor analysis goodness-of-fit measures)
	Criterion validity. The measurement scale measures what it is supposed to measure; the wording and placement of the items were evaluated; and the content of individual items were analysed
	Predictive validity. The measures contained in the questionnaire are able to predict future outcomes
	Substantive validity. Findings are substantive significant; the scale proved to be valid; high mean values of factor items in exploratory factor analysis; four goodness-of-fit measures indicated a satisfactory fit; the measurement scale was proved to be reliable; high Cronbach's alpha values; and high inter-item correlations
	Transferability. The study can be partly or fully replicated by other researchers; and the same questionnaire can be administered by other researchers at diverse arts festivals
	Concurrent validity. The new questionnaire correlates with an earlier questionnaire measuring the same construct; and the measurement scale held the same results for all three arts festivals were it was administered
	Internal validity. Triangulation was applied to method of data collection and data analysis to determine whether there are any discrepancies in findings; findings were triangulated from destination-based questionnaire used at different arts festivals (using research and data from the original questionnaire) to facilitate the verification and validation of the findings; the questionnaire gives an accurate presentation of the particular context or event; the correct process in which groups are composed were selected; a reliable questionnaire was used; the pre-test had no effect on the final measurement questionnaire; and selection bias was overcome by proper randomisation
	External validity. Results can be generalised to entire population; participants was selected randomly and representative of population; independent variables was described explicitly; and a reliable questionnaire was used
Evidence of reliability	Test-retest reliability. The same questionnaire yielded the same result on three different occasions

	Internal reliability. The items within the questionnaire yielded similar results; the questionnaire was administered in a consistent fashion; and research assistants were trained to administer the measurement scale
Reporting on the results	(cf. chapter 4)
REVISING THE FINAL MEASURE	
Aspects	**Discussion as done in this study**
Revision of items and test	(cf. chapter 4)
Selection of items for final version	(cf. chapter 4)
ETHICAL CONSIDERATIONS	
Aspects	**Discussion as done in this study**
Code for ethical practice	The survey was not conducted by anyone and anywhere; respondents had their individual privacy (and are completely anonymous); respondents were not obliged to take part; respondents were protected from harm; ethical guidelines were followed during the research project; and accurate findings and results were reported
FORESEEN PROBLEMS	
Aspects	**Discussion as done in this study**
Survey error	Accurate representation of the broader population was demonstrated by the data; sampling errors were overcome by having representative totals for the survey of the entire population at the three festivals; and sample bias and non-sampling error were controlled by doing a thorough job of training and supervising research assistants, using good questionnaire design and exercising good control over coding and data entry
Measurement error	The following were recognised and taken in consideration: comprehension problems resulting from complex sentence structure; validity problems where respondents interpret the same questions in different ways, or in the same way but not in the way intended; and processing difficulties

Source: Author's own compilation from the studies by Deutschlander (2009) and Foxcroft and Roodt (2005:46-55)

CHAPTER 4

METHODOLOGY

EVIDENCE OF MEASUREMENT SCALE VALIDITY AND RELIABILITY

"One's conclusions are valid and meaningful
only to the extent that they are warranted based on the data collected
and have applicability beyond the specific research situation itself"
(Leedy & Ormrod, 2005:100)

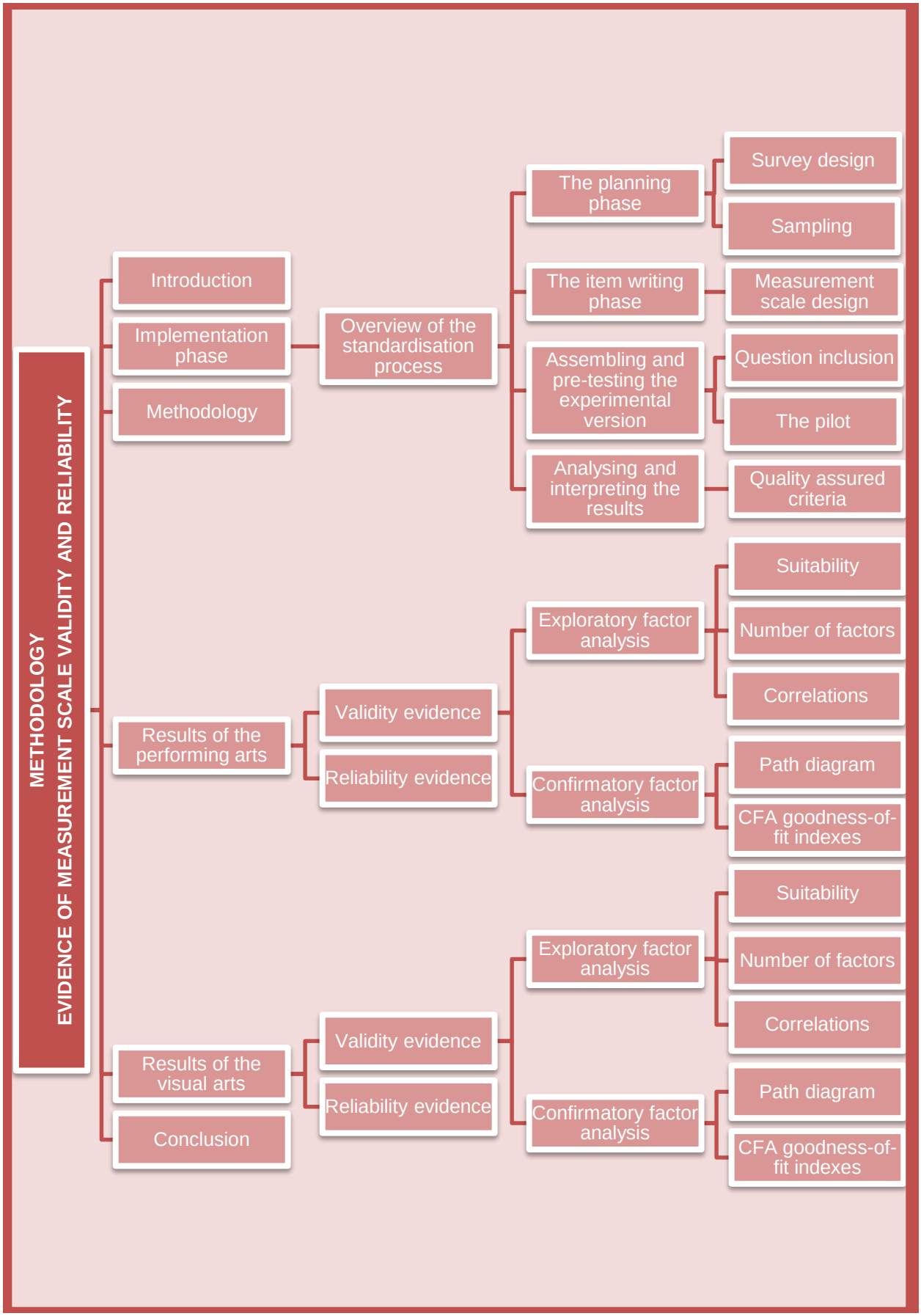


Figure 4.1: Summary of chapter 4

Source: Author's own compilation

4.1 INTRODUCTION

To make the most of the information in this chapter, one should be familiar with the rationale behind the standardisation of a measurement scale and how standardisation of a measurement scale can be achieved through the survey process up to the determination of the level of validity and reliability. This was discussed in chapter 3 through an in-depth literature review. Chapter 4, the methodology of the study, focuses on the data analysis process to determine the level of validity and reliability of the measurement scale in order for the measurement scale to be a standardised measure. As this study is focused on the standardisation and validation of a measurement scale to measure the contribution of arts festivals to the arts, the following objective guided this chapter: to determine the validity and reliability of the measurement scale measuring the arts festival's contribution to the performing arts and to the visual arts through an exploratory factor analysis and a confirmatory factor analysis. Addressing this objective provided valuable insights into the level of the validity and reliability of the measurement scale.

To reach this objective, the following headings are discussed: the implementation phase of the measurement scale by providing an overview of the standardisation process; the methodology; the results of the performing arts (where the validity of the measurement scale is determined and interpreted specifically for the performing arts data through an exploratory factor analysis and a confirmatory factor analysis, and the reliability of the measurement scale is determined by means of inter-item correlations and Cronbach's alpha values); and the results of the visual arts (which followed the same route as the data of the performing arts for the determination of validity and reliability of the measurement scale specific to the visual arts).

4.2 IMPLEMENTATION PHASE

During the implementation phase, the measurement scale is being administered to collect the data for the study. The following section gives a broader discussion on the topic and describes the survey design and sampling, the measurement scale design and the pilot study conducted in order to do the data analysis.

4.2.1 Overview of the standardisation process

To overcome repetition of information, this chapter, chapter 4, only focuses on those phases of the standardisation process of a measurement scale that is applicable to the methodology of this study. All the phases of Foxcroft and Roodt's study on the standardisation process (2005:46-55) are discussed in detail in chapter 3 in combination with the standardisation process of Newton and Shaw (2014:31) (See also Table 3.39).

The development and standardisation process of a measurement scale as outlined by Foxcroft and Roodt (2005) consists of the following phases: (1) the planning phase; (2) the item writing phase; (3) assembling and pre-testing the experimental version of the measure; (4) the item and data analysis phase; (5) revising the final version of the measure; and (6) ongoing revision and refinement (see Chapter 3, Figure 3.3). The measurement scale standardisation process of Newton and Shaw (2014:31) involves eight phases. These phases are the following: (1) preparation and selection of test material; (2) experimental organisation of the test and instructions for giving the test; (3) trial of a tentative test to determine value of elements, gross validity, reliability, and optimum conditions of giving, scoring, etc.; (4) final organisation of test; (5) final formulation of conditions under which the test is to be given, scored, tabulated and interpreted; (6) official determination of validity; (7) official determination of reliability; and (8) official determination of norms (see Chapter 3, Figure 3.4).

The following phases are discussed in this chapter from the standardisation process of Foxcroft and Roodt (2005:46-55): (1) the planning phase; (2) the item writing phase; (3) assembling and pre-testing the experimental version; and (4) analysing and interpreting the results. The practicality of the selected phases for the methodology of the study is also discussed.

4.2.1.1 The planning phase

Attention is given to the survey design and sampling.

4.2.1.1.1 Survey design

This study follows the quantitative research methodological approach, as defined by Maree and Pietersen (2010b:145) as "a process that is systematic and objective in its ways of using numerical data from only a selected subgroup of a population to generalise the findings to the population that is being studied". A descriptive survey design was conducted in the form of a measurement scale, such as a questionnaire, as it assists in obtaining information from various cases in the sample population, and allows focus on the exact characteristics under consideration (Bless, Higson-Smith & Kagee, 2006). The measurement scale determines the contribution of arts festivals to the arts. Secondary data from research by Pretorius (2012a) was used. This study was designed to gather information once-off at the different settings and locations, avoiding the trouble of locating the respondents after the arts festival. A self-administered questionnaire was evenly distributed throughout the duration of the arts festivals. Research assistants were trained and the measurement scale was administered in a consistent fashion, contributing to internal reliability (Pietersen & Maree, 2010a:216) (cf. 4.2.1.4.1). The same survey procedures were undertaken at all three arts festivals, contributing to face validity

(Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92), concurrent validity (Cicchetti, 1994:288) and internal validity (Maree & Pietersen, 2010b:151) (c.f. 4.2.1.4.1).

4.2.1.1.2 Sampling

A stratified random sampling method was conducted. According to Mendenhall *et al*. (2006:257) and Blair *et al*. (2014:91), stratified sampling can be conducted when the population consists of two or more subpopulations, called strata. Instead of selecting a sample from the entire population, first the sample is divided into subgroups or strata (Andres, 2012:105; Argyrous, 2011:284; Brunt, 1998:69; Blair *et al*., 2014:91). It can be said that strata share a common characteristic (Brase & Brase, 2010:15). When using this sampling plan, it ensures that each population is represented in the sample (Brunt, 1998:69). This data was collected from three selected arts festivals in South Africa, namely the Klein Karoo National Arts Festival (KKNK), the Innibos – Low Veld National Arts Festival (Innibos) and the Vryfees Arts Festival (Vryfees), using the current measurement scale to measure the arts festival's contribution to the performing arts and to the visual arts. The arts festivals were chosen based on their differing geographical locations, varying lengths of existence and differing sizes (Pretorius, 2012a:183). Strata for this study were formed according to the paid shows where festival visitors purchased tickets for shows and/or productions; on the paid entrance festival grounds at the social points, such as at the stalls, the wine tasting booths and at picnic sites; and at the free shows in and around the festival area.

To ensure that the sample sizes at each arts festival were sufficient to conduct data analysis, the formulation of Krejcie & Morgan (1970:607) was followed:

$$n = X^2 N P (1 - P) / d^2 (N-1) + X^2 P (1 - P)$$

Where (n) is the sample size, (X_2) the desired confidence level, (N) the population size, (P) the population proportion and (d), the degree of accuracy expressed as a proportion. Krejcie and Morgan (1970:607) also state that when the population is 100 000, the sample size is 384. However, the level of precision (e) of 5% must also be taken into consideration to compensate for surveys with sampling errors, such as questionnaires that are not returned or are incomplete. A total of 602 completed questionnaires were collected during the period 31 March to 7 April 2012 at KKNK which attracts over 100 000 annual visitors to the city of Oudtshoorn in the Western Cape during the March / April school holidays (KKNK, 2014). Innibos attracts over 90 000 visitors annually to the city of Mbombela in Mpumalanga (InnibosKunstefees, 2014). Between 27 June and 1 July 2012, a total of 407 completed questionnaires have been collected. Vryfees, annually hosted in Bloemfontein, Free State, attracts over 30 000 visitors

each year (Vryfees, 2014). A total of 575 completed questionnaires have been collected between 10 and 15 July 2012. An adequate number of completed questionnaire were collected at the three selected arts festivals, respectively, making further data analysis possible (Krejcie & Morgan, 1970:607).

When the data from the three selected arts festivals are combined, a total of 1584 completed questionnaires form part of the data set. According to Hair *et al*. (1998), the minimum sample size for a factor analysis must be five times greater than the number of items in the measurement scale. Tabachnick and Fidell (2001), on the other hand, state that a sample size of 300 is needed. In this case, the study complies with both Hair *et al.* (1998) (where 5 x total number of 46 items = 230) and Tabachnick and Fidell (2001) (where n = 1580). This large sample size is also sufficient to conduct the standardisation process of the measurement (Hair *et al.*, 1998; Tabachnick & Fidell, 2001). Representative samples were collected at the three arts festivals, contributing to external validity (Andres, 2012:118; McMillan & Schumacher, 2001:193) (c.f. 4.2.1.4.1).

4.2.1.2 The item writing phase

In this section, attention is given to the measurement design.

4.2.1.2.1 Measurement design

The measurement used to conduct the research was a questionnaire. Respondents could give their perceptions concerning the contributions the arts festival has to the arts through completing the questionnaire when attending these events. The questionnaire is based on literature. The questions on the questionnaire are divided into two sections, where Section A focuses on performing arts questions, followed by visual arts questions and Section B determined the festival visitor's socio-demographic profile by determining the personal involvement of the respondent in the arts and determining their role in the arts festivals' contribution to the arts. The measurement scale is being standardised based on the data collected in Section A. Each contribution has an allocated number of questions for each arts form related to that specific contribution, as evidence for these items were based on literature (see Chapter 1: Table 1.2 and 1.7.2.3). A total of forty-four (44) items – 22 items regarding the arts festival's contribution to the performing arts and 22 items regarding the arts festival's contribution to the visual arts – were measured on a 5-point Likert scale as from 1 to 5, where 1 = I do not agree at all; 2 = I moderately disagree; 3= I agree; 4 = I agree more; and 5 = I totally agree (see Annexure E for an example of the questionnaire). The question items were phrased both positively and negatively to prevent bias (Gillham *et al*., 1996:48). Items were formulated in

the first person as statements and not questions. In cases where respondents left an item(s) without an answer, the items were left out of the analysis to keep the maximum information (Tabachnick & Fidell, 2001).

4.2.1.3 Assembling and pre-testing the experimental version

Attention is given to the question inclusion and the delphi-technique

4.2.1.3.1 Question inclusion

The question items were carefully selected to ensure that each item measured the type of contribution an arts festival may potentially have to the arts. The fundamental goal of this stage was to sample systematically all content that was relevant to each target construct (Clark & Watson, 1995:311). As mentioned previously, an arts festival has an economic contribution, an emotional contribution, an educational contribution, a marketing contribution, a quality contribution and a growth and development contribution to the arts. The items included in the questionnaire are based on the works of Page and Connell (2012:352), Koopman (2012), Hughes (2012:13), Jonker *et al*. (2009:383), Finkel (2009:13), Anheier and Isar (2008:264), Kitshoff (2004:238), Waterman (1998:58) and Mitchell and Wall (1989). The items are based on the objectives of this study, which is a prerequisite for any questionnaire (Deutschlander, 2009:19). The measurement scale contained the relevant information from conducting an in-depth literature study to collect problem-specific information, contributing to content validity (Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92; Haladyna, 2006:746) and construct validity (Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92) (c.f. 4.2.1.4.1).

4.2.1.3.2 The delphi-technique

Expert advice from specialists in the field of festival and event management evaluated the questionnaire and the items. This process is called the delphi-technique; where one seeks information from experts which may generate a consensus (Hasson, Keeney & Mckenna, 2000:1009; Rowe & Wright, 1999:354; Powell, 2003:376; Sinha, Smyth & Williamson, 2011:1). After the delphi-technique, the unnecessary and double questions were removed or corrected, which has led to a more refined measurement scale containing only the necessary and relevant questions. Each question was drafted before its final wording in the scale where different forms of the same question were tested. Some questions were revised and rewritten, confirming that the question will provide the information needed and that the meaning of each will be the same for all respondents, to prevent meaningless answers (Deutschlander, 2009:19). By conducting the delphi-technique, face validity was ensured (c.f. 4.2.1.4.1).

4.2.1.4 Analysing and interpreting the results

The main focus of this chapter is to determine the validity and reliability of the measurement scale.

4.2.1.4.1 Quality assured criteria

The quality assured criteria of the measurement scale are concerned with its validity and reliability (Pietersen & Maree, 2010a:215; Van der Walt, 2008:120). Table 4.1, provides evidence of validity and reliability of the study.

Table 4.1: Validity and reliability assured criteria of the measurement scale

VALIDITY AND RELIABILITY ASSURED CRITERIA OF THE MEASUREMENT SCALE		
Validity	**Steps taken to ensure the validity of the measurement scale**	**Reference**
Face validity	• The measurement scale 'looks' valid • Same questionnaire was completed by respondents at three different arts festivals • Same survey process was conducted at the three arts festivals • Adequate sample sizes at each festivals were collected • Had undergone a pilot study where experts evaluated items • Similar results were obtained from the different surveys at the three arts festivals	(Kumar, 2011:179; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92)
Content validity	• Measurement scale was assessed by the study supervisors, as well as the North-West University, Potchefstroom Campus Statistical Department to ensure that it is adequate for measuring what it is supposed to measure • The measurement scale covers the complete content of the particular construct that it is out to measure • Broad literature study was undertaken regarding the contribution of an arts festival to the performing and visual arts • Content of individual items was analysed after the pilot study	(Kumar, 2011:180; Pietersen & Maree, 2010a:217; Haladyna, 2006:746; Leedy & Ormrod, 2005:92)
Construct validity	• The construct(s) are well covered by the questionnaire and is / are measured by different groups of related items • Focused on the internal structure of the questionnaire • Focused on relationships between the items or constructs • Statistical techniques used were the exploratory factor analysis and confirmatory factor analysis (which includes CFA goodness-of-fit indexes); • Based on statistical procedures and literature	(Acar, 2014:973; Kumar, 2011:180; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92; Clark & Watson, 1995:310)
Criterion validity	• The measurement scale measures what it is supposed to measure • The wording and placement of the items were evaluated • The content of individual items were analysed	(Bayaga, 2012:284; Pietersen & Maree, 2010a:217; Leedy & Ormrod,

		2005:92)
Convergent validity	It is measured by the average variance extracted for each construct during the reliability analysis that should be 0.5 or better	(Trochim, 2006)
Substantive validity	• Findings are substantively significant • The scale proved to be valid ○ High mean values of items in exploratory factor analysis ○ Four goodness-of-fit measures indicated a satisfactory fit • The measurement scale was proved to be reliable ○ High Cronbach's alpha values ○ High inter-item correlations	(Andres, 2012:120)
Transferability	• The study can be partly or fully replicated by other researchers • The same questionnaire can be administered by other researchers at diverse arts festivals	(Andres, 2012:121)
Concurrent validity	• The new questionnaire correlates with an earlier questionnaire measuring the same construct • Measurement scale held the same results for all three arts festivals	(Kumar, 2011:180; Trochim, 2006; Cicchetti, 1994:288)
Internal validity	• Triangulation was applied to the method of data collection and data analysis to determine whether there are any discrepancies in findings • Findings were triangulated from the scale used at different arts festivals to facilitate verification and validation of findings • The scale gives an accurate presentation of the particular context • The correct process in which groups are composed were selected • A reliable questionnaire was used • Selection bias was overcome by proper randomisation	(Maree & Pietersen, 2010b:151)
External validity	• Results can be generalised to entire population • Participants was selected randomly and represent the population • Independent variables was described explicitly • A reliable questionnaire was used	(Andres, 2012:118; Trochim, 2006; McMillan & Schumacher, 2001:193)
Reliability	**Steps taken to ensure the reliability of the measurement scale**	**Reference**
Test-retest reliability	• The same questionnaire yielded the same result on three different occasions	Pietersen & Maree, 2010a:215; Trochim, 2006; Leedy & Ormrod, 2005:93
Internal reliability	• The items within the questionnaire yielded similar results • The questionnaire was administered in a consistent fashion • Research assistants were trained to administer the scale	Pietersen & Maree, 2010a:216; Trochim, 2006

Source: Author's own compilation from studies by Acar (2014:973), Newton and Shaw (2014:9), Pietersen and Maree (2010:216), Haladyna (2006:746) and Leedy and Ormrod (2005:92)

4.2.1.4.2 Reporting the results

Further validity and reliability of the measurement scale was determined through statistical evidence. The data analysis is discussed in detail in the next sections.

4.3 METHODOLOGY

The data analysis for the standardisation of the measurement scale followed a specific route. The data collected from the measurement scale have been captured in Microsoft™ Excel™. The software program, SPSS (SPSS Inc., 2012) was used to process the data into usable information (Kruger, 2009). The data of the performing arts contribution items were separated from the contributing items of the visual arts of the data of Innibos and Vryfees and the data of KKNK. The reason for the separate data analysis was to get a clear understanding as to what items of the arts festival contribute to each type of the arts they represent as well as contributing to a more detailed data analysis for the standardisation of the measurement scale. The data analysis for the standardisation of a measurement scale entails extreme usage of statistical techniques, as outlined in the next paragraph. Both the performing arts and the visual arts underwent the same statistical procedure for data analysis in determining the validity and reliability of the measurement scale.

The process of determining the validity of the measurement scale took the following route. Firstly, an exploratory principal axis factor analysis with Oblimin rotation was conducted on the collected combined data of Innibos and Vryfees (n = 982) to cluster the specific items of an arts festival that contributes to the arts. Bartlett's Test of Sphericity and the Kaiser-Meyer-Olkin test of sample adequacy indicated that the sample size was adequate to conduct an exploratory factor analysis on the data. A decision was also made on the number of factors to be extracted by using Kaiser's criterion. Factor correlations were also determined. Secondly, a confirmatory factor analysis (CFA) was conducted on the collected data of KKNK (n = 602) to determine the validity of these items being grouped in the different factors as identified from the data of Innibos and Vryfees through the exploratory factor analysis. CFA goodness-of-fit indexes, such as the chi-square test of Independence (X^2), the chi-square divided by the degrees of freedom (X^2/df), the Comparative Fit Index (CFI) and the Root Mean Square Error of Approximation (RMSEA), were used to determine whether the model fitted the data. Lastly, the reliability of the measurement scale was determined by the reliability coefficient (Cronbach's alpha) which was computed for each factor to estimate the internal consistency of items. An inter-item correlation analysis was also conducted to indicate possible relationships between the items.

The results of the statistical analyses on the performing arts and on the visual arts in determining the validity and reliability of the measurement scale are discussed in the next sections.

4.4 RESULTS OF THE PERFORMING ARTS DATA

The combined data of two selected arts festivals, Innibos and Vryfees, regarding their contribution to the performing arts, were analysed to determine the validity and reliability of the measurement scale. This section provides discussion and interpretation on the validity evidence and reliability evidence of the scale to measure the arts festival's contribution to the performing arts.

4.4.1 Validity evidence regarding the performing arts data

The validity of the measurement scale regarding the performing arts was determined by conducting an exploratory factor analysis on the combined data of Innibos and Vryfees (n = 982) and a confirmatory factor analysis on the data of KKNK (n = 602).

4.4.1.1 Exploratory factor analysis

Exploratory factor analysis has been used to explore the possible underlying factor structure of a set of observed variables (Suhr, 2006:1; Osborne & Fitzpatrick, 2012:1531). The factor analysis is currently the most used method for item selection in scale development as it is a form of internal consistency method (Clark & Watson, 1995:313). To conduct an exploratory factor analysis, attention is given to the following: the determination of the suitability for conducting a factor analysis by means of a Bartlett's Test of Sphericity and Kaiser-Meyer-Olkin measure of adequacy; the number of items to extract from the factor analysis; and the factor correlation matrix.

4.4.1.1.1 Suitability for conducting a factor analysis

Before an exploratory factor analysis was conducted on the items of the measurement scale, a Bartlett's Test of Sphericity was performed on the data to determine its suitability for conducting a factor analysis. Hair *et al*. (1998) define Bartlett's Test of Sphericity statistic as a measure to determine the presence of meaningful correlations between items. In this study, Bartlett's Test was $p < 0.001$, which indicates that correlations between items are large enough to do a meaningful factor analysis (Dziuban & Shirkey, 1974:358) (see Table 4.2). According to Table 4.2, the adequacy of the sample (n = 982) was measured by the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO), which indicates whether the variables belong together and thus whether the correlation matrix is appropriate for factor analysis (Dziuban & Shirkey, 1974:359; Worthington & Whittaker, 2006:818). The KMO measure of sampling adequacy must lie between 0 and 1 (Dziuban & Shirkey, 1974:359). Values closer to zero indicate that item is

represented by extracted factors, whereas values closer to 1 indicate that the item is represented sufficiently by extracted factors. Worthington and Whittaker (2006:818) and Hutcheson and Sofroniou (1999) confirm this and state that values of 0.5 are almost unacceptable low, values between 0.5 and 0.7 are average, values between 0.7 and 0.8 are good, while values between 0.8 and 0.9 are excellent. Dziuban and Shirkey (1974:359) state that the KMO value will improve as the number of variables increases, the number of factors decreases, the number of subjects increases, and the general level of correlation increases.

Table 4.2: KMO and Bartlett's Test of the performing arts data of Innibos and Vryfees

KMO AND BARTLETT'S TEST		ESTIMATES
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		0.958
Bartlett's Test of Sphericity	Approx. Chi-Square	13884.497
	df	253
	Sig.	0.000

Source: Author's own compilation

As shown in Table 4.2, the KMO value was 0.958. This is seen as a good (or meritorious) image and that there are underlining correlations between items which will form factors (Van der Walt, 2008:181). Table 4.3 provides evidence that the communality values of the items of the performing arts vary between 0 and 1, where item u (growing number of performing artists that have entered the market due to festival) has the highest communality value of 0.725, followed by item l (improves people's knowledge about the performing arts) with a communality value of 0.713. Item b, the festival encourages people to attend more theatre, music and dance productions, rendered the lowest communality value of 0.493.

Table 4.3: Communalities of items of the performing arts data of Innibos and Vryfees

	ITEM	COMMUNALITIES
a	Inspires people to become actors, dancers and singers	0.545
b	Encourages people to attend more theatre, music and dance productions	**0.493**
c	Influences people to join art associations (e.g. dance and theatre groups)	0.660
d	Contributes to an increase in ticket sales of dance, theatre and music productions	0.548
e	Contributes to more employment opportunities for performing artists	0.574
f	Contributes to a stable income for individuals within the performing arts industry	0.564
g	Contributes to an increase in CD and DVD sales of theatre pieces, dance and music	0.505
h	Selection requirements contribute to quality music, dance and theatre productions	0.508
i	Performing artists at the festival create a quality experience of performing arts	0.582
j	Improves the quality of actors, singers and dancers	0.577
k	Contributes to the development of actors, dancers and singers' skills	0.609
l	Improves people's knowledge about the performing arts	**0.713**
m	Promotes research within the performing arts	0.589

n	Promotes the image of performing arts (theatre, dance and singing) in South Africa	0.640
o	Marketing of the festival makes people more aware of the productions in the country	0.649
p	Markets well-known as well as new artists within the performing arts	0.696
q	Establishes networking opportunities for performing artists at the festival	0.598
r	Number and variety of productions in South Africa have increased due to festival	0.582
s	Festival's existence has led to development of other arts festivals in South Africa	0.564
t	Contributes to an increase in the production of production / music CDs and DVDs	0.621
u	Growing number of performing artists that have entered the market due to festival	**0.725**
v	The festival's financial support contributes to an increase in productions	0.629
w	Develops infrastructure for theatre-, dance and music productions	0.567

***Extraction Method: Principal Axis Factoring**

Source: Author's own compilation

4.4.1.1.2 Number of factors to extract

A decision was then made on the number of factors to extract by examining the scree plot, the total variance explained and interpretability of extracted factors on the pattern matrix. The scree plot essentially looks for a marked break between the initial big factors that explain the largest proportion of the variance and the later smaller factors that explain very similar and small proportions of the variance (Cramer, 2004:19). Kaiser's criterion identified three factors with eigenvalues greater than 1.0, but interpretation of these was complex – eigenvalues less than 1.0 reflect potentially unstable factors (Worthington & Whittaker, 2006:820). It was then decided to rotate the factors to make the meaning of the factors clearer and where the factors are allowed to be correlated or oblique to one another (Bryman & Cramer, 2001; Cramer, 2004:20). In other words, the unique contribution that each item makes to each factor was shown after the rotation rather than the contribution that is shared between correlated factors (Cramer, 2004:21). A method called Oblimin with Kaiser Normalisation rotation using the Statistical Package for the Social Sciences [SPSS] (SPSS Inc., 2012) was used because correlation between factors was expected (Cramer, 2004:20; Van der Walt, 2008:136). Factor extraction was done until it was decided on five factors being identified from the scree plot which gave the best interpretability of the pattern matrix (see Figure 4.2 and Table 4.4).

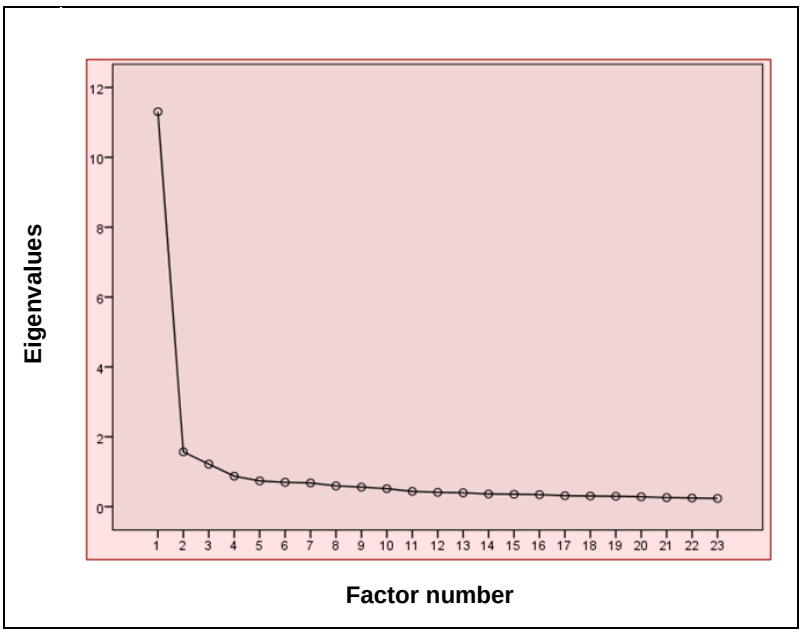


Figure 4.2: Scree plot of the five factors of the performing arts data of Innibos and Vryfees after rotation

The pattern matrix showed the unique contribution that each item made to each factor. Loadings smaller than 0.2 were suppressed in the pattern matrix. All items loaded on a factor with loadings greater than 0.2. The relatively high factor loadings indicate a reasonably high correlation between the delineated factors and their individual items (Pallant, 2007:197). According to Table 4.3, the five factors identified from the exploratory factor analysis (i.e. the pattern matrix) were labelled according to similar characteristics from the loaded 22 items regarding the arts festival's contribution to the performing arts. It was not easy to label these factors, as some of these items with different content correlated with other factors. In this case, items were placed under factors where interpretation was best, based on literature. The following factors are identifiable from Table 4.4:

1. Factor 1: Quality and Education Contribution.

2. Factor 2: Growth and Development Contribution.

3. Factor 3: Emotional Contribution.

4. Factor 4: Economic Contribution.

5. Factor 5: Marketing Contribution.

Table 4.4: Exploratory factor analysis of the five factors of the performing arts data of Innibos and Vryfees after rotation

	ITEM	1 Quality and Education Contribution	2 Growth and Development Contribution	3 Emotional Contribution	4 Economic Contribution	5 Marketing Contribution
a	The festival inspires people to become actors, dancers and singers			**0.732**		
b	The festival encourages people to attend more theatre, music and dance productions			**0.201**	-0.432	
c	The festival influences people to join art associations (e.g. dance and theatre groups)			**0.766**		
d	The festival contributes to an increase in ticket sales of dance, theatre and music productions				**-0.564**	
e	Contributes to more employment opportunities for individuals within the performing arts industries				**-0.698**	
f	Contributes to a more stable income for individuals within the theatre, dance and music industries				**-0.636**	
g	The festival contributes to an increase in CD and DVD sales of theatre pieces, dance and music				**-0.426**	
i	The performing artists at the festival create a quality experience of performing arts during the festival	**0.292**			-0.280	0.294
j	The festival improves the quality of actors, singers and dancers	**0.478**				
k	The festival contributes to the development of actors, dancers and singers' skills	**0.471**			-0.257	
l	The festival improves people's knowledge about the performing arts	**0.800**				
m	The festival promotes research within the performing arts	**0.639**				
n	The festival promotes the image of performing arts (theatre, dance and singing) in South Africa	0.513				**0.269**
o	The marketing of the festival makes people more aware of the productions in the country in general					**0.649**
p	The festival markets well-known as well as new artists within the performing arts					**0.720**
q	The festival establishes networking opportunities for performing artists		0.242			**0.536**
r	Due to the festival, the number and variety of productions in South Africa has increased		**0.494**			0.295
s	The festival's existence has led to the development of other arts festivals in South Africa		**0.710**			
t	The festival contributes to an increase in the production of production / music CDs and DVDs		**0.690**			
u	Due to festival, there is a growing number of actors / dancers / singers that have entered the market		**0.766**			
v	The festival's financial support contributes to an increase in productions		**0.608**			
w	The festival develops infrastructure for theatre, dance and music productions		**0.565**			
	Cronbach's alpha	**0.867**	**0.896**	**0.706**	**0.824**	**0.866**
	Inter-item correlations	**0.568**	**0.594**	**0.440**	**0.540**	**0.617**

***Extraction Method: Principal Component Analysis. *Rotation Method: Oblimin with Kaiser Normalization. *Rotation converged in 14 iterations.**

Source: Author's own compilation

The factor pattern matrix, Table 4.4, shows that each factor was well defined: Factor 1 by item parcels i to m; Factor 2 by item parcels r to w; Factor 3 by item parcels a to c; Factor 4 by item parcels d to g; and Factor 5 by items parcels n to q.

Factor 1, Quality and Education Contribution, rendered a high Cronbach's alpha value of 0.867 and inter-item correlation value of 0.568. Factor 1 consists of five items. The five items with loadings greater than 0.20 are the following:

- Item l (the festival improves people's knowledge about the performing arts) (mean = 0.800).

- Item m (the festival promotes research within the performing arts) (mean = 0.639).

- Item j (the festival improves the quality of actors, singers and dancers) (mean = 0.478).

- Item k (the festival contributes to the development of actors, dancers and singers' skills) (mean = 0.471). Item k also loaded on factor 4, Economic Contribution (mean = -0.257).

- The performing artists at the festival create a quality experience of performing arts during the festival (item i, mean = 292). Item i also loaded on Factor 4, Economic Contribution (mean = -0.280) and on factor 5, Marketing Contribution (mean = 0.294).

These five items can be considered as strong indicators of the Quality and Education Contribution. Studies have shown that, as the attendees' and artists' skills and knowledge improve (i.e. education) concerning the performing arts, so will the quality of performing arts products also improve (Kent, 2004). Henceforth, the combined factor between these two contributions.

Factor 2, Growth and Development Contribution, rendered a high Cronbach's alpha value of 0.896 and inter-item correlation value of 0.594. Factor 2 consists of six items, of which all six obtained a loading greater than 0.4.

- Item u (due to the festival, there is a growing number of actors / dancers / singers that have entered the market) (mean = 0.766).

- Item s (the festival's existence has led to the development of other arts festivals in South Africa) (mean = 0.710).

- Item t (the festival contributes to an increase in the production of production / music CDs and DVDs) (mean = 0.690).

- Item v (the festival's financial support contributes to an increase in productions) (mean = 0.608).

- Item w (the festival develops infrastructure for theatre, dance and music productions) (mean = 0.565).

- Item r (due to the festival, the number and variety of productions in South Africa have increased) (mean = 0.494). Item r also loaded on Factor 5, Marketing Contribution (mean = 0.295).

These six items can be considered as strong indicators of the Growth and Development Contribution.

Factor 3, Emotional Contribution, rendered a high Cronbach's alpha value of 0.706 and inter-item correlation value of 0.440. Factor 3 consists of three items, of which two obtained a loading of larger than 0.20.

- Item c (the festival influences people to join art associations, for example dance and theatre groups) (mean = 0.766).

- Item a (the festival inspires people to become actors, dancers and singers) (mean = 0.732).

- Item b (the festival encourages people to attend more theatre, music and dance productions) (mean = 0.201). Item b also loaded on Factor 4, Economic Contribution (mean = -0.432).

These three items can be considered as strong indicators of the Emotional Contribution.

Factor 4, the Economic Contribution of the arts festival to the performing arts rendered a high Cronbach's alpha value of 0.824 and inter-item correlation value of 0.540. Factor 4 is highlighted by four items. The items had a loading greater than 0.40 and are:

- Item e (the festival contributes to more employment opportunities for individuals within the performing arts industries) (mean = -0.698).

- Item f (the festival contributes to a more stable income for individuals within the theatre, dance and music industries) (mean = -0.636).

- Item d (the festival contributes to an increase in ticket sales of dance, theatre and music productions) (mean = -0.564).

- Item g (the festival contributes to an increase in CD and DVD sales of theatre pieces, dance and music) (mean -0.426).

These three items can be considered as strong indicators of the Economic Contribution.

Factor 5, Marketing Contribution, rendered a high Cronbach's alpha value of 0.866 and inter-item correlation value of 0.617. Factor 5 consists of four items. The four items have a loading greater than 0.20:

- Item p (the festival markets well-known as well as new artists within the performing arts) (mean = 0.720).

- Item o (the marketing of the festival makes people more aware of the productions in the country in general) (mean = 0.649).

- Item q (the festival establishes networking opportunities for performing artists) (mean = 0.536). Item q also loaded on Factor 2, Growth and Development Contribution (mean = 0.242).

- Item n (the festival promotes the image of performing arts (theatre, dance and singing) in South Africa) (mean = 0.269). Item n also loaded on Factor 1, Quality and Education Contribution (mean = 0.513).

These four items can be considered as strong indicators of the Marketing Contribution.

It was extremely difficult to explain item h (the festival's selection requirements contribute to quality music, dance and theatre productions), as this item did not load where it was supposed to (according to the literature) and could not be interpreted correctly. The item loaded on factor

4 (Economic Contribution) with a mean value of 0.359 and on factor 5 (Marketing Contribution) with a mean value of 0.240. It was then decided to remove item h from the pattern matrix, leading to only 22 loaded items (Table 4.4).

4.4.1.1.3 Correlations between factors

From Table 4.5, it is evident that there are relationships between the factors. A correlation represents the nature and size of a linear relationship between two variables (Cramer, 2004:16). A factor correlation matrix is where every variable is correlated with every other variable. Correlations can vary from -1.00 to +1.00 (Coolidge, 2006:153; Cramer, 2004:16; Swift & Piff, 2005:567). Any values outside this range are invalid (Coolidge, 2006:153). The direction of change is indicated by plus or minus signs (Verma & Verma, 2004:62). A correlation of -1.00 indicates a perfect inverse (strong negative) relationship between two variables in which the highest score on one variable (say, 5 on keeping the arts alive) is associated with the lowest score on the other variable (say, 1 on not preserving). A correlation of +1.00 indicates a strong positive (perfect) relationship between two variables in which the highest score on one variable (say, 5 on keeping the arts alive) is associated with the highest score on the other variable (say, 5 on marketing contribution) (Caldwell, 2007:273; Coolidge, 2006:154; Mendenhall *et al.*, 2006:540; Cramer, 2004:16; Swift & Piff, 2005:567; Brase & Brase, 2010:123). A correlation of 0.00 represents a lack of linear relationship between two variables. It is very unusual to find a perfect correlation of +1.00 or -1.00 (Mendenhall *et al.*, 2006:540; Cramer, 2004:16). Information on the correlation between factors is indicated by Table 4.5.

Table 4.5: Correlations between factors of the performing arts

FACTOR		1	2	3	4	5
1	Quality and Education Contribution	1.000				
2	Growth and Development Contribution	0.476	1.000			
3	Emotional Contribution	0.471	0.528	1.000		
4	Economic Contribution	0.624	0.655	0.536	1.000	
5	Marketing Contribution	0.599	0.475	0.301	0.639	1.000

Source: Author's own compilation

According to Steyn (2005), a correlation of 0.3 indicates a visible relationship between factors and a correlation of 0.5 a practical meaningful relationship between factors. The correlations between the factors are as follows (see Table 4.5):

- Factor 1 (Quality and Education Contribution) and Factor 2 (Growth and Development Contribution) with a correlation mean of 0.476, which indicates a visible relationship between the Quality and Education Contribution and the Growth and Development Contribution.

- Factor 1 (Quality and Education Contribution) and Factor 3 (Emotional Contribution) (mean = 0.471) which indicates a visible relationship between the Quality and Education Contribution and the Emotional Contribution.

- Factor 1 (Quality and Education Contribution) and Factor 4 (Economic Contribution) (mean = 0.624) which indicates a practical meaningful relationship between the Quality and Education contribution and the Economic Contribution.

- Factor 1 (Quality and Education contribution) and Factor 5 (Marketing Contribution) (mean = 0.599) which indicates a practical meaningful relationship between the Quality and Education Contribution and the Marketing Contribution.

- Factor 2 (Growth and Development Contribution) and Factor 3 (Emotional Contribution) (mean = 0.528) which indicates a practical meaningful relationship between the Growth and Development Contribution and the Emotional Contribution.

- Factor 2 (Growth and Development Contribution) and Factor 4 (Economic Contribution) (mean = 0.655) which indicates a practical meaningful relationship between the Growth and Development Contribution and the Economic Contribution.

- Factor 2 (Growth and Development Contribution) and Factor 5 (Marketing Contribution) (mean = 0.475) which indicates a visible relationship between the Growth and Development Contribution and the Marketing Contribution.

- Factor 3 (Emotional Contribution) and Factor 4 (Economic Contribution) (mean = 0.536) which indicates a practical meaningful relationship between the Emotional Contribution and the Economic Contribution.

- Factor 3 (Emotional Contribution) and Factor 5 (Marketing Contribution) (mean = 0.301) which indicates a visible relationship between the Emotional Contribution and the Marketing Contribution.

- Factor 4 (Economic Contribution) and Factor 5 (Marketing Contribution) (mean = 0.639) which indicates a practical meaningful relationship between the economic contribution and the marketing contribution.

The relationships between the factors provide support for the construct validity of the measurement scale (Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92) (c.f. 4.2.1.4.1). The correlation between the factors indicate that improvements can be made to predictions of one factor by knowing another factor it correlates with (Maxwell, 2008:243).

4.4.1.2 Confirmatory factor analysis

Although the exploratory factor analyses of the combined data of Innibos and Vryfees confirmed the construct validity of the measurement scale to a large extent, the data were further analysed by means of a confirmatory factor analyses on the KKNK data to test the probability that a particular factor structure is supported or confirmed by the data (Cramer, 2004:28). This supports test-retest reliability of the measurement scale (Pietersen & Maree, 2010a:215; Leedy & Ormrod, 2005:93) (c.f. 4.2.1.4.1). A confirmatory factor analysis (CFA) is illustrated by a path diagram. Attention is also given to the CFA goodness-of-fit indexes.

4.4.1.2.1 Path diagram

The first step in the confirmatory factor analysis was to specify the measurement model (see Figure 4.3). This model was labelled Model 1. The path diagram (Figure 4.3) provides a measure of the extent to which the model fits the data. The path diagram also represents the correlations among source variables (Loehlin, 2004:22). The following abbreviations in Table 4.6 are used for the latent variables in Figure 4.3 (Model 1):

Table 4.6: CFA path diagram abbreviations for the performing arts

CFA PATH DIAGRAM ABBREVIATIONS	
QEC	**Quality and Education Contribution**
h	Selection requirements contribute to quality music, dance and theatre productions
i	Performing artists at festival creates a quality experience during the festival
j	The festival improves the quality of actors, singers and dancers
k	The festival contributes to the development of actors, dancers and singers' skills
l	The festival improves people's knowledge about the performing arts
m	The festival promotes research within the performing arts
GDC	**Growth and Development Contribution**
r	Due to the festival, the number and variety of productions in SA has increased
s	The festival's existence has led to the development of other arts festivals in SA
t	Contributes to an increase in the production of production / music CDs and DVDs
u	Due to the festival, a growing number of performing artists have entered the market
v	The festival's financial support contributes to an increase in productions
w	The festival develops infrastructure for theatre, dance and music productions
EMC	**Emotional Contribution**
a	The festival inspires people to become actors, dancers and singers
b	Encourages people to attend more theatre-, music- and dance productions
c	Influences people to join art associations (e.g. dance and theatre groups)
ECC	**Economic Contribution**

d	Contributes to an increase in ticket sales of dance, theatre and music productions
e	More employment opportunities for individuals within the performing arts industries
f	Contributes to a more stable income for individuals within performing arts industries
g	Contributes to an increase in CD / DVD sales of theatre pieces, dance and music
MC	**Marketing Contribution**
n	Promotes the image of performing arts (theatre, dance and singing) in South Africa
o	Marketing of festival makes people more aware of productions in country in general
p	The festival markets well-known as well as new artists within the performing arts
q	The festival establishes networking opportunities for performing artists

Source: Author's own compilation

Model 1 (Figure 4.3) graphically displays confirmation that five items, item h (selection requirements contribute to quality music, dance and theatre productions); item i (performing artists at festival create a quality experience during the festival); item j (the festival improves the quality of actors, singers and dancers); item k (the festival contributes to the development of actors, dancers and singers' skills); item l (the festival improves people's knowledge about the performing arts); and item m (the festival promotes research within the performing arts) were indicators of the Quality and Education Contribution (QEC).

Six items, item r (due to the festival, the number and variety of productions in SA have increased); item s (the festival's existence has led to the development of other arts festivals in SA); item t (contributes to an increase in the production of production / music CDs and DVDs); item u (due to the festival, a growing number of performing artists have entered the market); item v (the festival's financial support contributes to an increase in productions); and item w (the festival develops infrastructure for theatre, dance and music productions) were indicators of the Growth and Development Contribution (GDC).

Three items, item a (the festival inspires people to become actors, dancers and singers); item b (encourages people to attend more theatre, music and dance productions); and item c (influences people to join art associations, for example dance and theatre groups) were indicators of the Emotional Contribution (EMC).

Four items, item d (contributes to an increase in ticket sales of dance, theatre and music productions); item e (more employment opportunities for individuals within the performing arts industries); item f (contributes to a more stable income for individuals within performing arts industries); and item g (contributes to an increase in CD / DVD sales of theatre pieces, dance and music) were indicators of the Economic Contribution (ECC).

Four items, item n (promotes the image of performing arts in South Africa), item o (marketing of festival makes people more aware of productions in country in general), item p (the festival

markets well-known as well as new artists within the performing arts) and item q (the festival establishes networking opportunities for performing artists) were indicators of the Marketing Contribution (MC).

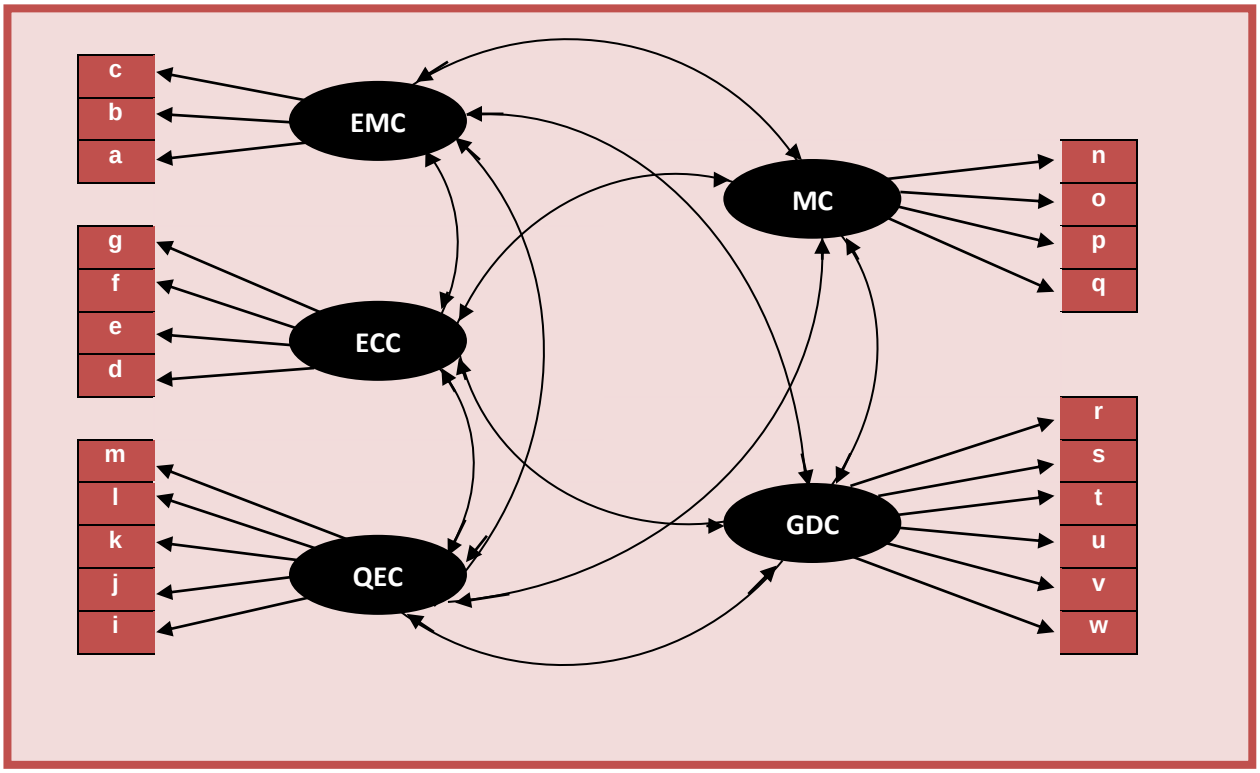


Figure 4.3: CFA path diagram of the five factors of the performing arts (Model 1)
Source: Author's own compilation

Thus, the confirmatory factor analysis confirms that the measurement scale measures what it is supposed to and is consistent with the scoring of the exploratory factor analysis. Thus, it supports criterion validity (Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92) and construct validity (Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92) (c.f. 4.2.1.4.1).

All the parameters that were determined through the model were statistically significant (see Table 4.7). According to Finch and West (1997:448) values near 0 indicate that the item does not load on the factor, where values above 0.4 indicate that the item has a reasonable loading on the factor. The standardised estimated factor loadings of Model 1 are summarised in Table 4.7. Each of the factors had high and statistically significant loadings on their respective parcels, which shows that the parcels are good indicators of the constructs (De Bruin, 2004:23). The loadings ranged from 0.614 (item c on the Emotional Contribution Factor) to 0.817 (item w on the Growth and Development Contribution Factor). The standardised regression weights are very small and vary between 0.001 and 0.1 which indicates a satisfactory fit of the model (*** represents p = < 0.001) (see Table 4.7).

Table 4.7: Standardised regression weights of the performing arts

ITEM			FACTOR	ESTIMATE	C.R.	P-VALUE
a	Inspires people to become artists	<---	Emotional Contribution	0.668		
b	To attend more performing arts	<---		0.708	13.976	***
c	To join art associations	<---		**0.614**	12.482	***
d	Increase in ticket sales	<---	Economic Contribution	0.712		
e	Employment opportunities	<---		0.776	17.204	***
f	More stable income for artists	<---		0.708	15.828	***
g	Increase in CD and DVD sales	<---		0.653	14.677	***
i	Quality experience	<---	Quality and Education Contribution	0.743		
j	Quality of artists	<---		0.766	18.528	***
k	Development of skills	<---		0.771	18.681	***
l	Improves knowledge	<---		0.757	18.314	***
m	Promotes research	<---		0.703	16.933	***
n	Promotes the image of performing arts	<---	Marketing Contribution	0.777		
o	More aware of productions in country	<---		0.749	18.983	***
p	Markets well-known / new artists	<---		0.743	18.819	***
q	Networking opportunities	<---		0.772	19.684	***
r	Number and variety increased	<---	Growth and Development Contribution	0.760		
s	Development of other arts festivals	<---		0.686	17.073	***
t	Increase in production of CDs / DVDs	<---		0.755	19.038	***
u	Growing number of artists	<---		0.744	18.726	***
v	Financial contribution	<---		0.787	19.962	***
w	Develops infrastructure	<---		**0.817**	20.863	***

Source: Author's own compilation

The path diagram also provides correlation values between the factors to measure the extent to which the model fits the data. Table 4.8 confirms that there was a very strong and positive relationship between these five extracted factors.

Table 4.8: Positive correlations between factors of the performing arts

FACTOR	CORRELATION	
Factor 1 = Quality and Education Contribution	1 and 5	0.852
	2 and 1	0.824
Factor 2 = Growth and Development Contribution	2 and 3	0.796
	2 and 4	0.776
Factor 3 = Emotional Contribution	2 and 5	0.889
	3 and 1	0.784
Factor 4 = Economic Contribution	3 and 4	0.794
	3 and 5	0.712
Factor 5 = Marketing Contribution	4 and 1	0.834
	4 and 5	0.815

Source: Author's own compilation

The relationships between the factors are as follows (see Table 4.8):

- A positive correlation of 0.852 between Factor 1 (Quality and Education Contribution) and Factor 5 (Marketing Contribution) was obtained.

- A positive correlation of 0.824 was obtained between Factor 2 (Growth and Development Contribution) and Factor 1 (Quality and Education Contribution).

- A positive correlation was obtained between Factor 2 (Growth and Development Contribution) and Factor 3 (Emotional Contribution) with a correlation of 0.796.

- The correlation between Factor 2 (Growth and Development contribution) and Factor 4 (Economic Contribution) was positive, with a correlation of 0.776.

- A positive correlation of 0.889 was obtained between Factor 2 (Growth and Development Contribution) and Factor 5 (Marketing Contribution).

- There was a positive correlation of 0.784 between Factor 3 (Emotional Contribution) and Factor 1 (Quality and Education Contribution).

- A positive correlation of 0.794 was obtained between Factor 3 (Emotional Contribution) and Factor 4 (Economic Contribution).

- A positive correlation of 0.712 was obtained between Factor 3 (Emotional Contribution) and Factor 5 (Marketing Contribution).

- A positive correlation of 0.834 was obtained between Factor 4 (Economic Contribution) and Factor 1 (Quality and Education contribution).

- A positive correlation of 0.815 was obtained between Factor 4 (Economic Contribution) and Factor 5 (Marketing Contribution).

Further model fitting was done by conducting CFA goodness-of-fit indexes on the data.

4.4.1.2.2 CFA goodness-of-fit indexes

The suitability of the model tested with the CFA is given by goodness-of-fit indexes. The CFA goodness-of fit indexes determine model fit and confirm the factor structure (Suhr, 2006:7). There are various recommendations about reporting these indexes as well as suggested cut-off values for each of these fit indexes (Worthington & Whittaker, 2006:828). Currently, no final word exists on which fit index is best, therefore multiple indexes are reported (Finch & West, 1997:454). The performance of indexes depends on various characteristics, including the

number of variables, estimation method, model misspecification and sample size (Worthington & Whittaker, 2006:828). Worthington & Whittaker (2006:827) state that researchers must bear in mind that suggested cut-off criteria are general guidelines and are not necessarily definite rules.

The fit of the model to the data was statistically evaluated by means of the chi-square (X^2) statistic, the chi-square divided by degrees of freedom (X^2 / *df*), the comparative fit index (CFI) and the Root Mean Square Error of Approximation (RMSEA). The results of the CFA goodness-of-fit indexes of the model used in this study are now discussed according to the guidelines given for the fit values of each index (see Suhr, 2006:7; Van der Walt, 2008:110; Fan *et al*., 1999:62; De Bruin & Bernard-Phera, 2002:3; De Bruin, 2004:23; Finch & West, 1997:454; Yoon *et al*., 2001:367).

- The X^2 statistic was the original criterion for goodness-of-fit testing (Ferrara, 1999:106). The X^2 describes the similarity of the observed and expected matrices (Suhr, 2006:7). This index had to render a *p*-value greater than 0.05 (Adams, Nelson & Todd, 1992:234; Vos, Ellis, Van der Westhuizen & Mentz, 2013:10) or equal to 0.05 (Suhr, 2006:7) to indicate a good fit. For this CFA model, the X^2 value is close to zero ($p < 0.001$) (Table 4.9), indicating that the model does not fit the data. However, it is frequently appropriate to conclude that the CFA model fits the data even if *p* is significant (Wang & Witt, 2002:15). This is because the X^2 measure is a highly sensitive statistical test (Cheung & Rensvold, 2002:234; Van Prooijen & Van der Kloot, 2001:778; Finch & West, 1997:467), especially for large samples (Sass *et al*., 2014:168; Cheung & Rensvold, 2002:235; Fan *et al.*, 1999:62; Watkins *et al*., 2011:611; Bentler, 1990:238; Worthington & Whittaker, 2006:827; Finch & West, 1997:452) and the *p*-value, in general, is small when the sample size is large (n = 602) (Argyrous, 2011:452; Watkins *et al*., 2011:611; Hevey, Pertl, Thomas, Craig & Chuinneagain, 2010:655; Finch & West, 1997:452; Vos *et al*., 2013:10). It is also a very strict fit index, given its power to detect even trivial deviations of data from the proposed model (Hancock & Mueller, 2010:379). It is stated that another measure should be used to determine goodness-of-fit as the X^2 value is less credible due to the limitations mentioned (Worthington & Whittaker, 2006:827; Van Prooijen & Van Der Kloot, 2001:778; Ferrara, 1999:106; Cheung & Rensvold, 2002:234; Hancock & Mueller, 2010:379; Vos *et al*., 2013:10; Raykov, 1998:292; Van Prooijen & Van der Kloot, 2001:778).

- Mueller (1996:83) suggests that the X^2 value must be compared to its associated degrees of freedom (X^2/*df*). For a true model, the sample X^2 value is expected to approximate the degrees of freedom (*df*) of the model (Fan *et al.*, 1999:62). The X^2/*df* is

calculated to compensate for the sample size (large or small). In practice, ratios of 3, 4 or even 5 are representing a good model fit (Mueller, 1996:83; Wheaton, Muthen, Alwin & Summers, 1977; Adams *et al*., 1992:234). For this CFA model, the X^2/df rendered a value of 4.284 which indicates a good fit (Table 4.9).

- The CFI is less sensitive to sample size (Sass *et al*., 2014:168). The CFI assesses absolute or parsimonious fit relative to a baseline model (Hancock & Mueller, 2010:379). The CFI must render a value between 0 and 1 (Fan *et al.*, 1999:62) and values 0.9 (Mueller, 1996:90; Vos *et al*., 2013:10; Ferrara, 1999:106; Cheung & Rensvold, 2002:235) or larger (0.95) (Hevey *et al.*, 2010:655; Gursoy *et al*., 2004:175; Löwe *et al*., 2010:88; Suhr, 2006:7) indicate a good fit of the model to the data. The CFI rendered a value of 0.914 for this CFA model, indicating a good fit (De Bruin, 2004:23; De Bruin & Bernard-Phera, 2002:4) (Table 4.9).

- The RMSEA is also less sensitive to sample size (Sass *et al*., 2014:168). This index indicates the amount of unexplained variance or residual (Suhr, 2006:7; Hancock & Mueller, 2010:379). It is also a parsimony adjusted fit index that corrects the model complexity (Hevey *et al*., 2010:655). The RMSEA should be as small as possible for a good fit (Vos *et al*., 2013:10; Adams *et al*., 1992:234). Values of RMSEA of 0.05 or less (Hevey *et al*., 2010:655; Finch & West, 1997:454; Löwe *et al*., 2010:88; Worthington & Whittaker, 2006:828) indicate a close fit which is customarily considered acceptable, 0.08 or less indicates adequate to reasonable fit (Vos *et al*., 2013:10; Löwe *et al*., 2010:88; De Bruin & Bernard-Phera, 2002:4), whereas values greater than 0.10 indicate room for improvement in the model (Finch & West, 1997:454; Hu & Bentler, 1999:6). A 90% Confidence Interval (CI) for the criterion is also given, of which the upper limit should ideally be below 0.06, but it is acceptable if it is under 0.08 (Vos *et al*., 2013:10). For this CFA model, the RMSEA value is 0.074 and 90% CI of [0.069; 0.079], indicating an adequate to acceptable fit of the CFA model to the data (Table 4.9).

Table 4.9: CFA goodness-of-fit indexes

GOODNESS-OF-FIT INDEXES			
	Index	**Recommended values**	**Performing arts**
1	X^2	$p > 0.05$	852.425; $p < 0.001$
2	X^2/df	5 or less	4.284
3	CFI	0.9 or larger	0.914
4	RMSEA	0.08 or less	0.074

Source: Author's own compilation

Abbreviations: X^2 (chi-square); X^2/df (chi-square divided by degrees of freedom); CFI (Comparative Fit Index); and RMSEA (Root Mean Square Error of Approximation)

For the purpose of this study, three fit indexes indicate adequate to good fit and one fit index (the chi-square) is close to indicating acceptable fit – as the *p* value is significant and very small discrepancies would have led to a significant chi-square (see Table 4.9) (De Bruin, 2004:23). It can be stated that, as a result of CFA, the factor structure of the scale provides acceptable and valid results (see Acar, 2014:975), seeing that the model fits the data. The CFA has confirmed the factor structure and supports construct validity (De Bruin, 2004:24). Thus, the measurement scale can be seen as a valid measure in determining the arts festival's contribution to the performing arts.

4.4.2 Reliability evidence regarding the performing arts data

The reliability of the measurement scale was determined to see whether the respondents at the selected arts festivals had understood the questions pertaining to the contribution of the arts festival to the performing arts. The internal consistency of the items of the five extracted factors is indicated by the reliability coefficient Cronbach's alpha. Table 4.10 confirms that all the factors have a Cronbach α-value greater than 0.7 using the data of KKNK, where values between 0.6 and 0.7 indicates acceptability to composite reliability (Gursoy *et al*., 2004:176). The Cronbach's alpha coefficient value of the Quality and Education Contribution is 0.863; the Cronbach α-value of the Growth and Development Contribution is 0.890; the Cronbach α-value of the Emotional Contribution is 0.705; the Cronbach α-value of the Economic Contribution is 0.801; and the Cronbach α-value of the Marketing Contribution is 0.850.

Table 4.10: Reliability of the measurement scale to the performing arts based on the data of KKNK

FACTOR	CRONBACH'S ALPHA	INTER-ITEM CORRELATION	ITEM		CORRECTED ITEM-TOTAL CORRELATION
Emotional Contribution	0.705	0.445	a	Inspires people to become artists	0.578
			b	To attend more performing arts	**0.488**
			c	To join art associations	0.514
Economic Contribution	0.801	0.502	d	Increase in ticket sales	0.595
			e	Employment opportunities	0.696
			f	More stable income for artists	0.635
			g	Increase in CD and DVD sales	0.536
Quality and Education Contribution	0.863	0.559	i	Quality experience	0.666
			j	Quality of artists	0.728
			k	Development of skills	0.700
			l	Improves knowledge	0.702
			m	Promotes research	0.622
Marketing Contribution	0.850	0.586	n	Promotes the image of performing arts	0.665
			o	More aware of productions in country	0.696
			p	Markets well-known / new artists	0.714
			q	Networking opportunities	0.679
Growth and Development Contribution	0.890	0.574	r	Number and variety increased	0.713
			s	Development of other arts festivals	0.641
			t	Increase in production of CDs and DVDs	0.714
			u	Growing number of artists	0.699
			v	Financial contribution	0.715
			w	Develops infrastructure	**0.765**

Source: Author's own compilation

Table 4.10 confirms that the five factors obtained a mean inter-item correlation value greater than 0.4, which indicates that these factors are reliable and are practically meaningful. The mean inter-item correlation of the Quality and Education Contribution is 0.559; the mean inter-item correlation of the Growth and Development Contribution is 0.574; the mean inter-item correlation of the Emotional Contribution is 0.445; the mean inter-item correlation of the Economic Contribution is 0.502; and the mean inter-item correlation of the Marketing Contribution is 0.586. The corrected item total correlations of the items are above 0.5, where item w obtained the highest corrected item total correlation of 0.765 and item b obtained the lowest corrected item total correlation of 0.488.

Based on the high Cronbach's alpha values and inter-item correlations, all five factors can be accepted as reliable. Thus, the initial three factors which were extracted from the pattern matrix would have been significant due to the high correlation values of these five factors (see Table 4.10). It can be assumed that the respondents perceived internal consistency in items contributing to the emotional contribution, the economic contribution, the quality and education contribution, the marketing contribution and the growth and development contribution; and that the respondents had understood the questions (Vos *et al*., 2013:16).

This analysis confirms the reliability analysis (Table 4.10) by showing strong correlations for items belonging to the same scale (Adams *et al*., 1992:230). This also supports substantive validity (Andres, 2012:120), convergent validity (Bayaga, 2012:284) and construct validity (Löwe *et al*., 2010:90) of the measurement scale, as the Cronbach's alpha values and inter-item correlation values of the factors are high (c.f. 4.2.1.4.1). External validity is also supported because the measurement scale can be regarded as reliable and the results can then be generalised to the entire population (Andres, 2012:118; McMillan & Schumacher, 2001:193) (c.f. 4.2.1.4.1).

4.5 RESULTS OF THE VISUAL ARTS DATA

The combined data of Innibos and Vryfees arts festivals regarding their contribution to the visual arts was also analysed to determine the validity and reliability of the measurement scale. The data analysis process on the visual arts data followed the same route as in the case of the analysis determining the validity and reliability on the performing arts data. This section also discusses the evidence of measurement scale validity and evidence to the reliability of the measurement scale, but with regards to the visual arts data. (To overcome repetition, only results are discussed).

4.5.1 Validity evidence regarding the visual arts data

The validity of the measurement scale regarding the visual arts was determined by conducting an exploratory factor analysis on the combined data of Innibos and Vryfees (n = 986). Attention was given to the following: (1) an exploratory factor analysis (conducting the Bartlett's Test of Sphericity and Kaiser-Meyer-Olkin measure of adequacy; factor rotation and the number of items to extract from the factor analysis; and correlations between factors); and (2) further validity was tested by the use of the CFA (illustrated by a path diagram and indicted by CFA goodness-of-fit indexes).

4.5.1.1 Exploratory factor analysis

4.5.1.1.1 Suitability for conducting a factor analysis

Bartlett's Test of Sphericity was performed on the visual arts data to determine its suitability for conducting an exploratory factor analysis. The Bartlett's Test was $p < 0.001$, indicating that correlations between items are large enough to do a meaningful factor analysis (see Table 4.11). Table 4.11 indicates that the adequacy of the sample (n = 986) was 0.972 which was measured by the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO). This value indicates a good image with a relative compact factor structure. There are, therefore, underlining correlations between items which will form factors (Van der Walt, 2008:181).

Table 4.11: KMO and Bartlett's Test of the visual arts data of Innibos and Vryfees

KMO AND BARTLETT'S TEST		ESTIMATES
Kaiser-Meyer-Olkin Measure of Sampling Adequacy		0.972
Bartlett's Test of Sphericity	Approx. Chi-Square	18781.747
	df	253
	Sig.	0.000

Source: Author's own compilation

According to Table 4.12, the communality loadings of the items vary between 0.5 and 1, delivering average to excellent values (Van der Walt, 2008:133; Hutcheson & Sofroniou, 1999). Item u, growing number of performing artists that have entered the market due to the festival, has rendered the highest communality value of 0.817. Item y, encourages people to attend more visual art exhibitions / craft stalls / book exhibitions, has rendered the lowest communality value of 0.567.

Table 4.12: Communalities of items of the visual arts data of Innibos and Vryfees

	ITEM	COMMUNALITIES
x	Inspires people to become visual artists	0.639
y	Encourages people to attend more visual art exhibitions / craft stalls / book exhibitions	**0.567**
z	Influences people to join art associations (e.g. book clubs and photography clubs)	0.701
aa	Due to the festival, there are more people who invest in visual arts	0.638
bb	More employment opportunities for visual artists	0.677
cc	More stable income for visual artists	0.718
dd	Encourages people to purchase more visual arts	0.723
ee	The festival encourages people to purchase more books	0.568
ff	Creates a platform for availability of quality paintings, sculptures, photo art and books	0.662
gg	Painters, sculptors and writers at the festival create a quality experience of visual arts	0.664
hh	The festival improves the quality of painters, sculptors, photographers and writers	0.631
ii	Contributes to the development of visual artists' skills	0.650
jj	The festival improves people's knowledge of the visual arts	0.663
kk	The festival promotes research within the visual arts	0.681
ll	Promotes the image of visual arts (paintings, sculptures, photo art, books) in SA	0.711
mm	Marketing of festival makes people more aware of South African art work and literature	0.697
nn	Markets well-known and new artists within the visual arts	0.686
oo	Establishes networking opportunities for visual artists	0.679
pp	Due to the festival, the number and variety of art works in South Africa have increased	0.703
qq	Growing number of visual artists have entered the market due to the festival	0.788
rr	Contributes to an increase in production of paintings, sculptures, photo art, literature	**0.817**
ss	The festival's financial support contributes to the growth in visual arts	0.711
tt	Develops infrastructure for the exhibition of visual art	0.682

***Extraction Method: Principal Axis Factoring**

Source: Author's own compilation

4.5.1.1.2 Number of factors to extract

A decision on the number of factors to extract was then made by examining the loadings of the factors on the scree plot (Pietersen & Maree, 2010a:220; Cramer, 2004:19) and the loadings of items under each factor on the pattern matrix. The scree plot identified two factors with eigenvalues greater than 1.0, as well as in the case of the pattern matrix which extracted two factors. Explanation of the pattern matrix was complex. Oblimin with Kaiser Normalisation rotation was also conducted on the data to clarify the meaning of the factors (Bryman & Cramer, 2001; Cramer, 2004:20) as correlation between factors was also expected (Cramer, 2004:20; Van der Walt, 2008:136). Rotation was done until it was decided on four factors being identified from the scree plot (see Figure 4.4) and four factors extracted from the pattern matrix (see Table 4.11).

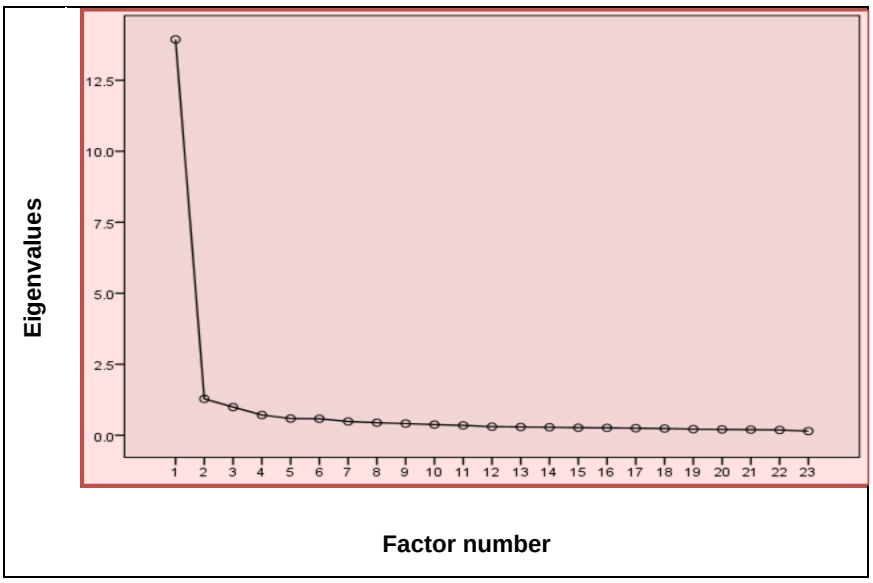


Figure 4.4: Scree plot of the four factors of the visual arts data of Innibos and Vryfees after rotation

The pattern matrix outlined each factor's loadings where items with loadings greater than 0.2 were considered in the pattern matrix (all items loaded on a factor with loadings greater than 0.2). The relatively high factor loadings indicate a reasonably high correlation between the delineated factors and their individual items (Pallant, 2007:197). According to Table 4.13, the exploratory factor analysis (pattern matrix) identified four factors that were labelled according to similar characteristics from the loaded 22 items pertaining to the arts festival's contribution to the visual arts. As in the case of the data on the performing arts, it was not easy to label the factors and items were placed under factors where interpretation was best (based on literature), because some of the items with different content also correlated with other factors. The following factors are identifiable from Table 4.13:

1. Factor 1: Education and Growth and Development Contribution.

2. Factor 2: Economic and Quality Contribution.

3. Factor 3: Emotional Contribution.

4. Factor 4: Marketing Contribution.

Table 4.13: Exploratory factor analysis of the four factors of the visual arts data of Innibos and Vryfees after rotation

	ITEM	1 Education and Growth and Development Contribution	2 Economic and Quality Contribution	3 Emotional Contribution	4 Marketing Contribution
x	Inspires people to become visual artists			**-0.718**	
y	Encourages people to attend more visual art exhibitions / craft stalls / book exhibitions		0.232	**-0.584**	
z	Influences people to join art associations (e.g. book clubs and photography clubs)			**-0.799**	
aa	Due to the festival, there are more people who invest in visual arts		**0.389**	-0.425	
bb	More employment opportunities for visual artists		**0.714**		
cc	More stable income for visual artists		**0.786**		
dd	Encourages people to purchase more visual arts		**0.844**		
ee	The festival encourages people to purchase more books		**0.639**		
ff	Creates a platform for availability of quality paintings, sculptures, photo art and books		**0.578**		0.294
gg	Painters, sculptors and writers at the festival create a quality experience of visual arts		**0.595**		0.294
ii	Contributes to the development of visual artists' skills	**0.362**	0.245		
jj	The festival improves people's knowledge of the visual arts	**0.416**		-0.227	0.276
kk	The festival promotes research within the visual arts	**0.568**		-0.264	
ll	Promotes the image of visual arts (paintings, sculptures, photo art, books) in SA	0.380		-0.219	**0.374**
mm	Marketing of festival makes people more aware of South African artwork and literature	0.365			**0.436**
nn	Markets well-known and new artists within the visual arts	0.327			**0.498**
oo	Establishes networking opportunities for visual artists	0.504			**0.295**
pp	Due to the festival the number and variety of art works in South Africa have increased	**0.824**			
qq	Growing number of visual artists have entered the market due to the festival	**0.879**			
rr	Contributes to an increase in production of paintings, sculptures, photo art, literature	**0.881**			
ss	The festival's financial support contributes to the growth in visual arts	**0.710**			
tt	Develops infrastructure for the exhibition of visual art	**0.599**	0.231		
	Cronbach's Aplha	**0.947**	**0.920**	**0.828**	**0.905**
	Inter-item correlations	**0.690**	**0.622**	**0.616**	**0.704**

***Extraction Method: Principal Component Analysis. *Rotation Method: Oblimin with Kaiser Normalization. *Rotation converged in 40 iterations.**

Source: Author's own compilation

The factor pattern matrix (Table 4.13) indicates that each factor was well defined: Factor 1 by item parcels ii to kk and item parcels pp to tt; Factor 2 by item parcels aa to gg; Factor 3 by item parcels x to z; and Factor 4 by item parcels ll to oo.

Factor 1, Education and Growth and Development Contribution, rendered a high Cronbach's alpha value of 0.947 and inter-item correlation of 0.690. Factor 1 consists of 8 items. These eight items are highlighted:

- Item rr (the festival contributes to an increase in production of paintings, sculptures, photo art, literature) (mean = 0 .881).

- Item qq (the festival leads to a growing number of visual artists that have entered the market) (mean = 879).

- Item pp (the festival leads to an increase in the number and variety of art works in South Africa) (mean = 0.824).

- Item ss (the festival's financial support contributes to the growth in visual arts) (mean = 0.710).

- Item tt (the festival develops infrastructure for the exhibition of visual art) (mean = 0.599). Item tt also loaded on Factor 2, Economic and Quality contribution (mean = 0.231).

- Item kk (the festival promotes research within the visual arts) (mean = 0.568). Item kk also loaded on Factor 3, Emotional Contribution (mean = -0.264).

- Item jj (the festival improves people's knowledge of the visual arts) (mean = 0.416). Item jj also loaded on Factor 3, Emotional Contribution (mean = -0.227) and on Factor 4, Marketing Contribution (mean = 0.276).

- Item ii (the festival contributes to the development of visual artists' skills) (mean = 0.362). Item ii also loaded on Factor 2, Economic and Quality contribution (mean = 0.245).

These eight items can be considered as strong indicators of Education and Growth and Development contribution. In literature, the two are separate contributing factors to the visual arts (Allen *et al*., 2012:50; Saayman & Rossouw, 2011:611). Education can be seen as a "growth" factor, that is, developing one's skills, improves one's knowledge (Farlex, 2014), hence

the combined factor between the Education Contribution and the Growth and Development Contribution.

Factor 2, Economic and Quality Contribution, rendered a high Cronbach's alpha value of 0.920 and inter-item correlation of 0.622. Factor 2 consists of seven items:

- Item dd (the festival encourages people to purchase more paintings, sculptures, photo art) (mean = 0.844).

- Item cc (the festival contributes to a more stable income for painters, sculptors, photographers and writers) (mean = 0.786).

- Item bb (the festival leads to more employment opportunities for visual artists) (mean = 714).

- Item ee (the festival encourages people to purchase more books) (mean = 0.639).

- Item gg (painters, sculptors and writers at the festival create a quality experience of visual arts) (mean = 0.595). Item gg also loaded on Factor 4, Marketing Contribution (mean = 0.294).

- Item ff (the festival creates a platform for availability of quality paintings, sculptures, photo art and books) (mean = 0.578). Item ff also loaded on Factor 4, Marketing Contribution (mean = 0.294).

- Item aa (due to festival, there are more people who invest in visual arts) (mean = 0.389). Item aa also loaded on Factor 3, Emotional Contribution (mean = -0.425).

These seven items can be considered as strong indicators of Economic and Quality Contribution. This factor also loaded somewhat differently than did findings of other research, as the items of the economic contribution and items of the quality contribution grouped under one factor (Allen *et al*., 2012:61; Snowball, 2010; Quinn, 2006:291,300; Korza & Magie, 1989:12,36;). The relationship between the Quality Contribution and the Economic Contribution is high, that is, quality in visual arts products will stimulate economic investment (Veldhuis, 2003) and financial support will lead to quality products delivered (Baker, 2012:5). Thus, the combined factor between the Economic Contribution and the Quality Contribution is well supported in other literature.

Factor 3, Emotional Contribution of the arts festival to the visual arts, rendered a high Cronbach's alpha value of 0.828 and inter-item correlation of is 0.616. Factor 3 is highlighted by only three items. The three items are:

- Item z (the festival influences people to join art associations, for example, book clubs and photography clubs) (mean = -0.799).

- Item x (the festival inspires people to become painters, sculptures, photographers and writers) (mean = -0.718).

- Item y (the festival encourages people to attend more art exhibitions / art markets / craft stalls / book exhibitions) (mean = -0.584). Item y also loaded on Factor 2, Economic and Quality Contribution (mean = 0.232).

These three items can be considered as strong indicators of the Emotional Contribution.

Factor 4, Marketing Contribution, rendered a high Cronbach's alpha value of 0.905 and inter-item correlation of 0.704. Factor 4 consists of four items with loading greater than 0.2.

- Item nn (the festival markets well-known as well as new artists within the visual arts) (mean = 0.498). Item nn also loaded on Factor 1, Education and Growth and Development Contribution (mean = 0.327).

- Item mm (the marketing of the festival makes people more aware of South African art work and literature) (mean = 0.436). Item mm also loaded on Factor 1, Education and Growth and Development contribution (mean = 0.365).

- Item ll (the festival promotes the image of visual arts, for example, paintings, sculptures, photo art, and books, in South Africa (mean = 0.374). Item ll also loaded on Factor 1, Education and Growth and Development Contribution (mean = 0.380) and Factor 3, Emotional Contribution (mean = -0.219).

- Item oo (the festival establishes networking opportunities for visual artists) (mean = 0.295). Item oo also loaded on Factor 1, Education and Growth and Development Contribution (mean = 0.504).

These four items can be considered as strong indicators of the Marketing Contribution.

It was also difficult to explain item hh (the festival improves the quality of painters, sculptors, photographers and writers), as this item did not load where it was supposed to (according to the literature) and could not be interpreted correctly. The item loaded on factor 1 (Education and Growth and Development Contribution) with a mean value of 0.361, on factor 3 (Emotional Contribution) with a mean value of -0.206 and on factor 4 (Marketing Contribution) with a mean value of 0.212. It was then decided to remove item hh from the pattern matrix, leading to only 22 loaded items (Table 4.13).

4.5.1.1.3 Correlations between factors

Table 4.14 indicates the correlations between factors from the pattern matrix:

- Factor 1 (Education and Growth and Development Contribution) and Factor 2 (Economic and Quality Contribution) (mean = 0.727). This indicates a practical meaningful relationship between the Education and Growth and Development Contribution and the Economic and Quality Contribution.

- Factor 1 (Education and Growth and Development Contribution) and Factor 3 (Emotional Contribution) (mean = -0.694). This indicates a perfect inverse relationship between the Education and Growth and Development Contribution and the Emotional Contribution.

- Factor 1 (Education and Growth and Development Contribution) and Factor 4 (Marketing Contribution) (mean = 0.475). This indicates a visible relationship between the Education and Growth and Development Contribution and the Marketing Contribution.

- Factor 2 (Economic and Quality Contribution) and Factor 3 (Emotional Contribution) (mean = -0.729). This indicates a perfect inverse relationship between the Economic and Quality Contribution and the Emotional Contribution.

- Factor 2 (Economic and Quality Contribution) and Factor 4 (Marketing Contribution) (mean = 0.438). This indicates a visible relationship between the Economic and Quality Contribution and the Marketing Contribution.

- Factor 3 (Emotional Contribution) and Factor 4 (Marketing Contribution) (mean = -0.277). This indicates an inverse relationship between the Emotional Contribution and the Marketing Contribution.

Table 4.14: Correlations between factors of the visual arts

FACTOR		1	2	3	4
1	Education and Growth and Development Contribution	1.000			
2	Economic and Quality Contribution	0.727	1.000		
3	Emotional Contribution	-0.694	-0.729	1.000	
4	Marketing Contribution	0.475	0.438	-0.277	1.000

Source: Author's own compilation

The relationship between the factors of the visual arts data provide support for the construct validity of the measurement scale (Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92) (c.f. 4.2.1.4.1).

4.5.1.2 Confirmatory factor analysis

The data were further analysed by means of a confirmatory factor analyses on the KKNK data (n = 602) to test the probability that a particular factor structure is supported or confirmed by the data (Cramer, 2004:28), even though the exploratory factor analyses of the combined data of Innibos and Vryfees confirmed the construct validity of the measurement scale to a large extent. This also supports test-retest reliability of the measurement scale (Pietersen & Maree, 2010a:215; Leedy & Ormrod, 2005:93).

4.5.1.2.1 Path diagram

The path diagram (Figure 4.5) provides measures of the extent to which the model fits the data. This model was labelled Model 2. The following abbreviations are used for the latent variables in Table 4.15:

Table 4.15: CFA path diagram abbreviations for the visual arts

CFA PATH DIAGRAM ABBREVIATIONS	
EGDC	**Education and Growth and Developmental Contribution**
ii	The festival contributes to the development of visual artists' skills
jj	The festival improves people's knowledge of the visual arts
kk	The festival promotes research within the visual arts
pp	Due to the festival, the number and variety of art works in SA have increased
qq	Due to the festival, a growing number of visual artists have entered the market
rr	The festival contributes to an increase in the production of visual arts
ss	The festival's financial support contributes to the growth in visual arts
tt	The festival develops infrastructure for the exhibition of visual art
EQC	**Economic and Quality Contribution**
aa	Because of the festival, there are more people who invest in visual art
bb	The festival contributes to more employment opportunities for visual artists
cc	The festival contributes to a more stable income for visual artists
dd	The festival encourages people to purchase more paintings, sculptures, photo art
ee	The festival encourages people to purchase more books
ff	The festival creates a platform for the availability of quality visual arts

gg	The visual artists at the festival create a quality experience of visual arts
EC	**Emotional Contribution**
x	The festival inspires people to become visual artists
y	The festival encourages people to attend more visual arts exhibitions / markets / stalls
z	The festival influences people to join art associations (for example, book clubs)
MC	**Marketing Contribution**
ll	The festival promotes the image of visual arts in SA
mm	The marketing of the festival makes people more aware of South African visual arts
nn	The festival markets well-known as well as new artists within the visual arts
oo	The festival establishes networking opportunities for visual artists

Source: Author's own compilation

Model 2 (Figure 4.5) graphically displays confirmation that eight items were indicators of the Education and Growth and Development Contribution (EGDC). These are: item ii (the festival contributes to the development of visual artists' skills); item jj (the festival improves people's knowledge of the visual arts); item kk (the festival promotes research within the visual arts); item pp (due to the festival the number and variety of art works in SA have increased); item qq (due to the festival, a growing number of visual artists have entered the market); item rr (the festival contributes to an increase in the production of visual arts); item ss (the festival's financial support contributes to the growth in visual arts); and item tt (the festival develops infrastructure for the exhibition of visual art).

Seven items were indicators of the Economic and Quality Contribution (EQC). These are: item aa (because of the festival, there are more people who invest in visual art); item bb (the festival contributes to more employment opportunities for visual artists); item cc (the festival contributes to a more stable income for visual artists); item dd (the festival encourages people to purchase more paintings, sculptures, photo art); item ee (the festival encourages people to purchase more books); item ff (the festival creates a platform for the availability of quality visual arts); and item gg (the visual artists at the festival create a quality experience of visual arts).

Three items were indicators of the Emotional Contribution (EC). These were: item x (the festival inspires people to become visual artists); item y (the festival encourages people to attend more visual arts exhibitions/markets/stalls); and item z (the festival influences people to join art associations, for example, book clubs).

Four items were indicators of the Marketing Contribution (MC). These are: item ll (the festival promotes the image of visual arts in SA); item mm (the marketing of the festival makes people more aware of South African visual arts); item nn (the festival markets well-known as well as new artists within the visual arts); and item oo (the festival establishes networking opportunities for visual artists).

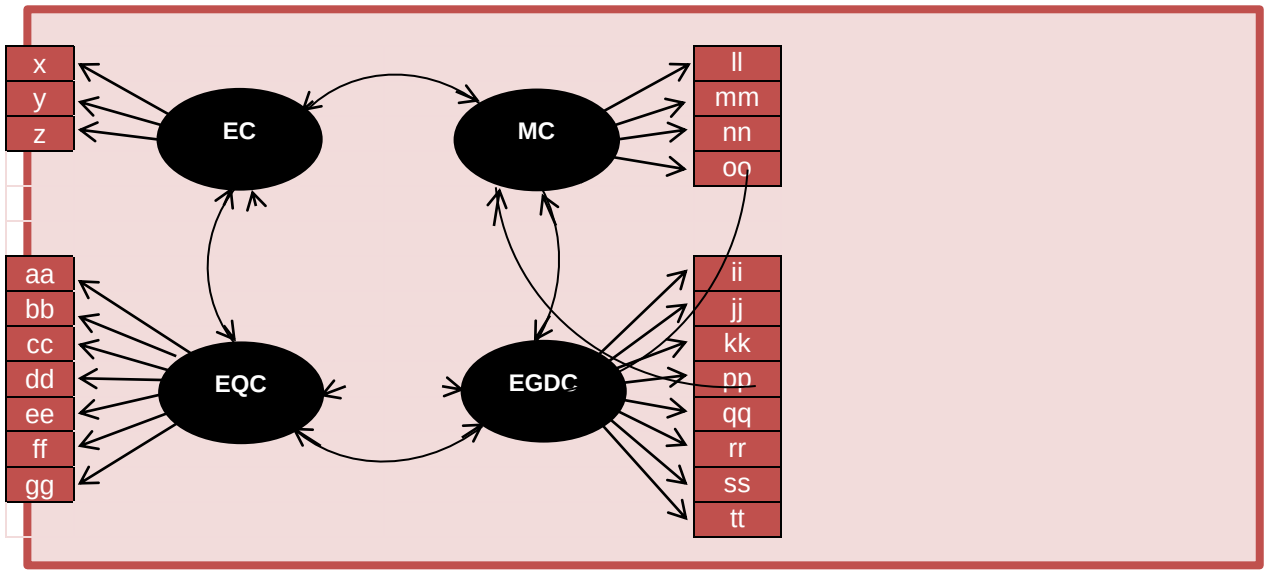


Figure 4.5: CFA path diagram of the four factors of the visual arts (Model 2)

Source: Author's own compilation

The confirmatory factor analysis confirms that the measurement scale measures what it is supposed to measure and is consistent with the scoring of the exploratory factor analysis. Thus, it supports criterion validity and construct validity (Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92).

All the parameters that were determined through the model were statistically significant which indicates a satisfactory fit of the model (see Table 4.16). The standardised estimated factor loadings of Model 2 are summarised in Table 4.16. Each of the factors had high and statistically significant loadings on their respective parcels. This shows that the parcels are good indicators of the constructs (De Bruin, 2004:23). The loadings ranged from 0.779 (item ee on the Economic and Quality Contribution Factor) to 0.869 (item ll on the Marketing Contribution Factor). The standardised regression weights are very small and vary between 0.001 and 0.1, which indicates a satisfactory fit of the model (*** represents p = < 0.001) (see Table 4.16).

Table 4.16: Standardised regression weights of the visual arts

ITEM			FACTOR	ESTIMATE	C.R.	P-VALUE
ii	Development of skills	<---	Education and Growth and Development Contribution	0.851		
jj	Improves knowledge	<---		0.853	27.397	***
kk	Promotes research	<---		0.853	27.344	***
pp	Number and variety have increased	<---		0.843	26.765	***
qq	Growing number of visual artists	<---		0.853	27.339	***
rr	Increase in production	<---		0.856	27.503	***
ss	Financial support	<---		0.837	26.491	***
tt	Develops infrastructure	<---		0.829	26.041	***
ff	Platform for quality visual arts	<---	Economic and Quality Contribution	0.802		
ee	To purchase more books	<---		**0.779**	24.495	***
dd	To purchase more visual arts	<---		0.852	29.052	***

cc	More stable income for visual artists	<---		0.803	25.900	***
bb	Employment opportunities	<---		0.812	26.450	***
aa	People who invest in visual arts	<---		0.825	27.238	***
gg	Quality experience of visual arts	<---		0.808		
z	Inspires people to become artists	<---	Emotional Contribution	0.808		
y	To attend more visual arts	<---		0.837	23.085	***
x	To join art associations	<---		0.804	21.865	***
ll	Promotes the image	<---	Marketing Contribution	**0.869**		
mm	Aware of art work	<---		0.849	27.576	***
nn	Markets well-known / new artists	<---		0.863	28.407	***
oo	Networking opportunities	<---		0.843	27.184	***

Source: Author's own compilation

The path diagram (Figure 4.5) also provides correlation values between the factors to measure the extent to which the model fits the data. Table 4.17 confirms that there was a very strong and positive relationship between these four extracted factors and is the following:

- A positive correlation of 0.878 was obtained between Factor 1 (Education and Growth and Development Contribution) and Factor 2 (Economic and Quality Contribution).

- A positive correlation of 0.865 was obtained between Factor 1 (Education and Growth and Development Contribution) and Factor 3 (Emotional Contribution).

- A positive correlation was also obtained between Factor 1 (Education and Growth and Development Contribution) and Factor 4 (Marketing Contribution) with a correlation of 0.947.

- The correlation between Factor 2 (Economic and Quality Contribution) and Factor 4 (Marketing Contribution) was also positive, with a correlation of 0.861.

- A positive correlation of 0.921 was obtained between Factor 3 (Emotional Contribution) and Factor 2 (Economic and Quality Contribution).

- There was also a positive correlation of 0.815 between Factor 3 (Emotional Contribution) and Factor 4 (Marketing Contribution).

Table 4.17: Positive correlations between factors of the visual arts

FACTOR	CORRELATION	
Factor 1 = Education and Growth and Development Contribution Factor 2 = Economic and Quality Contribution Factor 3 = Emotional Contribution Factor 4 = Marketing Contribution	1 and 2	0.878
	1 and 3	0.865
	1 and 4	0.947
	2 and 4	0.861
	3 and 2	0.921
	3 and 4	0.815

Source: Author's own compilation

Further model fitting was indicated by the CFA goodness-of-fit indexes on the visual arts data and this is discussed in the next section.

4.5.1.2.2 CFA goodness-of-fit indexes

The construct validity of the measurement scale regarding the visual arts was also investigated through the use of the CFA goodness-of-fit indexes. The results of the CFA goodness-of-fit indexes of Model 2 (i.e. the X^2, the X^2/df, the CFI and the RMSEA) are now discussed according to the guidelines given for the fit values of each index (see Table 4.18) (also see Suhr, 2006:7; Van der Walt, 2008:110; Fan *et al*., 1999:62; De Bruin & Bernard-Phera, 2002:3; De Bruin, 2004:23; Finch & West, 1997:454; Yoon *et al*., 2001:367):

- The X^2 statistic rendered a small *p*-value ($p < 0.001$), indicating that the model does not fit the data. As mentioned earlier, the X^2 measure is a highly sensitive statistical test (Cheung & Rensvold, 2002:234; Van Prooijen & Van der Kloot, 2001:778), and is especially sensitive to large samples (Sass *et al*., 2014:168; Cheung & Rensvold, 2002:235; Fan *et al*., 1999:62; Bentler, 1990:238). The X^2 is, in general, small when the sample size is large (n = 602) (Argyrous, 2011:452; Hevey *et al*., 2010:655; Finch & West, 1997:452; Vos *et al*., 2013:10; Worthington & Whittaker, 2006:827). For this reason, it is frequently appropriate to conclude that the CFA model fits the data even if *p* is significant (Wang & Witt, 2002:15). Another measure was then also used to determine goodness-of-fit as the X^2 value is less credible due to the limitations mentioned (Cheung & Rensvold, 2002:234; Hancock & Mueller, 2010:379; Vos *et al*., 2013:10; Raykov, 1998:292; Worthington & Whittaker, 2006:827; Van Prooijen & Van der Kloot, 2001:778) (Table 4.18).

- The X^2/df yielded a value of 4.9 which indicates that the model has a good fit to the data as values of 5 and less indicates a good fit (Mueller, 1996:83; Wheaton *et al*., 1977; Adams *et al*., 1992:234) (Table 4.18).

- The CFI-value of 0.931 indicates a good fit as the CFI must render a value between 0 and 1 (Fan *et al*., 1999:62), where values of 0.9 (Mueller, 1996:90; Vos *et al*., 2013:10; Cheung & Rensvold, 2002:235) or larger (0.95) (Adams *et al*., 1992:234; Hevey *et al*., 2010:655; Suhr, 2006:7) indicate a good fit of the model to the data (Table 4.18).

- The RMSEA yielded a value of 0.079, thereby indicating an adequate fit (De Bruin, 2004:24; Finch & West, 1997:454) as the RMSEA should be as small as possible for a good fit (Vos *et al*., 2013:10; Adams *et al*., 1992:234) and values of 0.08 and less indicates adequate fit of the model to the data (Hu & Bentler, 1999:6) (Table 4.18).

Table 4.18: CFA goodness-of-fit indexes

GOODNESS-OF-FIT INDEXES			
Index		Recommended values	Visual arts
1	X^2	$p > 0.05$	852.425; $p < 0.001$
2	X^2 / *df*	5 or less	4.9
3	CFI	0.9 or larger	0.931
4	RMSEA	0.08 or less	0.079

Source: Author's own compilation

Abbreviations: X^2 (chi-square); X^2/df (chi-square divided by degrees of freedom); CFI (Comparative Fit Index); and RMSEA (Root Mean Square Error of Approximation)

According to Table 4.18, three fit indexes indicate adequate to good fit and one fit index (i.e. the chi-square) are close to indicating acceptable fit – as the *p* value is significant and, again, very small discrepancies would have led to a significant chi-square (De Bruin, 2004:23). It can then be stated that the factor structure of the scale provides acceptable and valid results based on the result of the CFA (see Acar, 2014:975). The CFA has confirmed the factor structure and supports construct validity (De Bruin, 2004:24). Thus, the measurement scale can be seen as a valid measure in determining the arts festival's contribution to the visual arts.

4.5.2 Reliability evidence regarding the visual arts data

Table 4.19 confirms that all the factors have a Cronbach α-value greater than 0.8 based on the data of KKNK. Table 4.19 indicates that the Cronbach's alpha coefficient value of Education and Growth and Development Contribution is 0.954; of Economic and Quality Contribution is 0.932; of Emotional Contribution is 0.858; and of Marketing Contribution is 0.918.

Table 4.19: Reliability of the measurement scale to the visual arts based on the data of KKNK

FACTOR	ITEM		CORRECTED ITEM-TOTAL CORRELATION	CRONBACH'S ALPHA	INTER-ITEM CORRELATION
Emotional Contribution	x	Inspires people to become visual artists	0.736	0.858	0.670
	y	Encourages people to attend more visual art exhibitions/ stalls	0.739		
	z	Influences people to join art associations	**0.724**		
Economic and Quality Contribution	aa	Due to festival, there are more people who invest in visual arts	0.783	0.932	0.664
	bb	More employment opportunities for visual artists	0.776		
	cc	More stable income for visual artists	0.771		
	dd	Encourages people to purchase more visual arts	0.842		
	ee	The festival encourages people to purchase more books	0.757		
	ff	Creates a platform for availability of quality visual arts	0.782		
	gg	Visual artists at festival create a quality experience of visual arts	0.766		
Education and Growth and Development Contribution	ii	Contributes to the development of visual artists' skills	0.827	0.954	0.724
	jj	The festival improves people's knowledge of the visual arts	0.818		
	kk	The festival promotes research within the visual arts	0.824		
	pp	Number and variety of art works in South Africa have increased	0.822		
	qq	Growing number of visual artists that have entered the market	**0.854**		
	rr	Contributes to an increase in production of visual arts	**0.854**		
	ss	Festival's financial support contributes to the growth in visual arts	0.820		
	tt	Develops infrastructure for the exhibition of visual art	0.809		
Marketing Contribution	ll	Promotes image of visual arts in South Africa	0.789	0.918	0.738
	mm	Marketing makes people more aware of SA art work and literature	0.821		
	nn	Markets well-known and new artists within the visual arts	0.830		
	oo	Establishes networking opportunities for visual artists	0.812		

Source: Author's own compilation

Table 4.19 confirms that the four extracted factors obtained a mean inter-item correlation value greater than 0.6. The inter-item correlation value of Education and Growth and Development contribution is 0.724; of Economic and Quality Contribution is 0.664; of Emotional Contribution is 0.670; and of Marketing Contribution is 0.738. The corrected item total correlations of the items are above 0.5, where item qq and item rr obtained the highest corrected item total correlation of 0.854, respectively, and item z obtained the lowest corrected item total correlation of 0.724.

Based on the high Cronbach's alpha values and inter-item correlations, it can be said that the measurement scale measuring the arts festival's contribution to the visual arts is reliable. It also indicates that these factors are practically meaningful. Thus, the initial two factors that were extracted from the pattern matrix would have been significant due to the high correlation values of these four factors (see Table 4.19).

This analysis shows strong correlations for items belonging to the same scale, thus confirming the reliability analysis (Table 4.19) (Adams *et al*., 1992:230). The Cronbach's alpha values and inter-item correlation values of the factors are high which supports substantive validity (Andres, 2012:120), convergent validity (Bayaga, 2012:284) and construct validity of the measurement scale (Löwe *et al*., 2010:90) (c.f. 4.2.1.4.1). It can also be said that the respondents had understood the questions (Vos *et al*., 2013:16). As this measurement scale can be regarded as a reliable measure, the results can be generalised to the entire population, supporting external validity (Andres, 2012:118; McMillan & Schumacher, 2001:193) (c.f. 4.2.1.4.1).

4.6 Conclusion

Chapter 4 outlined the data analysis process to determine the validity and reliability of the measurement scale measuring the arts festivals' contribution to the performing arts and to the visual arts, respectively. This was done by discussing the implementation phase, followed by the data analysis phase to provide evidence of the level of validity and reliability of the measurement scale. The measurement scale can be regarded as valid (see Table 4.1 on the different types of validity) based on the results of the exploratory factor analysis and the CFA. The measurement scale can also be regarded as reliable (see Table 4.1 on the different types of reliability). It can then be stated that the measurement scale measures what it is supposed to and can be administered at different arts festivals throughout South Africa. It can then also be stated that the scale is a standardised measure (see Table 4.20).

Table 4.20: Summary on the validity and reliability evidence based on the data analysis

VALIDITY EVIDENCE		REFERENCES
The measurement scale contained the relevant information from conducting an in-depth literature study (c.f. 4.2.1.4.1)	Supporting content validity	(Kumar, 2011:180; Pietersen & Maree, 2010a:217; Haladyna, 2006:746; Leedy & Ormrod, 2005:92)
Representative samples were collected at the three arts festivals (c.f. 4.2.1.4.1)	Supporting external validity	(Andres, 2012:118; Trochim, 2006; McMillan & Schumacher, 2001:193)
The results can be generalised to the entire population (c.f. 4.4.2) (c.f. 4.2.1.4.1)	Supporting external validity	(Andres, 2012:118; Trochim, 2006; McMillan & Schumacher, 2001:193)
The Cronbach's alpha values and inter-item correlation values of the factors are high (c.f. 4.4.2) (c.f. 4.2.1.4.1)	Supporting substantive validity and construct validity	(Andres, 2012:120)
The same survey procedures were undertaken at all three arts festivals and similar results were obtained (c.f. 4.2.1.4.1)	Supporting face validity, concurrent validity and internal validity	(Kumar, 2011:179, 180; Maree & Pietersen, 2010b:151; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92; Cicchetti, 1994:288)
There are relationships between the factors (c.f. 4.2.1.4.1)	Supporting construct validity	(Acar, 2014:973; Kumar, 2011:180; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92; Clark & Watson, 1995:310)
All content that was relevant to each target construct was systematically sampled (c.f. 4.2.1.3.1)	Supporting construct validity	(Acar, 2014:973; Kumar, 2011:180; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92; Clark & Watson, 1995:310)
The CFA confirmed the exploratory factor analysis structure (c.f. 4.4.1.2.1) (c.f. 4.2.1.4.1)	Supporting criterion validity	(Bayaga, 2012:284; Pietersen & Maree, 2010a:217; Leedy & Ormrod, 2005:92)
Expert advice from specialists in the field of festival and event management evaluated the scale and the items before conducting the survey (c.f. 4.2.1.3.2)	Supporting face validity	(Kumar, 2011:179; Pietersen & Maree, 2010a:217; Trochim, 2006; Leedy & Ormrod, 2005:92)
RELIABILITY EVIDENCE		**REFERENCES**
A CFA was conducted on the collected data of KKNK (n = 602) (c.f. 4.4.1.2)	Supporting test-retest reliability	(Pietersen & Maree, 2010a:215; Trochim, 2006; Leedy & Ormrod, 2005:93)
The same measurement scale yielded the same result on three different occasions (c.f. 4.2.1.4.1)	Supporting test-retest reliability and internal reliability	(Pietersen & Maree, 2010a:215, 216; Trochim, 2006; Leedy & Ormrod, 2005:93)
Research assistants were trained and the measurement scale was administered in a consistent fashion (c.f. 4.2.1.4.1)	Supporting internal reliability	(Pietersen & Maree, 2010a:216; Trochim, 2006)

Source: Author's own compilation

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

"The price of success is hard work,
dedication to the job at hand, and
the determination that whether we win or lose,
we have applied the best of ourselves to the task at hand"
(Vince Lombardi)

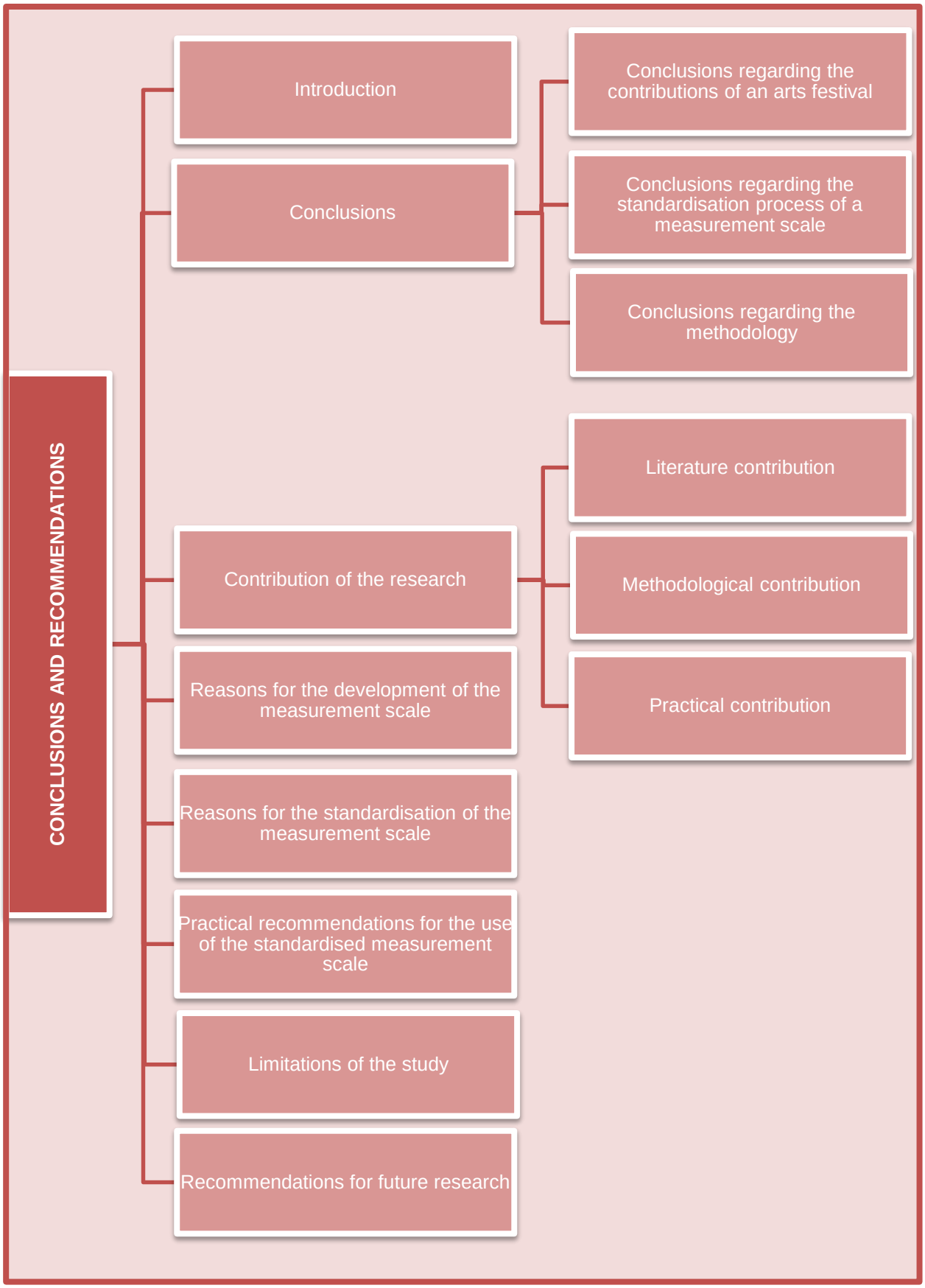


Figure 5.1: Summary of chapter 5

Source: Author's own compilation

5.1 INTRODUCTION

The goal of this study was to standardise and validate a scale to measure the arts' contribution of arts festivals. The measurement scale determines whether the arts festivals are still contributing to the arts according to the identified factors and so ensuring equal livelihood of all arts forms present at South African arts festivals. The reason for standardisation is to ensure a valid and reliable measurement scale, to ensure that the measurement scale measures what it is supposed to and can be administered at different arts festivals in the country to determine the contribution to the arts made by these arts festivals as perceived by the festival visitor. Certain steps were taken to achieve this goal of standardisation. These steps are the following:

- A literature study was undertaken and current measurement scales in literature were consulted, especially standardised measurement scales.

- Expert advice was collected.

- A total of 1 854 usable questionnaires were collected from three arts festivals in South Africa, KKNK (n = 602), Innibos (n = 405) and Vryfees (n = 575).

- Statistical analysis of the study includes the following:

    - Exploratory factor analysis.
    - Correlation coefficients.
    - Confirmatory factor analysis.
    - CFA goodness-of-fit indexes.
    - Cronbach's alpha coefficient for factors.

These steps gave an overview of the objectives of the study. The following objectives were set and pursued to reach the goal of the study:

- Objective 1 (c.f. 2):

To study arts contribution of arts festivals by defining, analysing and exploring related concepts through the provision of a detailed background and discussion on the topic by means of a literature review.

The first literature review objective was reached by discussing the following:

- Festival tourism (c.f. 2.2).
- The festival (c.f. 2.3).
- The arts festival (c.f. 2.4).
- The contribution of arts festivals to the arts (c.f. 2.5).

- Objective 2 (c.f. 3):

To study and select applicable explanatory theory that can be used to develop a standardised scale that measures the arts contribution of arts festivals by means of a literature review.

The second literature review objective was reached by discussing the following:

- The survey (c.f. 3.2).
- Standardisation (c.f. 3.3).
- The standardisation process (c.f. 3.4).
- Ethical considerations (c.f. 3.5).
- Foreseen problems (c.f. 3.6).
- Limitations (c.f. 3.7).
- Recommendations (c.f. 3.8).

- Objective 3 (c.f. 4):

To determine the validity and reliability of the scale measuring the arts festival's contribution to the performing arts and to the visual arts through an exploratory factor analysis and a confirmatory factor analysis.

The methodology objective was reached by discussing the following:

- The implementation phase (c.f. 4.2).
- Results of the performing arts data (c.f. 4.4).
- Results of the visual arts data (c.f. 4.5).

The next sections focus on the conclusions, contributions, limitations and recommendations of the research study.

5.2 CONCLUSIONS

The following conclusions can be drawn from the research undertaken through the achievement of the identified objectives:

5.2.1 Conclusions regarding arts contribution of arts festivals by defining, analysing and exploring related concepts through the provision of a detailed background and discussion on the topic by means of a literature review (c.f. 2)

- Conclusions regarding festival tourism (c.f. 2.2):
    - Festival tourism is defined as a phenomenon in which people from outside a festival locale visit during the festival period (c.f. 2.2.1).
    - Festival tourism is based on three assumptions, that festivals function as tourist attractions, that tourists are attracted to festivals and that there is a relationship between the growth of festivals and tourism demand (c.f. 2.2.1).

- Conclusions regarding the festival (c.f. 2.3):
    - Festivals are the fastest growing segment of tourism in the world (c.f. 2.3).
    - Festivals are special events with a particular concentration of activities over a short period (c.f. 2.3.1).
    - There is a relationship between festivals and culture (c.f. 2.3.2.1).
    - Culture includes knowledge, beliefs, art, morals, law, customs, and any other capabilities and habits acquired by a man as a member of society (c.f. 2.3.2.1).
    - Cultural tourism is the component of tourism oriented towards the arts and culture of a particular country or community (c.f. 2.3.2.1).
    - There is a relationship between festivals and events (c.f. 2.3.2.2).
    - Festivals may then also be regarded as events (c.f. 2.3.2.2).
    - An event is an opportunity for leisure, social or a cultural experience outside the normal range of choices or beyond everyday experience (c.f. 2.3.2.2).
    - Event tourism is those market segments consisting of people who travel to attend events, or who can be motivated to attend events while away from home (c.f. 2.3.2.2).
    - Festivals have the following characteristics: have their departure in hobbies; engaged in voluntary workforce at low or no labour cost; developed from local to becoming regional, national, international and global; both non-profit and profit

businesses; open-air events; conceived by individuals with a passion with the specific art form presented; concerned with art and culture; varied, uncommon events; celebrate elements significant in the life of a given community; related to the culture and religion of local communities; consist of many different social and cultural events; combined with competitions; public and freely accessed; social gatherings (c.f. 2.3.3).

- The following are motives for attending a festival: enjoy going to type of event; pleasure; see specific performer at event; relaxation; spend time with friends and family; to learn or develop skills; accompany children; to make things for oneself or as gifts for others; special occasion and celebration; socio-psychological motivations (for example, novelty, socialisation, prestige or status, rest or relaxation, education value or intellectual enrichment, enhancing kinship and relations/ family togetherness, and regression; physical motivations; interpersonal motivations (for example, varied and increased social interaction, interacting with friendly natives or members of the travel group, interacting with old friends in a new place or with new friends in an old place); and personal motivations (for example, feelings of mastery, learning about other cultures, rest and relaxation, recharge and getting renewed, ego-enhancement and prestige) (c.f. 2.3.4).
- The following are benefits of a festival: economic benefits; cultural benefits; environmental (physical) benefits; political benefits; marketing benefits; growth and development benefits; social benefits; heritage benefits; and educational benefits (c.f. 2.3.5).
- The following are problems associated with festivals: economic problems; environmental problems; heritage problems; social problems; educational problems; and political problems (c.f. 2.3.6).
- The following are types of festivals: beverage festivals (including wine festivals, beer festivals, coffee festivals and liquor festivals); agricultural festivals (including food festivals); community festivals (including Children's festivals and festivals for disabled people); sport festivals; vehicle festivals (including air shows, motorbike festivals and bicycle festivals); technology festivals (including computer festivals); fashion festivals; historic festivals; religious festivals; culture festivals; arts festivals (including sculpture festivals, painting festivals, dancing festivals, literature festivals, theatre festivals, antique festivals, glass festivals, opera festivals, musical festivals, film festivals, and sewing, knitting, weaving and needle work festivals); and combined festivals (c.f. 2.3.7).

- Conclusions regarding the arts festival (c.f. 2.4):

    - Arts tourism has become a distinct component of cultural tourism (c.f. 2.4.1.1).
    - Arts tourism is travel for the purpose of experiencing elements of culture such as the arts festivals (c.f. 2.4.1.1).
    - Arts festivals must present a variety of works created or produced by other professional organisations or artists working in diverse artistic disciplines in a short time (c.f. 2.4.2).
    - The following are reasons for the establishment of the arts festival: a desire to celebrate; to promote awareness of and to increase understanding of a particular art form; when opportunities for arts performances are otherwise limited; to enable arts attendance by local residents where there are few other opportunities; to provide opportunities that would otherwise not be available for locals to attend arts events; to improve local access to the arts; to encourage community coherence through arts participation; to encourage a desire to exchange artistic ideas; to test artistic skills; to explore one's artistic senses; to interact with people who share common or different values and lifestyles; and to renew cultural ties within the community (c.f. 2.4.3).
    - The following are general missions of arts festivals: to celebrate the arts; to entertain and have fun through the arts; to raise money for the arts; to provide a professional opportunity for artists; to create a forum for artistic experimentation; to foster pride and commitment in the community; and to develop audiences for the arts (c.f. 2.4.3).
    - The reason for the establishment of arts festivals in South Africa is to celebrate the arts and to keep the arts of all the different cultures alive (c.f. 2.4.3.1).
    - There is no particular form of arts that is specific to tourism (c.f. 2.4.4).
    - The arts describe something of beauty, or a skill that produces an aesthetic result and requires some kind of creative impulse (c.f. 2.4.4.1).
    - The following are characteristics of the arts: the arts are free creation; unfettered by functional requirements; a reflection of culture as well as forms of interaction with other cultures; a new way of looking at the world; express meaningfully local experiences and processes; convey a message of regional and national ethnicity; emphasise personhood; express ambiguities about self and identity; self-expression and communication; rare, elite, original and costly; related to concepts of beauty, skill, creativity, imagination, representational accuracy, or self-expression; composed of autonomous objects (paintings, sculptures,

ceramics), or activities (dances, songs, performances); global; not restricted by ability, age or cultural background (c.f. 2.4.4.1).

- Arts can be divided into the performing arts and the visual arts (c.f. 2.4.4.2).
- The performing arts are those arts being performed and include forms such as drama (or theatre), dance and music (c.f. 2.4.4.2.1).
- Visual arts give voice and language to the otherwise mute art object and include forms such as literature, paintings, sculpture, photography, drawing, printing and crafts (c.f. 2.4.4.2.2).
- Arts present at arts festivals in South Africa are music productions, dance productions and theatre productions (i.e. performing arts) and paintings, sculptures, photography, literature and handcrafted goods (i.e. visual arts) (c.f. 2.4.4.3).

- Conclusions regarding the contribution of arts festivals to the arts (c.f. 2.5):

  - Contribution is the supporting factor that an object or person holds for the other (c.f. 2.5.1).
  - Based on the literature, six arts contribution factors were identified. These are the emotional contribution, the educational contribution, the economic contribution, the marketing contribution, the quality contribution and the growth and developmental contribution (c.f. 2.5.2).
  - The following contributions of arts festivals can be regarded as educational:
    - Teaching new or traditional arts forms and techniques (c.f. 2.5.2.1).
    - Encouraging artistic innovation by the learner (c.f. 2.5.2.1).
    - Providing a type of platform for artists where the artist can generate own knowledge from existing knowledge (c.f. 2.5.2.1).
    - Exchanging information regarding the arts among the particular parties (c.f. 2.5.2.1).
    - Improving people's knowledge about the arts (c.f. 2.5.2.1).
    - Reviving artefacts through teaching – steps can be taken to ensure that the skill will not die with the artist, ensuring the survival of the arts (c.f. 2.5.2.1).
    - Helping people who learn to make art during a particular time to understand that they can become prominent artists, ensuring the continuance of the arts (c.f. 2.5.2.1).
    - Providing educational programmes at schools to encourage young people to become involved with the arts (c.f. 2.5.2.1).

- Contributing to the development of artists' skills (c.f. 2.5.2.1).
- Focusing on the creation and facilitation of networks; and promoting research within the arts (c.f. 2.5.2.1).

- The following contributions of arts festivals can be regarded as emotional:
  - Encouraging participation in the arts (c.f. 2.5.2.2).
  - Inspiring people to become artists (c.f. 2.5.2.2).
  - Encouraging people to attend more arts (c.f. 2.5.2.2).
  - Influencing people to join art associations (c.f. 2.5.2.2).
- The following contributions of arts festivals can be regarded as economic:
  - Providing additional revenue for the arts (c.f. 2.5.2.3).
  - Higher ticket prices can be paid by the festival visitors (c.f. 2.5.2.3).
  - Greater spending by tourists on souvenirs and merchandise (c.f. 2.5.2.3).
  - More people who invest in the arts (c.f. 2.5.2.3).
  - Contributing to an increase in ticket sales of dance, theatre and music productions (c.f. 2.5.2.3).
  - Financially support artistic life and activity and further contribute to the existence of the arts (c.f. 2.5.2.3).
  - Artists can support themselves with the work that they sell and so make the arts festival an ideal income opportunity (c.f. 2.5.2.3).
  - Extra employment for artists (c.f. 2.5.2.3).
  - Artists are able to command an income based on the fact that some audiences exist for their work (c.f. 2.5.2.3).
  - The ability of the arts festival to attract tourists may make the arts more attractive to sponsors, which may result in private sector funding for the arts (c.f. 2.5.2.3).
- The following contributions of arts festivals can be regarded as quality:
  - Raises the standards of the arts (c.f. 2.5.2.4).
  - Leads to professional, spectacular and/ or unique arts (c.f. 2.5.2.4).
  - Brings a new perspective to the arts and enriches perspectives about the arts (c.f. 2.5.2.4).
  - Fosters individuality in the arts (c.f. 2.5.2.4).
  - Enhances the quality in performances and thus the artists as well (c.f. 2.5.2.4).
  - Makes the arts portable, understandable and useful (c.f. 2.5.2.4).
  - High quality productions at arts festivals may attract visitors to the festival repeatedly (c.f. 2.5.2.4).

- Leads to increased annual visitor revenue and re-investment in the arts (c.f. 2.5.2.4).
- Places special emphasis upon the quality of its performances (c.f. 2.5.2.4).
- Seeks to make its production of any given work as impressive as possible, for example by hiring exceptionally skilled performers and constructing lavish stage sets (c.f. 2.5.2.4).
- Presents professional arts of a standard and scale that is not possible to sustain all year round (c.f. 2.5.2.4).
- Sponsors may also be attracted by high-spend tourists and by the prestige of being associated with high quality productions and performers (c.f. 2.5.2.4).
- Selection requirements contribute to quality music, dance and theatre productions (c.f. 2.5.2.4).
- Creates a platform for the availability of quality paintings, sculptures, photo art and books (c.f. 2.5.2.4).
- Artists create a quality experience of arts during the festival (c.f. 2.5.2.4).
- Improves the quality of artistic works (c.f. 2.5.2.4).

o The following contributions of arts festivals can be regarded as marketing:

- The arts benefit through the awareness, promotion, exposure and comprehension that the arts festival provides (c.f. 2.5.2.5).
- Builds networks and promotional value for the arts (c.f. 2.5.2.5).
- Creates local demand for the arts and related services by raising the profile of the arts (c.f. 2.5.2.5).
- Makes the attendees aware of new and upcoming artists in addition to fostering appreciation for well established artists (c.f. 2.5.2.5).
- Makes the arts identifiable to a broad population (c.f. 2.5.2.5).
- Makes some productions viable or perhaps more profitable because an extended run has become possible (c.f. 2.5.2.5).
- May be the only occasion when artists are seen or heard (c.f. 2.5.2.5).
- Raises awareness than an ongoing arts or entertainment programme in a theatre, arena or concert hall (c.f. 2.5.2.5).
- Makes the arts more accessible (c.f. 2.5.2.5).
- Promotes the arts (c.f. 2.5.2.5).
- Provides exposure to the arts (c.f. 2.5.2.5).
- Stimulates instrumental justification for the arts (c.f. 2.5.2.5).
- Provides interaction with the arts (c.f. 2.5.2.5).

- Promotes the image of the arts (c.f. 2.5.2.5).
- Makes people more aware of the productions in the country in general (c.f. 2.5.2.5).

- The following contributions of arts festivals can be regarded as growth and development:
  - Allows the continuance of productions and art forms (c.f. 2.5.2.6).
  - The tradition of performance and knowledge of the plays is preserved so that others may have the option of attendance at some later time (c.f. 2.5.2.6).
  - Helpful in providing productions for theatre halls (c.f. 2.5.2.6).
  - Expanding and enhancing venue infrastructures (c.f. 2.5.2.6).
  - Creating demand for new services and products (c.f. 2.5.2.6).
  - Strengthening of the capacity of arts (c.f. 2.5.2.6).
  - Acts as a catalyst for further creativity within the locale by prioritising development of local arts/ artists; production and sale of art works (c.f. 2.5.2.6).
  - Contributes to the preservation and revival of the traditional art forms (c.f. 2.5.2.6).
  - Contributes to production and consumption of culture (c.f. 2.5.2.6).
  - Develops audiences (c.f. 2.5.2.6).
  - Number and variety of productions and arts work have increased (c.f. 2.5.2.6).
  - Has led to the development of other arts festivals (c.f. 2.5.2.6).
  - Growth in the number of artists (c.f. 2.5.2.6).
  - More arts festivals will lead to more audiences for the arts (c.f. 2.5.2.6).
  - Financial support contributes to an increase in the arts and increase in quality (c.f. 2.5.2.6).
- The following are purposes of the arts festival to contribute to the arts: arts hold the ability to enhance the quality of life of people who experience them; represent the best of human achievement; encourage new talent; generate sufficient revenue for the arts to survive and to ensure that existing artists can survive and flourish; help create and sustain imagination and inquiry, encouraging freedom of thought and facilitating the conditions for release of this creative talent; contribute to the quality of free-thinking and new artistic outputs; keeps prices down to make it accessible to all; encourage participation and attendance in the arts; attract tourists, create jobs and help the balance of payments; secures recognition and so secures funding for the arts initiatives; preserves the arts as a legacy for future

generations; support to the arts insures ongoing excellence in the arts; for national identity and prestige as some people take pride in the recognition received by the artists of their own country; they may be a benefit to the local economy, as they attract out-of-town consumers and induce new firms in a community; contributes to a liberal education; leads to the social improvements of arts participants; leads to a growth and expanding of the arts in the market; encourages artistic innovation; important for a society's image; arts are a means of communication and consequently of promoting understanding between countries; an expression of national purpose; an important key to an individual's understanding of himself, his times and his destiny; purposeful occupation for youth; good for business; components for strengthening moral and spiritual bastions in people whose national security might be threatened; and has an influence to offset the materialism of a generally affluent society (c.f. 2.5.3).

- People who attend arts festivals may have different perceptions regarding the contributions made (c.f. 2.5.4).
- The following are reasons for perceptual differences regarding arts contributions of the arts festival: economic profile; demographic profile; personal variables; social variables; environmental variables; psychological factors; conative dimension; and affective dimension (c.f. 2.5.4).
- The following are limitations of an arts festival to contribute to the arts: vulnerability; trivialisation; arts as an industry; irrelevance; containing artistic freedom; and the combined approach (c.f. 2.5.5).

5.2.2 Conclusions regarding the second literature review to study and select applicable explanatory theory that can be used to develop a standardised scale that measures the arts contribution of arts festivals (c.f. 3)

- Conclusions regarding the survey (c.f. 3.2):

  - A survey is used to describe and explain the status of phenomena, to trace change and to draw comparisons (c.f. 3.2.1).
  - The term measurement appears predominately in definitions of a survey (c.f. 3.2.1).
  - Measurement is the process of determining and recording which of the possible traits of a variable an individual case exhibits or possesses (c.f. 3.2.1.1).
  - A measurement scale allows the researcher to collect data that gives information about the variable that is measured (c.f. 3.2.1.2).

- A questionnaire focuses on the collection of a participant's opinions or on factual information (c.f. 3.2.1.3).
- The following are types of surveys: general, specific, regular, ad hoc, preliminary, final, census, and sample surveys (c.f. 3.2.2).
- The following are characteristics of a survey: samples are usually large; many variables are measured; multiple hypotheses are tested; confined to the study of specific current problems of society; a form of planned collection of data for the purpose of description or prediction or for the purpose of analysing relationship between certain variables; carried out to make assertion about the distribution of characteristics in a population; and the facts collected may form the basis of further research of some hypothesis (c.f. 3.2.3).
- The following are advantages of a survey: flexible; gather information from large groups of people; information can be collected anonymously; access can be gained to users who are not able to participate in interviews; simple to administer and to analyse and compile results; consistency of data collection; able to sample a population instead of requiring universal participation (c.f. 3.2.4).
- The following are disadvantages of a survey: not always a substitute for interviewing, as qualitative data is hard to obtain; do not provide an opportunity to ask participants follow-up questions about their responses; participants may misinterpret questions because they cannot ask for clarification; surveys garner lower response rates than do other methods of gathering information (c.f. 3.2.4).
- The following are merits for conducting a survey: enables a direct and close contact between the researcher and the respondents; enables greater objectivity; enables testing of the validity of theories; formulation and testing of hypothesis; and universal application (c.f. 3.2.5).
- The following are steps in the survey process: (1) define the objective of the study; (2) identify the group to be surveyed; (3) writing of questions; (4) ordering and layout of the survey; (5) pilot the survey; (6) send out the survey and follow up with participants; (7) analyse and interpret the results (8) report results (c.f. 3.2.6).

- Conclusions regarding standardisation (c.f. 3.3):

  - Standardisation is where the procedure, apparatus and scoring have been fixed so that precisely the same test can be given at different times and places (c.f. 3.3.1).

- Standardisation assumes that: all respondents understand the questions in a consistent way; the questions are asking for information that respondents have and can retrieve; the wording of questions provides respondents with all the necessary information they require to be able to answer them in the way required by the researcher; where interviewers are being used, they always read the questions as worded (c.f. 3.3.1).
- The following are purposes for standardising a measurement scale: research questions must measure the concepts or behaviours needed; the data produced must represents “true” values for the measures and must not contain too much random variability; the questions must be sufficiently sensitive to the dimensions of the topic under investigation; information collected through one or more survey modes must be valid or trustworthy to the extent that it produces information that answers the research questions accurately, describes the sample or population at hand, and can be extended to individuals beyond the participants of the study; to assure that every one that completes the questionnaire will be handled in a uniform manner; the measurement scale must measure important real differences or changes (c.f. 3.3.2).

- Conclusions regarding the standardisation process (c.f. 3.4):

  - The stages in the standardisation process are the following: (1) the planning phase; (2) the item writing phase; (3) assembling and pretesting the experimental version of the measure; (4) item analysis phase; (5) revising the final version of the measure; and (6) ongoing revision and refinement (c.f. 3.4).
  - There is a relationship between the survey process and the standardisation process of a measurement scale (c.f. 3.4).
  - The planning phase is concerned with the aim, the development plan and the content of the measurement scale (c.f. 3.4.1):
    - The aim of a measurement scale is the overall goal that the researcher wishes to achieve (c.f. 3.4.1.1).
    - The objectives of the measurement scale are to guide to create an effective survey and effective questions (c.f. 3.4.1.1.1).
    - When developing the test plan, the group to be surveyed must be identified and the appropriate sampling method must be selected (c.f. 3.4.1.2).
    - The survey population may comprise individuals, households, organisations, or any element of interest (c.f. 3.4.1.2.1).

- The sample selected from the population should be representative of the entire group (c.f. 3.4.1.2.2).
- Two sampling approaches can be distinguished, probability sampling (includes methods such as census, simple random sampling, systematic (random) sampling, stratified (random) sampling, and cluster sampling) and non-probability sampling (such as convenience sampling, judgment sampling, quota sampling, purposive sampling, snowball sampling, volunteer sampling, volunteer opt-in panels, recruited sampling, and unrestricted sampling) (c.f. 3.4.1.2.2).
- After the planning phase, the items for the measurement scale can be written, ensuring correct content in the measure (c.f. 3.4.1.3).

- The item writing phase is concerned with the construction, the language, the question wording, the types of questions and the advantages and disadvantages associated with each type of question (c.f. 3.4.2):
  - The following are important when constructing a measurement scale: keep it short; use simple, clear, unambiguous language; check for unwarranted assumptions implicit in your questions; word questions in ways that does not give clues about preferred or more desirable responses; check for consistency; determine in advance how you will code the responses; keep the respondent's task simple; provide clear instructions; give a rationale for any items whose purpose may be unclear; make the questionnaire attractive and professional looking; conduct a pilot test; scrutinise the almost-final product carefully to make sure it addresses your needs (c.f. 3.4.2.1).
  - The following are important with regards to the language of the measurement scale: questions should be clear and concise; and avoid jargon (c.f. 3.4.2.2).
  - When writing questions, consider the following: use language that the respondents will understand; ask questions that your respondents can actually answer; choose your words carefully; avoid ambiguity, lack of precision or vagueness; avoid asking double questions, leading questions, knowledge questions, memory questions, sensitive questions, hypothetical questions and double-negative questions; avoid a statement with a "not" in it; items must be formulated in the first person; items must be formulated as statements; avoid making assumptions; avoid questions that might offend your respondents; provide instructions on how to answer the question (c.f. 3.4.2.3).

- Types of questions are open-ended questions, closed-ended questions and biographical questions (c.f. 3.4.2.4).
- Open-ended questions allow for a wide range of responses (c.f. 3.4.2.4.1).
- Closed-ended questions provides for a set of responses from which the respondent has to choose one or sometimes more than one response (c.f. 3.4.2.4.2).
- Biographical questions are concerned with the age, gender, marital status, home language, qualification, income, and occupation of participants (c.f. 3.4.2.4.3);
- The following are some statements for a checklist for writing good questions: is the question appropriate? Can the purpose of the question be traced back to the objectives? Do you know how the responses will be used? Can the question be shortened without losing the meaning? Is the wording simple and appropriate for the audience? If time is referenced in the question, is the wording clear? Is the question too precise, requiring participants to remember specific details from the past? (c.f. 3.4.2.5).
- The following are some good habits for writing questions: use simple words/ language; ensure the wording is appropriate for the audience; will the group understand the language used? keep the age and education level of the participants in mind, but do not talk down to participants too much or they may be turned off; select words participants would use in everyday conversation; consider asking the pilot group to verify the wording used; some participants may exhibit a bias (c.f. 3.4.2.6).

- Assembling and pre-testing the experimental version deals with topics such as design, pilot study and delphi-technique (c.f. 3.4.3):
  - When the measurement scale is designed, the type of data that will be generated by the questions and the statistical techniques that will be used to analyse it must be kept in mind (c.f. 3.4.3.1).
  - When designing the measurement scale, attention must be given to the following: the instructions of the measurement scale; the appearance of the measurement scale; the completion time (length) of the measurement scale; the question sequence of the measurement scale; and the combination of questions on the measurement scale (c.f. 3.4.3.1).
  - Instructions of the measurement scale should be simple, clear, concise and must be designed to guide the respondent in answering the questions (c.f. 3.4.3.1.1);

- Appearance of the measurement scale should be user friendly, neat printing, not too small a font, clear instructions, good-quality paper and relative brevity (c.f. 3.4.3.1.2).
- Completion time is dependent on the length of the measurement scale; the length can influence the response rate; if it is too long, participants may get tired and stop; if it is too short, participants may wonder whether the survey has a real purpose; a short survey should contain less than 10 questions and take no more than five to ten minutes to complete; a longer survey should not exceed five A4 pages; the time frame should be confirmed by a pilot study (c.f. 3.4.3.1.3).
- Question sequence of the measurement scale can start with an introduction on what the survey is about; followed by questions asking for demographic details of the respondents; then the rest of the questions can be arranged in logical order. At the end, the participant can be asked whether he or she has anything further to say, and the participant should be thanked for taking the survey (c.f. 3.4.3.1.4).
- Combination of open-ended and closed-ended questions can be used on the measurement scale to identify important issues and compare responses (c.f. 3.4.3.1.5).
- Before sending a survey out to participants, the survey should be tested. This can be done through a pilot study or the delphi-technique (c.f. 3.4.3.2).
- The pilot objectives can include the following: to ensure that the level of language used in the measurement scale is appropriate and understandable to the audience; to assess whether the questions are understood as intended; to get an indication of the likely response rate; to get an indication of the range of responses to the questions which could be suggestive of the likely results; to test different versions of a question; to determine whether the order of questions is logical and skip instructions are correct (c.f. 3.4.3.2.1.1).
- The people who participate in the pilot should be a representative sample of the target audience for the survey (c.f. 3.4.3.2.1.2).
- The covering letter for the pilot is intended to introduce the survey research project to a given sample of respondents and to invite them to participate in the study (c.f. 3.4.3.2.1.3).
- The following questions need to be addressed when analysing the pilot results: were the questions interpreted similar by all participants? Were

the questions answered correctly? Were any questions skipped? Are you able to interpret all the answers? And does each closed-ended question have an answer option that is appropriate for each participant? (c.f. 3.4.3.2.1.4).

- The delphi-technique is where experts in the field of study provide advice regarding the measure (c.f.3.4.3.2.2).

- When sending out the survey, focus must be placed on the covering letter, the data collection methods, the following-up with participants and the response rates of the survey (c.f. 3.4.4).
  - The covering letter for the survey should not exceed one page, should be before the questions in the survey and must answer the following questions: Who is conducting the survey? Why is the survey being done? What information is being sought? How have participants been selected? What will be done with the results? Are the answers confidential? Are the responses anonymous? By when must the survey be completed? Will participants get information on the survey results? The name of the group sponsoring the survey. Contact information so that participants can ask questions; a statement that makes participants feel as if their participation is important for a successful survey; information on how confidentiality will be preserved if participants provide their names; a note about any incentives for completing the survey; any special instructions for completing the survey (c.f. 3.4.4.1).
  - Data collection methods are self-administered surveys (includes group-administered surveys, mail surveys, diaries, online surveys, email surveys and web surveys) and interview-administered surveys (includes telephone surveys and face-to-face interviews) (c.f. 3.4.4.2).
  - Following up with participants is an optional step in the survey process (c.f. 3.4.4.3).
  - The following are aspects related to the response rates of surveys: the response rate might be higher if the survey is conducted within the organisation. Telephone and one-on-one surveys will have higher response rates than mail-out surveys. Consider the expected response rate and determine whether the survey is worthwhile before conducting the survey. The response rate may increase if an incentive to participate is offered (c.f. 3.4.4.4).
- Analysing and interpreting the results of the survey is concerned with the data analysis, the determination of discriminating power, the preliminary investigation

into item bias, analysing data from open-ended questions, analysing data from closed-ended questions, quality assured criteria, establishment of validity, establishment of reliability and reporting on the results (c.f. 3.4.5):

- Data analysis is the organisation of factual information used to reason or make decisions (c.f. 3.4.5.1).
- Item analysis is used to look individually at the items to identify 'bad' items that need to be removed or replaced (c.f. 3.4.5.1.1).
- The following are characteristics of data analysis: it is the most important aspect of research; it demands deep and intensive knowledge about the data to be analysed; data, facts and figures are silent and complex; organisation, analysis and interpretation allow the identification of important features, interrelationships and cause-effect relationships of the data; systematic analysis builds an intellectual edifice; reproducible; readily disposed to quantitative treatment; has significance for some systematic theory; serves as a basis for broader generalisations; steps envisaged in the analysis of data will vary; without interpretation, the task of analysis is incomplete; interpretation of data should be conceived as a special aspect of analysis rather than a distinct operation; analysis and interpretation should be designed before the data are collected, as there might be a danger of missing important relevant data (c.f. 3.4.5.2).
- The following can aid in the process of determining discriminating power: all the data must be reviewed before conducting a data analysis; reviewing allows for the determination of outlying data, incorrect values, or missing data. If a significant number of respondents answered the question, then the data can be included in the analysis, Questions from the analysis should be excluded if most participants did not answer it (c.f. 3.4.5.3).
- Preliminary investigation into item bias can be done though the following: use positively and negatively worded items which can reduce the response set when measuring the same construct; including negatively worded items, the respondents can read the questions in a thoughtful manner; attempt to explain unique factors associated with the revised items needs to be done with extreme care (c.f. 3.4.5.4).
- The following can aid in analysing data from open-ended questions: look at all the responses and try to identify common types of responses before analysing the data; group all the similar responses together; provide a

name and a description for each identified group; and attach the responses to the group (c.f. 3.4.5.5).

- The following descriptive statistics can be used for analysing data from closed-ended questions: frequency distribution, mean, median, mode, and range (c.f. 3.4.5.6).
- A measurement scale must consist of quality assured criteria. In other words, it must be a valid and reliable measure (c.f. 3.4.5.7).
- The validity of the instrument refers to the extent to which it measures what it is supposed to measure (c.f. 3.4.5.8.1).
- The following are threats to validity: instrumentation; dependability or history – to account for changing conditions as a result of history, some respondents may tend to agree or say 'yes' to all questions; maturation; social desirability; selection or item bias; and CIV (a systematic, constant error that is part of a test score) (c.f. 3.4.5.8.2).
- The following are types of validity:
  - Face validity (extent to which an instrument/scale "looks" valid) (c.f. 3.4.5.8.3).
  - Content validity (extent to which the instrument/scale covers the complete content of the particular construct that it is out to measure) (c.f. 3.4.5.8.3).
  - Construct validity (extent to how well the constructs covered by the instrument/scale is/are measured by different groups of related items) (c.f. 3.4.5.8.3).
  - Criterion validity (extent of whether an instrument/scale measures what it is supposed to measure) (c.f. 3.4.5.8.3).
  - Internal validity (the accurate presentation of a particular context or event as described by the researcher) (c.f. 3.4.5.8.3).
  - External validity (degree to which results can be generalised to the entire population) (c.f. 3.4.5.8.3).
  - Ecological validity (the research conditions, and provides an indication of the degree to which generalising results is 'limited to similar conditions) (c.f. 3.4.5.8.3).
  - Predictive validity (extent to which the measures contained in the survey instrument/scale are able to predict future outcomes) (c.f. 3.4.5.8.3).
  - Discriminant validity (extent to which a relevant behaviour or other test response is performed differently by specifically selected samples

in accordance with expectations or hypothesised relationships among the selected groups) (c.f. 3.4.5.8.3).

- Concurrent validity (extent to which a new assessment instrument/scale correlates with an earlier instrument/scale measuring the same or similar construct) (c.f. 3.4.5.8.3).
- Substantive validity (substantive significance of the findings) (c.f. 3.4.5.8.3).
- Transferability (when the study can be partly or fully replicated by other researchers) (c.f. 3.4.5.8.3).
- Statistical conclusion validity (requires the use of test statistics to assess the worth of a study) (c.f. 3.4.5.8.3).
- Catalytic validity (to enlighten participants regarding the reality of their situations to empower them to transform certain aspects of their lives) (c.f. 3.4.5.8.3).

- The following are strategies to enhance internal validity: a controlled laboratory study, a double-blind experiment, unobtrusive measures, and triangulation (c.f. 3.4.5.8.4).
- The following are threats to the internal validity: the history or historical factors; selection, pre-testing, instrumentation, maturation or changes in subject, attrition, testing effect, selection bias, mortality; and statistical regression (c.f. 3.4.5.8.4).
- The following are strategies to enhance external validity: a real-life setting, a representative sample, and replication in a different context (c.f. 3.4.5.8.5).
- The following are threats to external validity: insufficient realism, ecological validity, demand effect, failure to describe independent variables explicitly, sensitisation or reactions to experimental conditions, and instrumentation (c.f. 3.4.5.8.5).
- Validity evidence can be determined through statistical methods, such as conducting an exploratory factor analysis and a confirmatory factor analysis on the data (c.f. 3.4.5.8.6).
- A factor analysis explores the underlying conceptual structure of a set of dependent variables by examining the correlations between each variable in the set with every other variable in the set (c.f. 3.4.5.8.6).
- Elements that form part of the process of conducting a factor analysis are the correlation matrix, factor extraction and factor rotation (c.f. 3.4.5.8.6);

- An exploratory factor analysis explores the possible underlying factor structure of a set of observed variables without imposing a preconceived structure on the outcome (c.f. 3.4.5.8.6).
- A confirmatory factor analysis is used to test the probability that a particular factor structure is supported or confirmed by the data (c.f. 3.4.5.8.6).
- A confirmatory factor analysis is illustrated by a path diagram (c.f. 3.4.5.8.6).
- Models tested by the confirmatory factor analysis for fit can be a series of fit indexes which can be classified into absolute model fit index and incremental model fit index (c.f. 3.4.5.8.6).
- A confirmatory factor analysis goodness-of-fit test describes how well, theoretically, the observed frequencies fit the expected frequencies (c.f. 3.4.5.8.6).
- The following are issues concerning fit indexes: they often encounter data and model conditions for adequacy in practice; and the selection of the "rules of thumb" conventional cut-off criteria for given fit indexes (c.f. 3.4.5.8.6).
- Reliability is the extent to which a measurement scale is repeatable and consistent (c.f. 3.4.5.9.1).
- The following are ways in which reliability can be enhanced: the scale should always be administered in a consistent fashion, specific criteria should be established that dictate the kinds of judgments the researcher makes, and research assistants that are using the instrument/scale should be well trained so that they obtain similar results (c.f. 3.4.5.9.2).
- The following are types of reliability:
  - Test-retest reliability is when the same instrument/scale yields the same result on two different occasions (c.f. 3.4.5.9.3).
  - Equivalent form reliability is when different versions of the same instrument/scale yield similar results (c.f. 3.4.5.9.3).
  - Split-half reliability is when the items that make up the instrument/scale are divided in two, forming two separate instruments/scales – the scores on the two separate "half instruments/scales" are then compared by means of a correlation coefficient (c.f. 3.4.5.9.3).
  - Internal reliability is the extent to which all the items within a single instrument/scale yield similar results (c.f. 3.4.5.9.3).

        - Inter-rater reliability is the extent to which two or more individuals evaluating the same product or performance give identical judgments (c.f. 3.4.5.9.3).
    - Evidence of reliability can be determined by inter-item correlations between items as indicated by the Cronbach's alpha values (c.f. 3.4.5.9.4).
    - The following may be possible errors with validity and reliability: the scale may allow to measure a characteristic only indirectly and so may be subject to a variety of biasing factors – error due to the imperfect validity; and it is possible to get slightly different measures from one time to the next simply because the measurement scale is imprecise – error due to the imperfect reliability of the measure; and validity and reliability take different forms, depending on the nature of the research problem, the general methodology the researcher uses to address the problem and the nature of the data that are collected (c.f. 3.4.5.10).
    - After the data has been analysed and interpreted, suggestions for further research or recommendations for a suitable course of action can be formulated when reporting on the results (c.f. 3.4.5.11).
  - After determining the validity and reliability of the measurement scale, ongoing revision and refinement of the final measure must still be undertaken to improve the quality of the measurement scale (c.f. 3.4.6).

- Conclusions regarding ethical considerations during a survey (c.f. 3.5):

  - Respondents have the right to consent and voluntary participation (c.f. 3.5).
  - Researcher should ensure that participants are not exposed to any undue physical or psychological harm (c.f. 3.5).
  - Respondents have the right to privacy, confidentiality and anonymity (c.f. 3.5).
  - Researcher should be open and honest about the research, its purpose and application (c.f. 3.5).
  - Respondents have the right to withdraw (c.f. 3.5).
  - Procedures must always be sensitive to issues of race, gender, sexual orientation and disability (c.f. 3.5).

- Conclusions regarding the parameters of the study (c.f. 3.6):

  - Costly, time consuming and wasteful if objectives are limited (c.f. 3.6).

- Unsuitable if the number of participants is very large or spread over a large geographical area (c.f. 3.6).
- Personal bias may vitiate the results (c.f. 3.6).
- Lacks flexibility (c.f. 3.6).
- It is very difficult to verify the accuracy of the data collected (c.f. 3.6).
- Only useful for current problems (c.f. 3.6).
- Deals with the problems of immediate importance only (c.f. 3.6).
- Most of the surveys are conducted on a sample basis (c.f. 3.6).

- Conclusions regarding foreseen problems for conducting a survey (c.f. 3.7):

  - Data must provide an accurate representation of the broader population (c.f. 3.7.1).
  - Sampling error refers to the fact that samples do not always reflect a population's true characteristics (c.f. 3.7.1.1).
  - Sample bias refers to the possibility that members of a sample differ from the larger population in some systematic fashion (c.f. 3.7.1.2).
  - Non-sampling error consists of all error sources unrelated to the sampling of respondents, such as interviewer error, response error, random or systematic errors in the data, question administration error, probing error, response error, knowledge error, reporting error and coding error (c.f. 3.7.1.3).
  - Potential sources of measurement error are comprehension problems; validity problems; and processing difficulties (c.f. 3.7.2).

- Conclusions regarding recommendations for conducting a survey (c.f. 3.8):

  - Time and resources needed to complete survey activities (c.f. 3.8).
  - Deadline for completing the analysis (c.f. 3.8).
  - Process needed to collect data, contact participants, produce the survey, conduct the analysis and produce the results report (c.f. 3.8).
  - Will external specialists be required throughout the survey process (c.f. 3.8).
  - How the approval will be gained to conduct the survey and contact members of the target audience (c.f. 3.8).
  - Data analysis method used that facilitate decision making (c.f. 3.8).

5.2.3 Conclusions regarding the validity and reliability of the scale measuring the arts festival's contribution to the performing arts and to the visual arts based on the results of the exploratory factor analysis and the confirmatory factor analysis (c.f. 4)

- Conclusions regarding the implementation phase (c.f. 4.2):

    - Overview of the standardisation process (c.f. 4.2.1):
        - During the planning phase, attention is given to the survey design and sampling (c.f. 4.2.1.1).
        - The quantitative research methodological approach was followed (c.f. 4.2.1.1.1);
        - A descriptive survey design was conducted (c.f. 4.2.1.1.1).
        - The measurement scale contained the relevant information from conducting an in-depth literature study to collect problem-specific information, contributing to content validity (c.f. 4.2.1.4.1).
        - A self-administered questionnaire was evenly distributed throughout the duration of the arts festivals (c.f. 4.2.1.1.1).
        - Research assistants were trained and the measurement scale was administered in a consistent fashion, contributing to internal reliability (c.f. 4.2.1.4.1).
        - Stratified random sampling method was conducted (c.f. 4.2.1.1.2).
        - The data was collected from three selected arts festivals in South Africa, the KKNK (n = 602), Innibos (n = 575) and Vryfees (n = 407) arts festivals (c.f. 4.2.1.1.2).
        - Representative samples were collected at the three arts festivals, contributing to external validity (c.f. 4.2.1.4.1).
        - The same measurement scale yielded the same result on three different occasions, ensuring test-retest reliability and internal reliability (c.f. 4.2.1.4.1).
        - The arts festivals were chosen based on their differing geographical locations, varying lengths of existence ages and differing sizes (c.f. 4.2.1.1.2).
        - Strata were formed according to the paid shows where festival visitors purchased tickets for shows and/or productions; on the paid entrance festival grounds at the social points, such as at the stalls, the wine tasting

booths and at picnic sites; and at the free shows in and around the festival area (c.f. 4.2.1.1.2).

- An adequate number of completed questionnaire (n = 1 584) were collected at the three selected arts festivals, making further data analysis possible (c.f. 4.2.1.1.2).
- The same survey procedures were undertaken at all three arts festivals and similar results were obtained, contributing to face validity, concurrent validity and internal validity (c.f. 4.2.1.4.1).
- The item writing phase is concerned with the measurement scale design (c.f. 4.2.1.2).
- The measurement scale used to conduct the research was a questionnaire where respondents could give their perceptions concerning the contributions the arts festival has to the arts through completing the questionnaire when attending these events (c.f. 4.2.1.2.1).
- Forty-six items were measured on a 5-point Likert scale as from 1 to 5, where 1 = I do not agree at all; 2 = I moderately disagree; 3= I agree; 4 = I agree more; and 5 = I totally agree (c.f. 4.2.1.2.1).
- Assembling and pre-testing the experimental version is concerned with the questions included in the measurement scale and the delphi-technique (c.f. 4.2.1.3).
- The question items were carefully selected from literature to ensure that each item measured the type of contribution an arts festival may have to the arts (c.f. 4.2.1.3.1).
- All content that was relevant to each target construct was systematically sampled, contributing to construct validity (c.f. 4.2.1.3.1).
- During the pilot study, expert advice from specialists in the field of festival and event management evaluated the scale and the items, ensuring face validity (c.f. 4.2.1.3.2).
- Quality assured criteria were determined through statistical procedures, such as the exploratory factor analysis and the confirmatory factor analysis (c.f. 4.2.1.4.1).

- Conclusions regarding the results of the performing arts data (c.f. 4.4):

  - Validity evidence regarding the performing arts data (c.f. 4.4.1):
    - The data have been captured in Microsoft™ Excel™ and analysed using the statistical software programme SPSS (c.f. 4.3).

- An exploratory factor analysis was performed on the combined data set of Innibos and Vryfees (n = 982) (c.f. 4.4.1.1).
- Bartlett's Test of Sphericity was $p<0.001$, which indicates that correlations between items are large enough to do a meaningful factor analysis (c.f. 4.4.1.1.1).
- Kaiser-Meyer-Olkin test of sample adequacy indicated that the sample size was adequate to conduct an exploratory factor analysis on the data of the performing arts as the KMO value was 0.958, which lies between 0 and 1 (c.f. 4.4.1.1.1).
- An exploratory principal axis factor analysis was conducted on the collected combined data of Innibos and Vryfees, where three factors were initially extracted using Kaiser's criterion (c.f. 4.4.1.1.2).
- It was then decided to rotate the factors to get a clear understanding of the underlying factor structure (c.f. 4.4.1.1.2).
- An exploratory principal axis factor analysis with Oblimin rotation was then conducted on the combined data of Innibos and Vryfees, where five factors were extracted using Kaiser's criterion (c.f. 4.4.1.1.2).
- The five extracted factors are: Quality and Education Contribution (Factor 1); Growth and Development Contribution (Factor 2); Emotional Contribution (Factor 3); Economic Contribution (Factor 4); and Marketing Contribution (Factor 5) (c.f. 4.4.1.1.2).
- All items loaded on a factor with loadings greater than 0.2 (c.f. 4.4.1.1.2).
- The Cronbach's alpha values of the factors are very high: Factor 1 (0.867), Factor 2 (0.896), Factor 3 (0.706), Factor 4 (0.824), and Factor 5 (0.866) (c.f. 4.4.1.1.2).
- The inter-item correlations of the factor are high: Factor 1 (0.568), Factor 2 (0.594), Factor 3 (0.440), Factor 4 (0.540), and Factor 5 (0.617) (c.f. 4.4.1.1.2).
- Each factor was well defined (Factor 1 by item parcels i to m, Factor 2 by item parcels r to w, Factor 3 by item parcels a to c, Factor 4 by item parcels d to g, and Factor 5 by items parcels n to q) (c.f. 4.4.1.1.2).
- Factor 1 consists of five items that all obtained a loading greater than 0.2. These were: the festival improves people's knowledge about the performing arts (mean = 800); item m, the festival promotes research within the performing arts (mean = 0.639); item j, the festival improves the quality of actors, singers and dancers (mean = 0.478); item k, the festival contributes to the development of actors, dancers and singers' skills

(mean = 0.471); item i, the performing artists at the festival create a quality experience of performing arts during the festival (mean = 292) (c.f. 4.4.1.1.2).

- Factor 2 consists of six items, of which all six obtained a loading greater than 0.4: item u, due to the festival, there is a growing number of actors/ dancers/ singers that have entered the market (mean = 0.766); item s, the festival's existence has led to the development of other arts festivals in South Africa (mean = 0.710); item t, the festival contributes to an increase in the production of production/ music CDs and DVDs (mean = 0.690); item v, the festival's financial support contributes to an increase in productions (mean = 0.608); item w, the festival develops infrastructure for theatre, dance and music productions (mean = 0.565); item r, due to the festival, the number and variety of productions in South Africa have increased (mean = 0.494) (c.f. 4.4.1.1.2).
- Factor 3 consists of three items, of which all obtained a loading of larger than 0.20. These were: item c, the festival influences people to join art associations (e.g. dance and theatre groups) (mean = 0.766); item a, the festival inspires people to become actors, dancers and singers (mean = 0.732); item b, the festival encourages people to attend more theatre, music and dance productions (mean = 0.201) (c.f. 4.4.1.1.2).
- Factor 4 consists of four items, all of which had a loading greater than 0.40. These were: item e, the festival contributes to more employment opportunities for individuals within the performing arts industries (mean = -0.698); item f, the festival contributes to a more stable income for individuals within the theatre, dance and music industries (mean = -0.636); item d, the festival contributes to an increase in ticket sales of dance, theatre and music productions (mean = -0.564); item g, the festival contributes to an increase in CD and DVD sales of theatre pieces, dance and music (mean -0.426) (c.f. 4.4.1.1.2).
- Factor 5 consists of four items with loadings greater than 0.20. These were: item p, the festival markets well-known as well as new artists within the performing arts (mean = 0.720); item o, the marketing of the festival makes people more aware of the productions in the country in general (mean = 0.649); item q, the festival establishes networking opportunities for performing artists (mean = 0.536); item n, the festival promotes the image of performing arts (theatre, dance and singing) in South Africa (mean = 0.269) (c.f. 4.4.1.1.2).

- Item h, the festival's selection requirements contribute to quality music, dance and theatre productions, was removed from the pattern matrix, leading to only 22 loaded items as this item did not load where it was supposed to (it loaded on factor 4 with a mean value of 0.359 and on factor 5 with a mean value of 0.240) (according to the literature) and could not be interpreted correctly (c.f. 4.4.1.1.2).
- There were correlations between factors (c.f. 4.4.1.1.3).
- Factor 1 and Factor 2 had a correlation mean value of 0.476 which indicates a visible relationship between the Quality and Education Contribution and the Growth and Development Contribution; Factor 1 and Factor 3 had a correlation mean value of 0.471 which indicates a visible relationship between the Quality and Education Contribution and the Emotional Contribution; Factor 1 and Factor 4 had a correlation mean value of 0.624 which indicates a practical meaningful relationship between the Quality and Education contribution and the Economic Contribution; Factor 1 and Factor 5 had a correlation mean value of 0.599 which indicates a practical meaningful relationship between the Quality and Education Contribution and the Marketing Contribution; Factor 2 and Factor 3 had a correlation mean value of 0.528 which indicates a practical meaningful relationship between the Growth and Development Contribution and the Emotional Contribution; Factor 2 and Factor 4 had a correlation mean value of 0.655 which indicates a practical meaningful relationship between the Growth and Development Contribution and the Economic Contribution; Factor 2 and Factor 5 had a correlation mean value of 0.475 which indicates a visible relationship between the Growth and Development Contribution and the Marketing Contribution; Factor 3 and Factor 4 had a correlation mean value of 0.536 which indicates a practical meaningful relationship between the Emotional Contribution and the Economic Contribution; Factor 3 and Factor 5 had a correlation mean value of 0.301 which indicates a visible relationship between the Emotional Contribution and the Marketing Contribution; and Factor 4 and Factor 5 had a correlation mean value of 0.639 which indicates a practical meaningful relationship between the economic contribution and the marketing contribution (c.f. 4.4.1.1.3).
- The relationships between the factors contributes to construct validity (c.f. 4.2.1.4.1).

- A confirmatory factor analysis (CFA) was then conducted on the collected data of KKNK (n = 602) to determine the validity of these items being grouped in the different factors as identified from the data of Innibos and Vryfees through the exploratory factor analysis (c.f. 4.4.1.2).
- This supports test-retest reliability of the measurement scale (c.f. 4.4.1.2).
- The path diagram confirmed that the Quality and Education Contribution consists of 5 items (items h, i, j, k and l); the Growth and Development Contribution consists of 6 items (items r, s, t, u, v and w); the Emotional Contribution consists of 3 items (items a, b and c); the Economic Contribution consists of 4 items (items d, e, f and g); and the Marketing Contribution consists of 4 items (items n, o, p and q) (c.f. 4.4.1.2.1).
- This contributes to criterion validity as the measurement scale measures what it is supposed to (c.f. 4.2.1.4.1).
- All the parameters that were determined through the model were statistically significant which indicates a satisfactory fit of the model (c.f. 4.4.1.2.1).
- A positive correlation of 0.852 was obtained between Quality and Education Contribution and Marketing Contribution. A positive correlation of 0.824 was obtained between Growth and Development Contribution and Quality and Education Contribution. A positive correlation was also obtained between Growth and Development Contribution and Emotional Contribution with a correlation of 0.796. The correlation between Growth and Development contribution and Marketing Contribution was also positive, with a correlation of 0.776. A positive correlation of 0.889 was obtained between Growth and Development Contribution and Marketing Contribution. A positive correlation of 0.784 was obtained between Emotional Contribution and Quality and Education Contribution. A positive correlation of 0.794 was obtained between Emotional Contribution and Economic Contribution. A positive correlation of 0.712 was obtained between Emotional Contribution and Marketing Contribution. A positive correlation of 0.834 was obtained between Economic Contribution and Quality and Education Contribution; and a positive correlation of 0.815 was obtained between Economic Contribution and Marketing Contribution (c.f. 4.4.1.2.1).
- Three fit indexes indicate adequate to good fit (c.f. 4.4.1.2.2).
- The Chi-square test statistic (X^2) rendered a small *p*-value ($p<0.001$) as it is sensitive to large samples (c.f. 4.4.1.2.2).

- The Chi-square divided by degrees of freedom (X^2/df) yielded a value of 4.284 which indicates a good fit of the model to the data (c.f. 4.4.1.2.2).
- The Comparative Fit Index CFI rendered a value of 0.914 which is also indicative of a good fit (c.f. 4.4.1.2.2).
- The Root Mean Square Error of Approximation (RMSEA) yielded a value of 0.074 and 90% CI of [0.069; 0.079], thereby indicating an adequate to acceptable fit (c.f. 4.4.1.2.2).
- The factor structure of the scale provides acceptable and valid results as a result of the CFA (c.f. 4.4.1.2.2).

o Reliability evidence regarding the performing arts data (c.f. 4.4.2):

- The reliability of the measurement scale was determined by the reliability coefficient (Cronbach's alpha) which was computed for each factor to estimate the internal consistency of items (c.f. 4.4.2).
- The data of KKNK was used to confirm the reliability of the Innibos and Vryfees data (c.f. 4.4.2).
- All five factors have a Cronbach alpha value greater than 0.7. The Cronbach's alpha coefficient value of the Quality and Education Contribution is 0.863; of the Growth and Development Contribution is 0.890; of the Emotional Contribution is 0.705; of the Economic Contribution is 0.801; and of the Marketing Contribution is 0.850 (c.f. 4.4.2).
- An inter-item correlation analysis was also conducted to indicate positive relationships between the items (c.f. 4.4.2).
- The five factors obtained a mean inter-item correlation value of greater than 0.4, which indicates that these factors are reliable and is practically meaningful: the mean inter-item correlation of the Quality and Education Contribution is 0.559; of the Growth and Development Contribution is 0.574; of the Emotional Contribution is 0.445; of the Economic Contribution is 0.502; and of the Marketing Contribution is 0.586 (c.f. 4.4.2).
- The corrected item total correlations of the items are greater than 0.5 (c.f. 4.4.2).
- Based on the high Cronbach's values and inter-item correlations, all five factors can be accepted as reliable (c.f. 4.4.2).
- The initial three factors that were extracted from the pattern matrix would have been significant due to the high correlation values of these five factors (c.f. 4.4.2) (c.f. 4.4.1.1.2).

- The respondents had understood the questions (c.f. 4.4.2).
- This analysis shows strong correlations for items belonging to the same scale, thus confirming the reliability analysis (c.f. 4.4.2).
- This also contributes to substantive validity and construct validity, as the Cronbach's alpha values and inter-item correlation values of the factors are high (c.f. 4.4.2) (c.f. 4.2.1.4.1).
- External validity is supported as the results can be generalised to the entire population (c.f. 4.4.2) (c.f. 4.2.1.4.1).

- Conclusions regarding the results of the visual arts data (c.f. 4.5):

  - Validity evidence regarding the visual arts data (c.f. 4.5.1):
    - The data collected from the measurement scale have been captured in Microsoft™ Excel™ and analysed by means of SPSS, a statistical software programme (c.f. 4.3).
    - An exploratory factor analysis was performed on the combined data set of Innibos and Vryfees (n = 982) (c.f.4.5.1).
    - Bartlett's Test of Sphericity was $p<0.001$, indicating that correlations between items are big enough to do a meaningful factor analysis (c.f. 4.5.1.1.1).
    - Kaiser-Meyer-Olkin test of sample adequacy indicates that the sample (n = 981) was adequacy (KMO = 0.972) to conduct an exploratory factor analysis on the data of the visual arts (c.f. 4.5.1.1.1).
    - The communality loadings of the items also vary between 0.5 and 1, delivering average to excellent values (c.f. 4.5.1.1.1).
    - An exploratory principal axis factor analysis was conducted on the visual arts data, where two factors were initially extracted using Kaiser's criterion (c.f. 4.5.1.1.2).
    - It was then decided to rotate the factors using an exploratory principal axis factor analysis with Oblimin rotation on the visual arts data to get a clear interpretation of the underlying factor structure (c.f.4.5.1.1.2).
    - Four factors were extracted using Kaiser's criterion (c.f. 4.5.1.1.2).
    - All items loaded on a factor with loadings greater than 0.2 (c.f. 4.5.1.1.2).
    - The Cronbach's alpha values of the factors are high: Factor 1 (0.947), Factor 2 (0.920), Factor 3 (0.828), and Factor 4 (0.905) (c.f. 4.5.1.1.2).
    - The inter-item correlations of the factor are high: Factor 1 (0.690), Factor 2 (0.622, Factor 3 (0.616), and Factor 4 (0.704) (c.f. 4.5.1.1.2).

- Each factor was well defined (Factor 1 by item parcels ii to kk and item parcels pp to tt; Factor 2 by item parcels aa to gg; Factor 3 by item parcels x to z; and Factor 4 by item parcels ll to oo) (c.f. 4.5.1.1.2).
- The following factors were extracted: Education and Growth and Development Contribution (Factor 1), Economic and Quality Contribution (Factor 2), Emotional Contribution (Factor 3), and Marketing Contribution (Factor 4) (c.f. 4.5.1.1.2).
- Factor 1 consists of 8 items: item rr, the festival contributes to an increase in production of paintings, sculptures, photo art, literature (mean = 0.881); item qq, the festival leads to a growing number of visual artists that have entered the market (mean = 879); item pp, the festival leads to an increase in the number and variety of art works in South Africa (mean = 0.824); item ss, the festival's financial support contributes to the growth in visual arts (mean = 0.710); item tt, the festival develops infrastructure for the exhibition of visual art (0.599); item kk, the festival promotes research within the visual arts (mean = 0.568); item jj, the festival improves people's knowledge of the visual arts (mean = 0.416); item ii, and the festival contributes to the development of visual artists' skills (mean = 0.362) (c.f. 4.5.1.1.2).
- Factor 2 consists of seven items: item dd, the festival encourages people to purchase more paintings, sculptures, photo art (mean = 0.844); item cc, the festival contributes to a more stable income for painters, sculptors, photographers and writers (mean = 0.786); item bb, the festival leads to more employment opportunities for visual artists (mean = 714); item ee, the festival encourages people to purchase more books (mean = 0.639); item gg, painters, sculptors and writers at the festival create a quality experience of visual arts (mean = 0.595); item ff, the festival creates a platform for availability of quality paintings, sculptures, photo art and books (mean = 0.578); item aa, due to festival, there are more people who invest in visual arts (mean = 0.389) (c.f. 4.5.1.1.2).
- Factor 3 consists of three items: item z, the festival influences people to join art associations (for example, book clubs and photography clubs) (mean = -0.799); item x, the festival inspires people to become painters, sculptures, photographers and writers (mean = -0.718); item y, the festival encourages people to attend more art exhibitions/ art markets/ craft stalls/ book exhibitions (mean = -0.584) (c.f. 4.5.1.1.2).

- Factor 4 consists of four items: item nn, the festival markets well-known as well as new artists within the visual arts (mean = 0.498); item mm, the marketing of the festival makes people more aware of South African art work and literature (mean = 0.436); item ll, the festival promotes the image of visual arts (paintings, sculptures, photo art, books) in South Africa (mean = 0.374); item oo, the festival establishes networking opportunities for visual artists (mean = 0.295) (c.f. 4.5.1.1.2).
- There were correlations between factors (c.f. 4.5.1.1.3).
- Factor 1 and Factor 2 had a correlation mean value of 0.727 which indicates a practical meaningful relationship between the Education and Growth and Development Contribution and the Economic and Quality Contribution. Factor 1 and Factor 3 had a correlation mean value of -0.694 which indicates a perfect inverse relationship between the Education and Growth and Development Contribution and the Emotional Contribution. Factor 1 and Factor 4 had a correlation mean value of 0.475 which indicates a visible relationship between the Education and Growth and Development Contribution and the Marketing Contribution. Factor 2 and Factor 3 had a correlation mean value of -0.729 which indicates a perfect inverse relationship between the Economic and Quality Contribution and the Emotional Contribution. Factor 2 and Factor 4 had a correlation mean value of 0.438 which indicates a visible relationship between the Economic and Quality Contribution and the Marketing Contribution. Factor 3 and Factor 4 had a correlation mean value of -0.277 which indicates a perfect inverse relationship between the Emotional Contribution and the Marketing Contribution (c.f. 4.5.1.1.3).
- The relationships between the factors contributes to construct validity (c.f. 4.2.1.4.1).
- A CFA was conducted on the collected data of KKNK (n = 602) (c.f. 4.5.1.2).
- This supports test-retest reliability of the measurement scale (c.f. 4.5.1.2).
- The path diagram confirmed that the Education and Growth and Development Contribution consists of 8 items (items ii, jj kk, pp, qq, rr, ss and tt). The Economic and Quality Contribution consists of 7 items (items aa, bb, cc, dd, ee and gg). The Emotional Contribution consists of 3 items (items x, y and z). The Marketing Contribution consists of 4 items (items ll, mm, nn and oo) (c.f. 4.5.1.2.1).
- This contributes to criterion validity as the measurement scale measures what it is supposed to (c.f. 4.2.1.4.1).

- All the parameters that were determined through the model were statistically significant, which indicates a satisfactory fit of the model (c.f. 4.5.1.2.1).
- A positive correlation of 0.878 was obtained between Education and Growth and Development Contribution and Economic and Quality Contribution. A positive correlation of 0.865 was obtained between Education and Growth and Development Contribution and Emotional Contribution. A positive correlation was obtained between Education and Growth and Development Contribution and Marketing Contribution with a correlation of 0.947. A positive correlation of 0.861 was obtained between Economic and Quality Contribution and Marketing Contribution. A positive correlation of 0.921 was obtained between Emotional Contribution and Economic and Quality Contribution. A positive correlation of 0.815 between Emotional Contribution and Marketing Contribution (c.f. 4.5.1.2.1).
- Three fit indexes indicate adequate to good fit (c.f. 4.5.1.2.2).
- The X^2 rendered a small *p*-value ($p<0.001$) due to the large sample size (c.f. 4.5.1.2.2).
- The X^2/df yielded a value of 4.9 which indicates that the model has a good fit to the data (c.f. 4.5.1.2.2).
- The CFI-value of 0.931 indicates a good fit (c.f. 4.5.1.2.2).
- The RMSEA yielded a value of 0.079, indicating an adequate fit (c.f. 4.5.1.2.2).
- The factor structure of the scale provides acceptable and valid results as a result of the CFA (c.f. 4.5.1.2.2).

o Reliability evidence regarding the visual arts data (c.f. 4.5.2):

- The data of KKNK was used to confirm the reliability of the Innibos and Vryfees data (c.f. 4.5.2).
- All four factors have a Cronbach alpha value greater than 0.8, which indicates that the factors are reliable (c.f. 4.5.2).
- The Cronbach's alpha value of Education and Growth and Development Contribution is 0.954; of Economic and Quality Contribution is 0.932; of Emotional Contribution is 0.858; and of Marketing Contribution is 0.918 (c.f. 4.5.2).
- The four extracted factors obtained a mean inter-item correlation value greater than 0.6, also indicating that the factors are reliable (c.f. 4.5.2).
- The mean inter-item correlation value of Education and Growth and Development contribution is 0.724; of Economic and Quality Contribution

is 0.664; of Emotional Contribution is 0.670; and of Marketing Contribution is 0.738 (c.f. 4.5.2).

- The corrected item total correlations of the items are greater than 0.7 (c.f. 4.5.2).
- The initial two factors that were extracted from the pattern matrix would have been significant due to the high correlation values of these four factors (c.f. 4.5.2) (c.f. 4.5.1.1.2).
- This analysis shows strong correlations for items belonging to the same scale, thus, confirming the reliability analysis (c.f. 4.5.2).
- This also contributes to substantive validity and construct validity, as the Cronbach's alpha values and inter-item correlation values of the factors are high (c.f. 4.5.2) (c.f. 4.2.1.4.1).
- The respondents understood the questions (c.f. 4.5.2).
- External validity is also supported as the results can be generalised to the entire population (c.f. 4.5.2) (c.f. 4.2.1.4.1).

5.3 CONTRIBUTION OF THE RESEARCH

This study contributes to the research field of arts festival tourism and to the development of a standardised measurement scale to determine the arts festival's contribution to the arts. These contributions can be listed further as contributing to literature, methodological contribution and practical contribution.

5.3.1 Literature contribution

- There exists a shortage in literature relating to arts festivals and their contribution to the arts in general. This study makes a contribution to national and international literature regarding the arts festival, arts contribution and the arts festival's contribution to the arts in terms of identifying the types and purpose of arts contribution.

- There exists a shortage in literature relating to the standardisation of a measurement scale to measure an arts festival's contribution to the arts, as no scale measuring arts contribution of arts festivals has been standardised prior to this study. This study makes a contribution to national and international literature relating to methods for the standardisation and validation of a measurement scale to determine the arts festival's contribution to the arts.

5.3.2 Methodological contribution

- This study contributes to the methodology of tourism and measurement related concepts as it provides a standardised measurement scale for the measurement of arts festivals' contribution to the arts. Prior to this study, there exists no methodological research on the methods to standardise an arts contribution measurement scale.

- This study contributes to the methodology of the standardisation of a measurement scale. It provides a clearer, more detailed process for data analysis relating to measurement scale standardisation when compared to other studies.

- This study contributes to the methodology of measurement scale standardisation as it can facilitate research in other fields where standardisation and validation of a scale is also necessary.

5.3.3 Practical contribution

- This was the first study of its kind done in South Africa to standardise a measurement scale to determine the perceived contributions of South African arts festivals in the country.

- This study challenged the limits of theories, research, practice and assumptions on arts contribution of arts festivals and the standardisation of a measurement scale.

- This study contributes to knowledge improvement which can be helpful for other disciplines where contribution to an object or subject, or the standardisation of a measurement scale also plays a role.

- Through this study, the arts festivals' contribution to the arts can be identified, discussed and analysed; where practical guidelines can be developed to aid arts festivals in better contributing to the arts. Arts festivals can concentrate on the different arts contribution factors, for example, contributing educationally, emotionally or economically to the arts, or through marketing, quality and development of the arts, when they want to contribute to a greater extent to the arts they present. The arts festival can contribute in the following ways to the arts:

- For the arts festival to contribute to a greater extent emotionally to the arts, the arts festival can stimulate arts participation and involvement in the arts of all stakeholders by introducing arts-related competitions, workshops, arts associations and street theatre.
- For the arts festival to contribute to a greater extent educationally to the arts, the arts festival can develop arts educational programs for all stakeholders, public speeches and guided arts walks for visits to arts museums and galleries.
- For the arts festival to contribute to a greater extent economically to the arts, the arts festival can providing more job and revenue opportunities to all stakeholders and by providing financial support for the arts and artists to create more arts work.
- For the arts festival to contribute to a greater extent to the quality of the arts, the arts festival can establish a level of standard whereby the arts forms must comply in order to form part of the arts programme at the festival and on-going evaluation of the arts must be done.
- For the arts festival to contribute to a greater extent to the marketing of the arts, the arts festival must conduct on-going research on the effectiveness of their marketing strategies (such as posters on streetpoles and fences) for the exposure and awareness to the arts.
- For the arts festival to contribute to a greater extent to the growth and development of the arts, the arts festival can develop strategies to support and develop the arts infrastructure. They also need to introduce new arts and artists each year on their arts programme.

- The standardised measurement scale can determine in which way the festival contributes the most to the arts. For example, the arts festival contributes to a greater extent to the marketing of the arts and not so much economically to the arts.

- The standardised measurement scale can follow up the impact of the arts festival's contribution to the arts by conducting a follow-up survey using the standardised measure. By doing this, the arts festival can then determine if it's level of arts contribution, after the implementation of the practical recommendations as suggested by the study, are greater or lesser.

- The standardised measurement scale can measure the level of arts' contribution of different arts festivals and ultimately compare these festivals in terms of their

contribution (from the festival that contributes the least to the arts too the festival that contributes the most).

- The standardised measurement scale can be divided in two separate measurement scales (i.e. a scale to measure the arts festival's contribution to the performing arts and a second scale to measure the arts festival's contribution to the visual arts), as it was proved to be a valid and reliable measure in determining the arts festival's contribution to the respective arts forms.

- The standardised measurement scale can then also be used at different arts organisations, such as at theatre and music productions to determine their contribution to the performing arts; and at art galleries and art museums to determine their contribution to the visual arts.

- The standardised measurement scale can be administered at all Afrikaans arts festivals in the country.

- The standardised measurement scale design is unique because it is currently the only integrated standardised perceptual measurement scale in South Africa measuring the contribution of arts festivals to the arts.

- It is a valid measurement scale, ensuring that it measures what it is supposed to measure.

- It is a reliable measurement scale, ensuring that the results of the measure can be generalised to the entire population.

- It is a cost effective measurement scale in terms of time and money.

- The standardised measurement scale only takes five minutes to complete.

- Lastly, the standardised measurement scale is very easy to complete and to interpret and does not need a facilitator.

5.4 REASON FOR THE DEVELOPMENT OF THE MEASUREMENT SCALE

- To determine the arts festival's contribution to the arts so that the arts festival will be recognised as an event that contributes to the arts.

5.5 REASONS FOR THE STANDARDISATION OF THE MEASUREMENT SCALE

- It is a principle that the measurement scale used to determine the contribution of an arts festival to the arts should produce valid and reliable data and has strong enough characteristics to justify its future use as an output measure that is accepted by a substantial body of researchers for successful identification and measurement of contributing factors of an arts festival to the arts they present.

- The standardisation of the measurement scale contributes to arts festival and measurement scale standardisation research in terms of literature, methodology and practicality, so that these research fields can advance successfully.

5.6 REASONS FOR THE USE OF THE STANDARDISED MEASUREMENT SCALE

- The standardised measurement scale can aid as a counsellor for arts festivals to contribute to the arts and to draw attention to the importance of effective management and planning to contribute effectively to the arts.

- The standardised measurement scale can aid festival managers and organisers to focus on specific arts contribution factors (for example, educationally, emotionally, economically, through marketing, quality and growth and development) to contribute to a greater extent to the specific arts contribution factor.

- To carry out further research on the topic by conducting comparative research. For example, comparing arts festivals with each other in terms of arts contribution and determining which festival contributes greater or lesser to the arts. Further research can also be done by conducting follow-up research at arts festivals using the standardised measurement scale. This will then contribute to the reliability of the measurement scale.

5.7 LIMITATIONS OF THE STUDY

The following are limitations of this study:

- Only three arts festivals in South Africa were surveyed. Thus, this study presents only the perceptions of those who were visitors at these three festivals.

- The survey comprised only Afrikaans-language arts festivals, where conclusions and recommendations can only be drawn regarding the contribution of Afrikaans arts festivals to the arts.

- The measurement scale was tested at two arts festivals, Innibos and Vryfees, and again at a third arts festival, KKNK. However, further testing has not been done at other arts festivals using the standardised measurement scale. It is important to do ongoing revision and refinement of the standardised scale.

5.8 RECOMMENDATIONS FOR FUTURE RESEARCH

The following can be recommended for future research:

- Ongoing assessment and refining must be done on the validity and reliability of the final standardised measurement scale to improve its quality.

- Ongoing assessment and refinement of administration instructions and score procedures of the standardised measurement scale should be undertaken and revised.

- Future research on this topic should be conducted at other Afrikaans-language arts festivals to broaden the population of the survey and for comparative studies.

- Future research on this topic should be conducted at English-language arts festivals to enable comparative studies to be made and supporting the test-retest reliability theory.

- Statistical specialists should be present throughout the re-test survey to ensure all procedures are properly followed.

- Future research on this topic could be to develop guidelines for arts festivals on how to contribute effectively to the arts they represent based on the results of the standardised measurement scale.

- A study could be undertaken to measure the contribution of other arts-related organisations to the arts, for example, museums, theatre, galleries, by administering the standardised measurement scale to measure the contribution they make to that specific arts form as the scale can be divided in two parts (one part relating to the performing arts and the other relating to the visual arts).

- The standardised measurement scale should be administered at international arts festivals for comparative studies.

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ANNEXURES

DIE KUNSTEFEES SE BYDRAE TOT DIE KUNSTE

VOLGENS U PERSEPSIE, TOT WATTER MATE DRA DIE KUNSTEFEES BY TOT DIE BEVORDERING VAN UITVOERENDE KUNSTE (TONEEL, DANS EN MUSIEK)

Evalueer die volgende stellings:

THE ARTS FESTIVAL'S CONTRIBUTION TO THE ARTS

IN YOUR OPINION, TO WHAT EXTEND DOES THE ARTS FESTIVAL CONTRIBUTE TO THE PERFORMING ARTS (THEATRE, DANCE AND MUSIC)

Evaluate the following statements:

		Ek stem glad nie saam nie / *I do not agree*	Ek stem tot 'n mindere mate saam / *I agree to a lesser extent*	Ek stem saam / *I agree*	Ek stem tot 'n meerdere mate saam / *I agree to a greater extent*	Ek stem volkome saam / *I fully agree*
a	**Die fees inspireer mense om akteurs,dansers en sangers te word** / *The festival inspires people to become actors, dancers and singers*	1	2	3	4	5
b	**Die fees moedig mense aan om meer teater, musiek en dans produksies by te woon** / *The festival encourages people to attend more theatre, music and dance productions*	1	2	3	4	5
c	**Die fees het 'n invloed dat mense by kunsverenigings aansluit (bv. dans en teater groepe)** / *The festival influences people to join art associations (for example, dance clubs and theatre groups)*	1	2	3	4	5
d	**Die fees dra by tot 'n toename in kaartjieverkope van dans-, teater- en musiek-produksies** / *The festival contributes to an increase in ticket sales of dance-, theatre- and music productions*	1	2	3	4	5
e	**Die fees dra by tot meer werksgeleenthede vir individue binne die toneel-, dans-, musiek-bedryf** / *Festival contributes to employment opportunities for individuals within theatre, dance, music industries*	1	2	3	4	5
f.	**Die fees dra by tot 'n meer stabiele inkomste vir individue binne toneel-, dans-, musiek-bedryf** / *The festival contributes to a more stable income for individuals within theatre, dance, music industries*	1	2	3	4	5
g	**Die fees dra by tot 'n toename in CD en DVD verkope van toneelstukke, dans en musiek** / *The festival contributes to an increase in CD and DVD sales of theatre pieces, dance and music*	1	2	3	4	5
i	**Die sangers/akteurs/dansers by die fees skep 'n kwaliteit ervaring van uitvoerende kunste** / *The singers/actors/dancers at KKNK create a quality experience of performing arts*	1	2	3	4	5
j	**Die fees verbeter die kwaliteit van akteurs, sangers en dansers** / *The festival improves the quality of actors, singers and dancers*	1	2	3	4	5
k	**Die fees dra by tot die ontwikkeling van akteurs, dansers en sangers se vaardighede** / *The festival contributes to the development of actors, dancers and singers's skills*	1	2	3	4	5
l	**Die fees verbeter mense se kennis oor die uitvoerende kunste** / *The festival improves people's knowledge of the performing arts*	1	2	3	4	5
m	**Die fees bevorder navorsing binne die uitvoerende kunste** / *The festival promotes research within the performing arts*	1	2	3	4	5
n	**Die fees bevorder die beeld van uitvoerende kunste (toneel, dans en sang) in Suid-Afrika** / *The festival promotes the image of performing arts (theatre, dance and sining) in South Africa*	1	2	3	4	5
o	**Bemarking van die fees maak mense meer bewus van produksies in die land oor die algemeen** / *Marketing of the festival makes people more aware of the productions in the country in general*	1	2	3	4	5
p	**Die fees bemark bekende asook nuwe kunstenaars binne die uitvoerende kunste** / *The festival markets well-known as well as new artists within the performing arts*	1	2	3	4	5
q	**Die fees bewerkstellig netwerk geleenthede vir uitvoerende kunstenaars** / *The festival establishes networking opportunities for performing artists*	1	2	3	4	5
r	**Weens die fees het die aantal en verskeidenheid van produksies toegeneem in Suid-Afrika** / *Due to the festival, the number and variety of productions in South Africa have increased*	1	2	3	4	5
s	**Die fees se bestaan het aanleiding gegee tot die ontwikkeling van ander kunstefeeste in Suid-Afrika /** *The festival's existence has led to the development of other arts festivals in South Africa*	1	2	3	4	5
t	**Die fees dra by tot 'n toename in die vervaardiging van produksie/musiek CD's en DVD's** / *The festival contributes to an increase in the production of theatre/music CD's and DVD's*	1	2	3	4	5
u	**Weens die fees is daar 'n groei in aantal akteurs/dansers/sangers wat die mark toegetree het** / *Because of the festival, there are a growing number of actors/dancers/singers that have entered the market*	1	2	3	4	5
v	**Die fees *se finansiële ondersteuning dra by tot 'n groei in produksies*** / *The festival's financial support contributes to an increase in productions*	1	2	3	4	5
w	**Die fees ontwikkel infrastruktuur vir teater, dans en musiek produksies** / *The festival develops infrastructure for theatre, dance and music productions*	1	2	3	4	5

DIE KUNSTEFEES SE BYDRAE TOT DIE KUNSTE

VOLGENS U PERSEPSIE, TOT WATTER MATE DRA DIE KUNSTEFEES BY TOT DIE BEVORDERING VAN VISUELE KUNSTE (SKILDERYE, BEELDHOUWERK, FOTOGRAFIE EN LITERATUUR)

Evalueer die volgende stellings:

THE ARTS FESTIVAL'S CONTRIBUTION TO THE ARTS

IN YOUR OPINION, TO WHAT EXTEND DOES THE ARTS FESTIVAL CONTRIBUTE TO THE VISUAL ARTS (PAINTINGS, SCULPTURES, PHOTOGRAPHY AND LITERATURE)

Evaluate the following statements:

		Ek stem glad nie saam nie / *I do not agree*	Ek stem tot 'n mindere mate saam / I agree to a lesser extent	Ek stem saam / I agree	Ek stem tot 'n meerdere mate saam / I agree to a greater extent	Ek stem volkome saam / I fully agree
x	**Die fees inspireer mense om skilders, beeldhouers, fotograwe en skrywers te word** / *The festival inspires people to become painters, sculptures, photographers and writers*	1	2	3	4	5
y	**Die fees moedig mense aan om kunsuitstallings/kunsmarkte/kuns-stalletjies/boek-uitstallings by te woon** / *The festival encourages people to attend more art exhibitions/art markets/craft stalls/book exhibitions*	1	2	3	4	5
z	**Die fees het 'n invloed dat mense by kuns-klubs aansluit (boek-klubs, fotografie-klubs, ens)** / *The festival influences people to join art associations (book clubs, photography clubs, etc.)*	1	2	3	4	5
aa	**Weens die fees is daar meer mense wat in visuele kuns belê** / *Because of the festival, there are more people who invest in visual art*	1	2	3	4	5
bb	**Fees skep meer werksgeleenthede aan visuele kunstenaars (skilders/ beeldhouers/ fotograwe/ skrywers)** / *Festival contributes to more employment opportunities for visual artists (painters/ sculptors/ photographers/ writers)*	1	2	3	4	5
cc	**Die fees dra by tot 'n meer stabiele inkomste vir skilders, beeldhouers, fotograwe en skrywers** / *The festival contributes to a more stable income for painters, sculptors, photographers and writers*	1	2	3	4	5
dd	**Die fees moedig mense aan om meer skilderye/beeldhouwerk/fotokuns te koop** / *The festival encourages people to purchase more paintings, sculptures, photo art*	1	2	3	4	5
ee	**Die fees moedig mense aan om meer boeke te koop** / *The festival encourages people to purchase more books*	1	2	3	4	5
ff	**Die fees skep 'n platform vir die beskikbaarheid van kwaliteit kilderye/ beeldhouwerk/ boeke** / *The festival creates a platform for the availibility of quality paintings/ sculptures/ books*	1	2	3	4	5
gg	**Skilders/beeldhouers/skrywers by die fees skep 'n kwaliteit ervaring van visuele kunste** / *The painters, sculptors and writers at the festival create a quality experience of visual arts*	1	2	3	4	5
ii	**Die fees dra by tot ontwikkeling van vaardighede van kilders/ beeldhouers/ fotograwe/ skrywers** / *The festival contributes to the development of painters/ sculptors/ photographers/ writers's skills*	1	2	3	4	5
jj	**Die fees verbeter mense se kennis oor die visuele kunste** / *The festival improves people's knowledge of the visual arts*	1	2	3	4	5
kk	**Die fees bevorder navorsing binne die visuele kunste** / *The festival promotes research within the visual arts*	1	2	3	4	5
ll	**Die fees bevorder die beeld van visuele kunste (skilderye, beelde, fotokuns, boeke) in SA** / *The festival promotes the image of visual arts (paintings, sculptures, photo art, books) in SA*	1	2	3	4	5
mm	**Bemarking van die fees maak mense meer bewus van die Suid-Afrikaanse kunswerke/literatuur** / *The marketing of the festival makes people more aware of South African art work and literature*	1	2	3	4	5
nn	**Die fees bemark bekende asook nuwe kunstenaars binne die visuele kunste** / *The festival markets well-known as well as new artists within the visual arts*	1	2	3	4	5
oo	**Die fees bewerkstellig netwerk geleenthede vir visuele kunstenaars** / *The festival establishes networking opportunities for visual artists*	1	2	3	4	5
pp	**Weens die fees het die aantal en verskeidenheid van kunswerke toegeneem in Suid-Afrika** / *Due to The festival, the number and variety of art works in South Africa have increased*	1	2	3	4	5
qq	**Weens die fees is daar 'n groei in die aantal skilders/ beeldhouers/ fotograwe/ skrywers wat die mark toetree** / *Because of the festival, there are a growing number of painters/ sculptors/ photographers/ writers that have entered the market*	1	2	3	4	5
rr	**Weens die fees is daar 'n groei in die aantal skilderye, beeldhouwerke, fotokuns en literatuur** / *The festival contributes to an increase in production of paintings, sculptures, photo art and literature*	1	2	3	4	5
ss	**Die fees se finansiële ondersteuning dra by tot groei in visuele kuns** / *The festival's financial support contributes to the growth in visual arts*	1	2	3	4	5
tt	**Die fees ontwikkel infrastruktuur vir die uitstalling van visuele kuns** / *The festival develops infrastructure for the exhibition of visual art*	1	2	3	4	5

BEANTWOORD ASB DIE VOLGENDE VRAE / *ANSWER THE FOLLOWING QUESTIONS*					
1	**Geslag?** / *Gender?*	F	M		
2	**In watter jaar is u gebore?** / *In what year were you born?*				
3	**In watter dorp woon u?** / *Place of recidence?*				
4	**Dui aan watter tipe kuns u verkies:** / *Indicate preferred type of arts:*	**Uitvoerende kunste** / *Performing arts*		**Visuele kunste /** *Visual arts*	
5	**Kies *slegs een* gunsteling vorm van kuns** / *Choose **only one** favouraite form of the arts*	**Toneel** / *Theatre*	**Dans** / *Dance*	**Literatuur** / *Literature*	**Skilder** / *Paintings*
		Musiek / *Music*	**Films**	**Fotografie** / *Photography*	**Beeldhou** / *Sculptures*
6	**Tot watter mate was u tydens u kinderjare aan kunste blootgestel?** / *To which extent were you exposed to the arts during childhood?*	**Min** / *Little*	**Redelik** / *Moderate*	**Baie** / *Much*	

BEANTWOORD ASB DIE VOLGENDE VRAE / *ANSWER THE FOLLOWING QUESTIONS*			
1	**Beleef u dat die fees alle kunsvorme op 'n gelyke vlak bevorder?** / *Do you think the festival equally contributes to all forms of the arts?*	JA / YES	NEE / NO
2	**Maak die fees die kunste meer toeganklik vir u?** / *Due to the festival, are the arts more accessible to you?*	JA / YES	NEE / NO
3	**Inspireer die fees u om ook 'n vorm van kuns te beoefen?** / *Did the festival inspire you to practice a form of the arts?*	JA / YES	NEE / NO
4	**Het die fees u kennis oor die kunste verbeter?** / *Did the festival help imporve your knowledge regarding the arts?*	JA / YES	NEE / NO
5	**Het die kwaliteit van kuns vir u oor die algemeen by die fees verbeter?** / *In general, did the quality of the arts improve at the festival?*	JA / YES	NEE / NO
6	**Het die fees 'n groter bewustheid by u geskep rakende die kunste?** / *Did the festival create greater awareness of the arts for you?*	JA / YES	NEE / NO
7	**Het u hierdie jaar by die fees 'n groter verskeidenheid van kunste beleef as voorheen?** / *In comparison to previous years, did you experience a greater variety of arts at this year festival?*	JA / YES	NEE / NO
8	**Het u tydens die fees spesifiek geld op die kunste spandeer?** / *Did you spent money specifically on the arts at the festival?*	JA / YES	NEE / NO
9	**Ek beskou myself as 'n kunsliefhebber?** / *I consider myself as an arts lover?*	JA / YES	NEE / NO

PERSOONLIKE KUNS BETROKKENHEID / *PERSONAL ARTS INVOLVEMENT*		AANTAL / *AMOUNT*
1	**Hoeveel boeke het u tydens die fees aangekoop?** / *How many books have you bought during the festival?*	
2	**Hoeveel CDs/DVD's het u tydens die fees aangekoop?** / *How many CDs/DVDs have you bought during the festival?*	
3	**Hoeveel skilderye en/of beeldhouwerke het u tydens die fees gekoop?** / *How many paintings and/or sculptures have you bought during the festival?*	
4	**Hoeveel nuwe kunstenaars het u tydens die fees gesien optree?** / *How many new artists have you seen perform during the festival?*	
5	**Hoeveel dans produksies het u tydens die fees bygewoon?** / *How many dance productions have you attended during the festival?*	
6	**Hoeveel kaartjies het u gekoop vir toneel-produksies tydens die fees?** / *How many tickets have you bought for theatre productions during the festival?*	
7	**Aan hoeveel kunsverenigings/klubs behoort u tans?** / *How many arts associations/clubs are you a member of currently?*	
8	**Hoeveel keer, insluitend 2014, het u die fees bygewoon?** / How many times, including 2014, have you attended the festival?	
9	**Hoeveel ander kunstefeeste het u die afgelope 3 jaar bygewoon?** / *How many other arts festivals have you attended in the past 3 years?*	

DANKIE VIR U SAMEWERKING – geniet die fees! / *THANK YOU FOR YOUR COOPERATION – enjoy the festival!*

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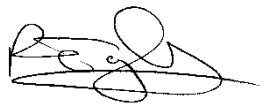
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24 November 2014

To whom it may concern

Language Editing – PhD Thesis – C. Pretorius

I have reviewed the dissertation entitled "The standardisation and validation of a scale to measure the arts' contribution of arts festivals" in terms of spelling, language, and grammar and have made recommendations to the author concerning the changes necessary.



R. Taylor
CEO

Rutendo Corporate Solutions

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CERTIFICATE OF TRANSLATION

This certificate serves to confirm that, Elmari Snoer from Rutendo Corporate Solutions has translated the Summary of the PhD with the title:

The standardisation and validation of a scale to measure the arts' contribution of arts festivals

Author: Corne Pretorius

The translation was from English to Afrikaans.

Any concerns or questions can be forwarded to elmarisnoer.rutendo@gmail.com or to 083 450 6880.

Date of translation: November 2014