

Key success factors in managing the visitors' experience at the Klein Karoo National Arts Festival

L.J.J. ERASMUS

20273053

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Supervisor: Prof. Dr. M. Saayman

Co-Supervisor: Dr. M. Kruger

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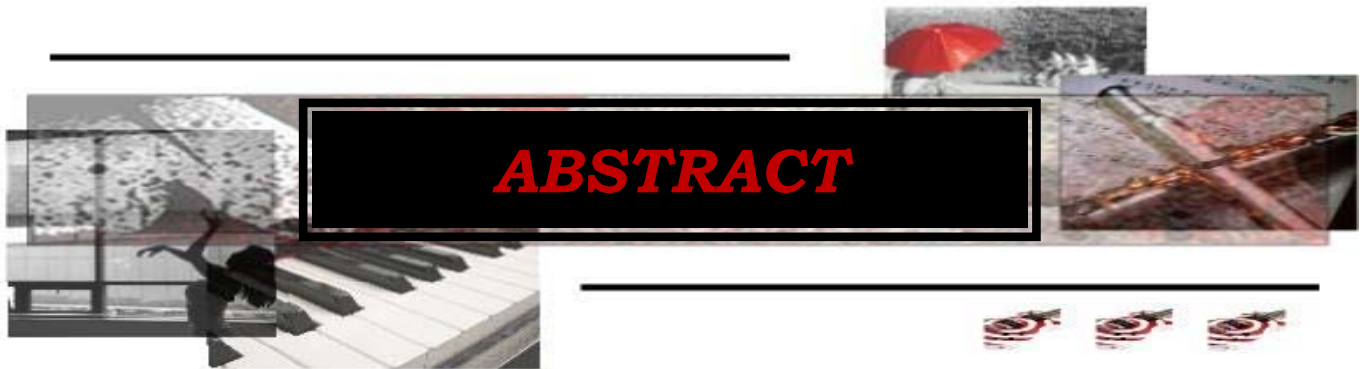
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KEY SUCCESS FACTORS IN MANAGING THE VISITORS' EXPERIENCE AT THE KKNK

The ABSA Klein Karoo National Arts Festival (KKNK) is one of the biggest and most popular Afrikaans arts festivals in South Africa, and since its modest beginnings in 1994, the festival has grown significantly with an estimated 85518 visitors attending the festival in 2010. The festival furthermore has a considerable economic impact on the host community of Oudtshoorn and the surrounding regions. The direct spending by festival visitors during the 2010 festival was estimated at R109.7 million, that consists of tickets bought at the festival, memorabilia, food, restaurants and beverages, transport, accommodation and entertainment. Benefits associated with these spending patterns include an increase in job opportunities for the residents, more entertainment opportunities, improvement of residents' lifestyles and opportunities for expanding businesses to name but a few. However, the number of tickets bought for shows and productions at the KKNK has decreased drastically over the last six years, visitor numbers have decreased and this will result in a decrease in the total revenue and economic impact this festival has on the local community of Oudtshoorn. Therefore, the festival needs to be managed in a sustainable way through improving the entertainment offered at the festival. The festival guide and promotion material should be designed in such a way that they meet the needs of visitors and offers the necessary information services to create a unique festival experience for visitors. The specific services visitors need must be provided, such as shuttle services and security.

The purpose of this research is to identify the key success factors (KSFs) in managing the visitors' experience at the KKNK. To achieve this, a quantitative survey was done by distributing 500 questionnaires amongst the visitors to the festival in 2010 from the 1st to the 8th of April. A total of 443 completed questionnaires were received back.

In Chapter 2, an analysis on the background and different theories of event tourism, special events, arts festivals, management and KSFs were investigated. Previous studies on the KSFs were also identified which rendered valuable and proved that different tourism operations including events and arts festivals have different KSFs. Furthermore, this analysis revealed that there exist different

markets with their own individual needs and reasons for attending the arts festivals and therefore have their own expectations of what needs to be included in a unique festival experience.

Chapter 3 consists of Article 1, and the main purpose of this article was to identify the various key success factors visitors to the KKNK see as important in satisfying their needs and providing a unique festival experience. A factor analysis was performed and identified the following KSFs: *Safety and Personnel, Marketing and Accessibility, Venues, Accommodation and Ablutions, General aspects and Social impact, Parking and Restaurants and Shows and Stalls*. The results indicated that professional staff, adequate safety and emergency services, clear indications, easy accessible venues, quality accommodation, affordable children activities, quality food providers and a variety of shows are important KSFs to provide visitors with an unforgettable festival experience.

Chapter 4's (Article 2) main purpose was to divide or segment visitors to the KKNK based on their travel motivation to attend the festival and their rating of the importance of the KSFs into separate markets. This purpose was achieved by performing a factor analysis on the travel motivations to identify the main travel motives for visitors to attend the KKNK, this was followed by a cluster analysis based on the travel motives where three clusters were identified namely *Escapists, Festival Junkies* and *Culture seekers*. The clusters festival organisers should focus their management skills and resources on are the *Festival Junkies* and *Culture Seekers*. After performing ANOVA and Chi-square tests the results showed statistically significant differences between the three clusters based on age, years attended the festival, length of stay, total spending, all the KSFs, gender and rock shows as visitors preferred type of show or production. The results therefore reveal that there are three different markets based on their travel motives who attend the KKNK, furthermore each of these three clusters has their own preferences, characteristics and ratings on which KSF will contribute in enhancing their festival experience.

This was the first study of its kind in South Africa. Therefore, it contributes to the event management literature. Festival organisers can also use the results of this research to improve the KKNK's sustainability and success by applying the KSFs and increase tickets sales for shows and productions, attract a younger market and attract visitors who spend more at the festival, by providing for the needs of specific markets and creating a unique festival experience for each visitor.

Key words: *event tourism, festival experience, key success factors, Klein Karoo national arts festival, management, segmentation tourism demand, travel motives,*



SLEUTEL SUKSESAKTORE IN DIE BESTUUR VAN DIE BESOEKERSERVARING BY DIE KKNK

Die ABSA Klein Karoo Nasionale Kunstefees (KKNK) is een van die grootste en mees populêre Afrikaanse kunstefeeste in Suid-Afrika, en sedert sy beskeie begin in 1994 het die Fees aansienlik gegroei met 'n beraamde 85 518 besoekers wat die Fees in 2010 bygewoon het. Die Fees het verder ook 'n noemenswaardige ekonomiese impak op die gasheergemeenskap van Oudtshoorn en die omliggende streke. Die direkte spandering deur feesgangers gedurende die 2010-fees is beraam as R109.7 miljoen, wat bestaan uit kaartjies aangekoop by die Fees, aandenkings, kos, restaurante en verversings, vervoer, akkommodasie en vermaak. Voordele verbonde aan hierdie spanderingspatrone sluit 'n toename in werksgeleenthede vir inwoners, meer vermaaklikheidsgeleenthede, verbetering aan inwoners se lewenstyle en geleenthede om besighede uit te brei, om maar net 'n paar te noem, in. Die aantal kaartjies aangekoop vir vertonings en produksies by die KKNK het drasties oor die afgelope ses jaar afgeneem, en besoekersgetalle het gedaal en dit sal lei tot 'n afname in die totale inkomste en ekonomiese impak wat hierdie fees op die plaaslike gemeenskap van Oudtshoorn het. Dus is dit nodig vir die Fees om op 'n volhoubare wyse bestuur te word deur die vermaak wat by die Fees aangebied word, te verbeter, om die feesgids en bemarkingsmateriaal op so 'n wyse te ontwerp om te voldoen aan die behoeftes van die besoekers, om die spesifieke dienste wat die wat besoekers benodig, te verskaf, soos byvoorbeeld wisseldienste en sekuriteit sowel as die nodige inligtingdienste om 'n unieke feeservaring aan besoekers te bied.

Die doel van hierdie navorsing is om die sleutel suksesfaktore (SSF'e) ten opsigte van die bestuur van die besoekerservaring by die KKNK te identifiseer. Om hierdie doel te bereik, is 'n kwantitatiewe opname uitgevoer deur 500 vraelyste onder die besoekers aan die Fees in 2010 (vanaf 1 tot 8 April) te versprei. 'n Totaal van 443 voltooide vraelyste is terugontvang.

In Hoofstuk 2 is 'n analise van die agtergrond en verskillende teorieë van gebeurtenis-toerisme, spesiale gebeurtenisse, kunstefeeste, bestuur en SSF'e ondersoek. Vorige studies oor die SSF'e is ook geïdentifiseer wat waardevol was en bewys het dat verskillende toerisme-bedrywighede, insluitend gebeurtenisse en kunstefeeste, verskillende SSF'e het. Verder het hierdie analise getoon dat verskillende markte, met hul eie individuele behoeftes en redes vir die bywoon van kunstefeeste, bestaan, en hulle het dus hul eie verwagtinge oor wat ingesluit behoort te word in 'n unieke feeservaring.

Hoofstuk 3 bestaan uit Artikel 1, en hierdie artikel se hoof doel was om die verskeie sleutelfaktore wat besoekers aan die KKNK as belangrik ag in die bevrediging van hul behoeftes en die skep van 'n unieke feeservaring, te identifiseer. 'n Faktoranalise is uitgevoer en die volgende SSF'e is geïdentifiseer: *Veiligheid en personeel, Bemaking en toeganklikheid, Venues, Akkommodasie en ablusie-fasiliteite, Algemene aspekte en Sosiale impak, Parkering en restaurante en Vertonings en stalletjies*. Die resultate het getoon dat professionele personeel, voldoende sekuriteit en nooddienste, duidelike aanwysings, maklik toeganklike venues, kwaliteit akkommodasie, bekostigbare aktiwiteite vir kinders, kwaliteit voedselverskaffers en 'n verskeidenheid vertonings belangrike SSF'e is om aan besoekers 'n onvergeetlike feeservaring te bied.

Hoofstuk 4 (Artikel 2) se hoof doel was om besoekers na die KKNK te segmenteer gebaseer op hul reismotivering om die Fees by te woon en hul taksering van die belangrikheid van die SSF'e in afsonderlike markte. Hierdie doel is bereik deur die uitvoer van 'n faktoranalise op die reismotiverings om die hoof reismotiewe vir besoekers om die KKNK by te woon, te bepaal. Dit is gevolg deur 'n bondel-analise gebaseer op die reismotiewe, waar drie bondels geïdentifiseer is, naamlik *Ontvlugters, Fees-slawe* en *Kultuur-soekers*. Die bondels waarop feesorganiseerders hul bestuursvaardighede en hulpbronne behoort te fokus, is *Fees-slawe* en *Kultuur-soekers*. Na ANOVA en Chi-kwadraattoetse uitgevoer is, het die resultate statistiese beduidende verskille tussen die bondels, gebaseer op ouderdom, jare die fees bygewoon, lengte van verblyf, totale spandering, al die SSF'e, geslag en rock-vertonings – besoekers se preferente tipe vertoning of produksie – getoon. Die resultate toon dus dat daar drie verskillende markte, gebaseer op hul reismotiewe, is wat die KKNK bywoon. Verder het elk van hierdie drie bondels hul eie voorkeure, eienskappe en takserings waartoe SSF sal bydra om hul feeservaring te verbeter.

Hierdie is die eerste studie van sy aard in Suid-Afrika. Dus dra dit by tot gebeurtenisbestuur literatuur. Feesorganiseerders kan ook die resultate van hierdie navorsing gebruik om die KKNK se volhoubaarheid en sukses te verbeter deur die SSF'e toe te pas en kaartjieverkope vir

vertonings en produksies te verhoog, om 'n jonger mark te trek en om besoekers te trek wat meer by die Fees spandeer, deur te voldoen aan die behoeftes van spesifieke markte en 'n unieke feeservaring vir elke besoeker te skep.

Sleutelwoorde: bestuur, feeservaring, Gebeurtenis-toerisme, Klein Karoo Nasionale Kunstefees, reismotiewe, segmentering, sleutel suksesfaktore, toerisme-vraag



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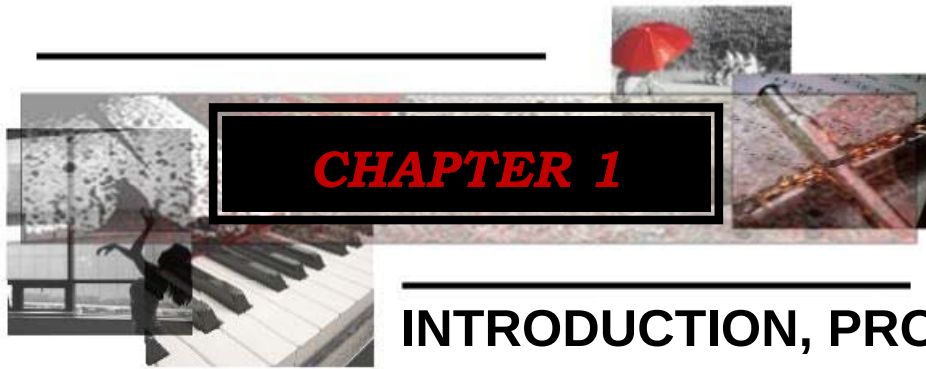


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INTRODUCTION, PROBLEM STATEMENT, OBJECTIVES AND METHOD OF RESEARCH

1.1 INTRODUCTION

Events are one of the most challenging and rapidly growing segments of the tourism industry (Bowdin, McDonnel, Allen & O'Toole, 2001:16). According to Shone and Parry (2004:2); Westerbeek, Smith, Turner, Emery, Green and Van Leeuwen (2006:5), events have long played an important role in the human society, and consist of traditional celebrations, personal and local events, historical and religious events. These events can furthermore differ in size and can be divided into four groups, namely special events, mega-events, hallmark events and major events (Bowdin *et al.*, 2001:16; Allen, O'Toole, McDonnel & Harris, 2005:12-15). Events furthermore play an important role by attracting tourists to a specific place and thereby improving the economy of the local community (Shone & Parry, 2004:2).

Festivals and more specifically arts festivals form part of event tourism (Shone & Parry, 2004:4) and according to Jackson and O'Sullivan (2002:326); Bowdin, Allen, O'Toole, Harris and McDonnel (2006:440) arts festivals are one of the fastest growing forms of event tourism. Arts festivals can be defined as community themed events or celebrations to show different art forms and activities as well as a hospitality experience for other communities (Kruger & Petzer, 2008:113). However, arts festivals today consist of a wider collection of activities like contemporary dance, popular music and visual arts (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004:4).

Law (2002:143) states that the original aim of arts festivals was merely to give local artists the opportunity to perform and to educate the locals on the benefits the arts can have for them and their community. However, festivals today are used to raise the image and profile of an area to attract more tourists (Law, 2002:143). Festivals provide authenticity and uniqueness, especially festivals based on indigenous values, convenient hospitality and affordability, as well as theming

and symbols for visitors (Yeoman *et al.*, 2004:32). Based on the latter the following additional benefits are associated with the hosting of arts festivals (Raj, Walter & Rashid, 2009:80; Bowdin *et al.*, 2006:37; Law, 2002:142; Shone & Parry, 2004:53; Yeoman *et al.*, 2004:33):

- Minimise negative impacts of mass visitation;
- Foster better host-guest relations;
- Lengthen tourist seasons, extend peak season or introduce a new season;
- Improve the spirit and pride of the local community;
- Enhancement of cultural traditions;
- Improvements to social and health amenities;
- Improvement of environmental quality;
- Improvement of local communities' lifestyles;
- Providing new activities;
- Meeting new people;
- New business or friendship relations;
- Opportunities for entrepreneurs;
- Attract tourists to cities who do not have any other major attractions;
- Generating revenue and income for local communities; and
- Job creation.

With the above benefits in mind, Law (2002:144) argues that for an arts festival to be successful in attracting visitors from other communities and being sustainable, depends on having a clear, relevant theme, achieving high quality in the products and experiences on offer and to ensure visitors' needs are met unconditionally. Westerbeek *et al.* (2006:41) add that for events (including arts festivals), to be managed successfully and in a sustainable manner, the management team should identify their priorities, the inputs and processes they have the most control over, and more specifically the key drivers of success.

The aim of this chapter is to provide an overview of the research process that will be followed in this study. This will be achieved by firstly analysing the problem statement, followed by the goals and objectives of the study, the research methodology, definitions of key concepts and lastly the chapter classification.

1.2 PROBLEM STATEMENT

Based on its economic impact, the ABSA Klein Karoo National Arts Festival (KKNK) is one of the largest Afrikaans arts festivals in South Africa (Kruger, 2009:2). Kitshoff (2004:240) adds that if the KKNK is to be judged by its popularity and community involvement, it is also clearly the most successful festival in the country. For the past 16 years, the festival is held annually during the April school holidays in Oudtshoorn, located in the Western Cape Province. The main aim of the KKNK is to promote the arts in Afrikaans (Hauptfleisch, 2001:173) and as stated by Kitshoff (2004:237), to provide a financial injection for the host community of Oudtshoorn by using the festival as a mass tourism attraction. The festival annually attracts more than 1 000 artists performing or exhibiting in more than 200 productions and exhibitions over a period of eight days (ANON, 2008:1). The festival furthermore consists of both visual and performing arts: music, cabaret, dancing, theatre, classic, and jazz, to name but a few.

Figure 1.1 indicates the number of tickets sold for shows/productions at the KKNK over a period of 16 years and the highest sales in tickets were in 2004. As seen in Figure 1.1, a significant number of visitors attend the KKNK every year. Unfortunately, ticket sales for shows/productions have shown a decline from 2004 onwards. When compared to 2004, ticket sales have declined significantly, by 43,6% in 2008. This has led to serious concerns regarding the future sustainability and profitability of the KKNK. In 2009, ticket sales started to recover and indicated a positive increase for the first time in five years. However, in 2010 ticket sales showed a decrease of 31241 tickets compared to 2009, resulting in the lowest ticket sales in 12 years.

Taking the latter into consideration, it could be argued that the KKNK is in its declining stage of its product life cycle (Saayman, 2006:115) (Figure 1.1). This presents an ideal opportunity for the festival organisers to adapt their management processes and decisions in order to increase ticket sales. Since the success of festivals such as the KKNK is also measured in ticket sales, the latter is vital for the future continuation of the KKNK (Kruger, 2009:28).

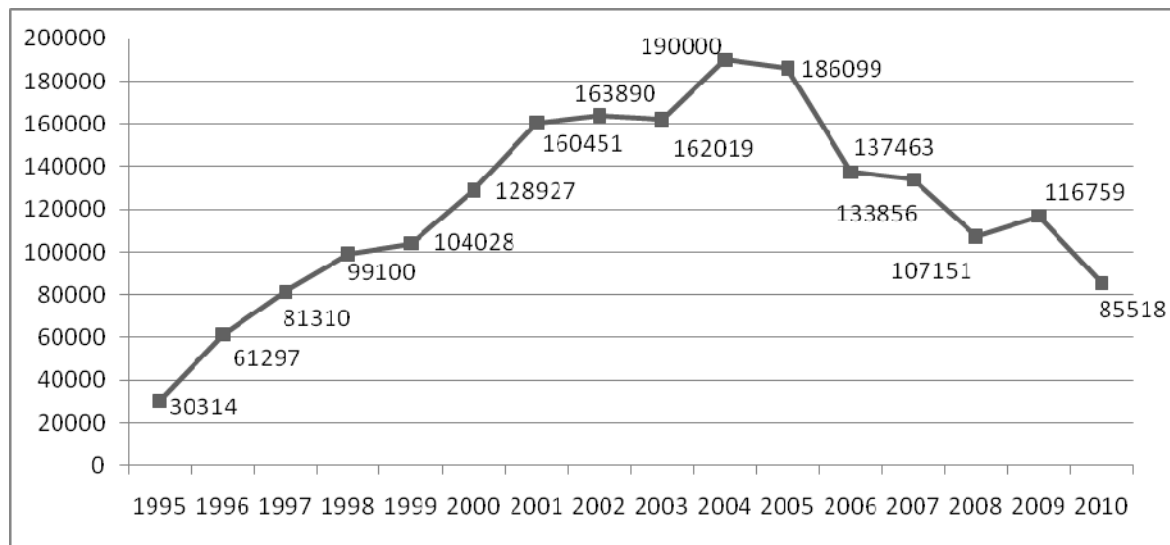


Figure 1.1 Product Life cycle
Source: Adapted from Saayman (2006:115)

In light of the afore-mentioned, Saayman (2006:28) states that tourists have different motivations and needs why they travel to different destinations (in this case a festival) and take part in different activities, for example sightseeing, to visit friends and family, to learn about other cultures, relaxation, status and self-discovery, to name but a few. Saayman (2006:28) continues by saying that for a vacation destination or organisers of a festival truly need to understand tourist motivations, they should see the journey or visit to the arts festival as a satisfier of needs and desires. He goes on to say that they should be aware of the needs of visitors long before the festival starts in order to ensure that the right products, shows/productions, food and entertainment are offered to fulfil the needs of the visitors. The latter is important, since as emphasised by Westerbeek *et al.* (2006:31), without visitors there would be no economic impact for Oudtshoorn, and the festival will thus have no advantages for the local community and will not fulfil its primary purpose. Arts festivals are a unique tourism product and at the same time a very diverse product that consists of different aspects such as themes, productions, entertainment, stalls, transports services, festival layout, marketing, parking, tickets sales and safety of visitors, to name but a few. These disparate needs have to be managed in such a way that they will provide a unique festival experience to visitors (Saayman, Marais & Krugell, 2010:96; Westerbeek *et al.*, 2006:41).

According to Westerbeek *et al.* (2006:31) and Saayman (2009:21) festival management is made up of different managerial areas and aspects, including planning, organising, leading, marketing, design, control and budgeting, risk management, logistics staging and developing, to name but a

few. Bowdin *et al.* (2006:285) furthermore state that festival management is flexible and a large part of festival management is to take advantage of new opportunities, which in return can result in changes that need to be made right up to the day the festival is supposed to start. However, there may be differences in the management processes followed by organisers and by the festival management. Then too, the festival visitors have their own ideas of what they consider as important. Added to the latter, Thompson and Strickland (1999:96) and Aaker (2005:91) state that key success factors are both necessary and important for the success of any organisation and define it as aspects that influence the organisation's ability to be successful and to reach their set goals in a certain period of time. For festival organisers to ensure the sustainability of the KKNK, the key success factors in managing this national arts festival should thus be acquired. Previous research concerning key success factors in the management of tourism products in South Africa is outlined in Table 1.1.

Table 1.1: Previous studies on key success factors

Authors:	Products:	Key Success Factors:
Marais (2009)	Wine Festival	1) <i>Quality and good management</i> , including factors such as adequate activities for children, sufficient accommodation, public facilities and adequate parking; 2) <i>Wine farm attributes</i> that include adequate numbers of staff, selection of wine and affordable wine; 3) <i>Effective marketing</i> ; 4) <i>Route development</i> that included aspects such as information available about the wine route, a well-organised route and a route map; 5) <i>Festival attractiveness</i> consisting of festival family friendly, well-managed enquiries, adequate security and value for money; 6) <i>Entertainment activities</i> , including variety entertainment, adequate variety and friendly staff; and 7) <i>Accessibility</i> consisting of comfortable wine farm facilities, clear indications to farms and well-managed farms.
Kruger (2006)	Conference centres	1) <i>Functional layout and providing the right variety of facilities</i> ; 2) <i>Performing of good marketing management</i> ; 3) <i>Having the proper operational aspects in place</i> ; 4) <i>Conducting proper planning before any conference</i> ; 5) <i>Providing an attractive</i>

		<i>venue (design) and conducting a post-conference evaluation; 6) Performing human resource management.</i>
Van der Westhuizen (2003)	Guesthouses	<i>1) Owner-manager establish and uphold a high standard of quality; 2) Human resource management should show courtesy to guests; 3) Owner-manager must inspire, praise and motivate employees; 4) Self-efficient owner-manager; 5) Good leadership qualities; 6) Ability to share positive information freely; 7) Providing services and facilities guests need; 8) High levels of hygiene; 9) Guests welcomed in a personal manner; 10) Well-trained employees; and 11) Attractive natural surrounding landscapes.</i>
De Witt (2006)	Wedding tourism	<i>1) Strategic planning and performing a SWOT-analysis; 2) Operational services that include high levels of hygiene, having a liquor license, providing secure parking, providing a variety of menus and the accessibility of the venue; 3) Human resource management, and creating a positive organizational behaviour; 4) Financial management including control of finances through financial operating systems, an operating budget and a break even analysis; and 5) Marketing aspects such as market segmentation, market positioning as well as promotion, which includes personal selling, developing of efficient public relations and advertising the venue, to ensure the success of the special event.</i>
Appel, Kruger, Saayman (2010)	Hotel Management	<i>1) Organisational management; 2) Quality and Customer satisfaction Management; 3) Marketing and Experience management; 4) Human Resource management; 5) Purchasing management; 6) Risk and Policy management; and 7) Green management</i>

To date, limited research has been conducted on the KSFs needed to successfully manage arts festivals in South Africa. These studies have focused on identifying the KSFs of other tourism operations and types of festivals such as wine festivals (Marais, 2009), conference centres (Kruger,

2006), guesthouses (Van der Westhuizen, 2003), wedding events (De Witt, 2006) and hotels (Appel *et al.*, 2010) (see Table 1.1). Collectively these studies concluded that *high quality and hygienic facilities in a well maintained condition, adequate numbers of friendly trained and informed staff, effective marketing, organisational management, operational management, parking and accessibility, providing of high quality products and services, provision of adequate and safe parking, accessibility of the event or operation, and adequate information available* are the aspects or KSFs that are required for the successful management of the different tourism operations/products. These studies have furthermore shown that different tourism organisations have different KSFs.

This will be the first study of its kind in South Africa in terms of focusing on identifying the KSFs at a national arts festival and will thus contribute to the event management literature. By identifying the KSFs, festival organisers can increase the festivals sustainability and ensure a successful social as well as economic festival. Based on the latter it is necessary to understand and be aware of the success factors of managing a festival such as the KKNK to ensure the sustainability and success of the festival in the long term. Ticket sales (Figure 1.1) showed that the festival is in a declining stage of its product life cycle, and therefore the opportunity presents itself to research new and different ways to improve the festival. Since the festival is dependent on repeat visitors who purchase tickets for shows and productions it is clear that there exists a need to analyse the different key factors visitors see as important in managing the KKNK. The research question that this dissertation will attempt to address is thus: **What are the key success factors in managing the visitors' experience at the Klein Karoo National Arts Festival?**

1.3 GOAL AND OBJECTIVES OF THE STUDY

The following section will discuss the main goal and objectives of this study.

1.3.1 Goal

To determine the key success factors in managing the visitors' experience at the Klein Karoo National Arts Festival.

1.3.2 Objectives

The achievement of the goal of this study will rely on the following objectives:

Objective 1

To do an analysis of management aspects and key success factors of management by means of a literature review.

Objective 2

To do an analysis of event tourism and arts festivals by means of a literature review.

Objective 3

To do an analysis of different markets according to their travel motives.

Objective 4

To do an analysis of what different visitors to the KKNK rate as key success factors in terms of their festival experience.

Objective 5

To draw conclusions and make recommendations with regard to this study that will assist event organisers in effectively managing the KKNK and managing the visitors' experience at the KKNK.

1.4 METHOD OF RESEARCH

Exploratory research was conducted as well as quantitative research to collect the primary and secondary data on the topic from existing sources. A questionnaire with different sections and types of questions was used to collect problem-specific data.

1.4.1 Literature Study

The literature study was based on the following keywords: *tourism, event tourism, arts festival, Klein Karoo National Arts Festival, management, travel motives, key success factors, segmentation and tourism demand*. Theoretical background on KSFs and management of arts festivals was investigated and researched. This was done by means of analysing different journal articles, dissertations, theses, newspaper articles, books, the Internet, previous research reports of the KKNK and other sources on festivals, KSFs and management. Scientific databases such as EBSCOhost, Google Scholar, Science Direct, Emerald, the catalogue list of the library and different

indexes was used in the search for the most recent and relevant publications. The above-mentioned sources helped with the analysis and identification of the KSFs of management in order to organise a festival successfully and in a sustainable manner. The afore-mentioned was also useful in defining the key concepts that play an important role in this research. Furthermore, a complete analysis of market segmentation based on travel motives was done by looking at the importance of how different markets have different requirements concerning festival management. An intensive literature study and an empirical survey (using questionnaires) were used, and therefore the study consists of primary and secondary sources.

1.4.2 Empirical study (Survey)

The following section will discuss the different methods chosen to conduct the empirical analysis.

1.4.2.1 Research design and method of collecting data

In this study, the researcher determined the KSFs in managing the visitors' experience at the KKNK by conducting a survey at the KKNK from the 1st to the 8th of April 2010. This survey was conducted at the festival by the Institute for Tourism and Leisure Studies at the North-West University, Potchefstroom Campus using nine fieldworkers. A structured questionnaire was used to serve as an instrument for collecting the data at the festival. Of the 500 questionnaires distributed amongst visitors to the KKNK, 443 completed questionnaires were returned. This data was used to construct different graphs and tables. Various analyses were performed to determine the key success factors visitors to the KKNK rate as important and necessary to ensure they receive a unique festival experience.

1.4.2.2 Selection of Sampling frame and Sampling Method

A quota-sampling method was used during the KKNK in 2010. Targets were set for each day. The fieldworkers had to distribute and receive the set number of completed questionnaires each day. A simple random sample was used where visitors were randomly selected at different venues at the KKNK, for example, near concert areas/venues, in streets, where visitors gather between shows and on the main festival grounds. Interviews were held with these visitors at the different venues, while they sat, relaxed and sometimes ate and drank.

Nine fieldworkers were used to distribute the questionnaires and conduct the interviews. The target was to have 63 questionnaires completed each day. Therefore each fieldworker received 6 or 7 questionnaires daily to be completed by the visitors on that specific day. Field workers were well trained before hand to ensure they understood the aim of the study as well as how to explain

different questions and to capture the right answers given by the visitors. The visitors to the Festival were informed about the purpose of the research to ensure they responded honestly.

As stated by Israel (2009:6) when using a quota-sampling method with a population (N) of 100 000 or more, as is the case of this study, the recommended sample size (S) is 398. According to Slabbert, Kruger, Viviers, Saayman and Saayman (2009:38), 44 934 visitors attended the Festival in 2009. Applying Israel's (2009:6) formula, if the population (N) exceeds 100 000 visitors, 398 questionnaires would be necessary to be representative. In the case of the KKNK, 44 934 (N) visitors attended the festival in 2009 and therefore the 443 completed questionnaires received, encompassed more than the required number of questionnaires

1.4.2.3 Development of the questionnaire

The questionnaire that was used during the survey was designed by Marais (2009) and adapted for this survey based on the works and literature of Silvers (2004:41); Matthews (2008:2); Bowdin *et al.* (2006:353) and Wooten and Norman (2008:206). This questionnaire consisted of three sections.

Section A dealt with demographic and geographic information including age, gender, sex, occupation, language and province of residence.

Section B addressed the different elements and aspects (KSFs) that contribute to the successful management of the festival like information availability, activities offered, adequate parking, affordable prices, to name a few. In this section, a Likert scale of 1-5 (where 1 represents total disagreement and 5 total agreement with the statement) was used and different questions was based on the research done by Marais (2009); Kruger (2006); Van der Westhuizen (2003) and De Witt (2006), and was adapted for the KKNK.

Section C contained questions about what motivates visitors to visit the festival each year, the need for relaxation, to visit friends and family, for the productions or art, products offered or the well-known performers.

1.4.2.4 Data analysis

The data analysis consisted of descriptive statistics, two factor analyses, a cluster analysis, ANOVA analysis, Tukey's post hoc multiple comparisons tests, two-way frequency tables and chi-square tests. SPSS, version 17 software was used, to perform statistical analyses. The statistical services at the North-West University, Potchefstroom Campus assisted in processing the data into useful, relevant statistics that were used in the empirical study. A brief description of each of the analyses used in this study is provided below.

a. Factor analysis

Pallant (2007:179) defines a factor analysis as a technique for identifying whether the correlation between a set of variables stems from their relationship to one or more latent variables in the specific data. Two different factor analyses were performed. The first factor analysis was performed to identify several factors that the different KSFs formed part of, and to identify the KSFs the visitors to the KKNK see as important in the management of the festival. The second factor analysis was performed to identify the main travel motivations of visitors to the KKNK to segment the visitors into different markets.

b. Cluster analysis

Hair, Bush and Ortinua, (2000:594) define a cluster analysis as a multivariate interdependence technique, which classifies objects into relatively homogeneous groups based on a specific set of variables. A cluster analysis was used to cluster visitors based on their travel motives.

c. ANOVA analysis

An ANOVA analysis tests the differences between the means of two groups or more and identifies whether there are statistically significant differences in the means of more than two groups (Eiselen, Uys & Potgieter, 2005:119). An ANOVA analysis on the data (open-ended questions) was performed to determine the differences between the clusters (as identified by the cluster analysis)(in means) on grounds of the socio-demographic characteristics of the cluster and to identify which KSFs the different clusters rate as important in managing the festival successfully and in a sustainable manner.

d. Chi-square tests

Lastly, chi-square tests were performed to identify further specific differences between the clusters (percentage) on grounds of the socio-demographic characteristics and the KSFs. Two-way frequency tables were thereafter used to compile a profile of each cluster.

1.5 DEFINING KEY CONCEPTS

The following are definitions of concepts that will be used throughout the dissertation.

1.5.1 Event tourism

Getz (1997:16) and Tassiopoulos (2000:5) state that event tourism refers to the systematic planning, development and marketing of festivals and events as tourism attractions, catalysts of

other developments, image makers and animators of attractions and economic growth. Getz, cited by De Witt (2006:9), furthermore defines event tourism as, “a market segment consisting of those people who travel to attend events, or who can be motivated to attend events while away from home”.

1.5.2 ABSA Klein Karoo National Arts Festival (KKNK)

The KKNK takes part each year during the March/April school holidays in the town Oudtshoorn in the Western Cape Province (see Map 1.1). It was Nic Barrow, an attorney and businessman from Oudtshoorn, and Andrew Marais, then Public Relations Manager of NASPERS's idea to start the Festival. The idea was to start an Afrikaans arts festival in Oudtshoorn, since Grahamstown had an English arts festival (Erasmus, Saayman, Saayman, Kruger, Viviers, Slabbert & Oberholzer, 2010:1).

Oudtshoorn attracts more than 1 000 artists in approximately 200 productions and exhibitions during the duration of the Festival. The KKNK consist of visual and performing arts; drama, cabaret, musical theatre, classical music, jazz, light music and open-air concerts (Slabbert, Saayman, Saayman & Viviers, 2007:8). Another goal of the KKNK is to give the local community of Oudtshoorn a financial boost, by using the KKNK as the town's main tourist attraction (Slabbert *et al.*, 2007:7).



Map 1.1: Map of Oudtshoorn (KKNK)
Source: Adapted from ANON (2010a:1)

1.5.3 Key success factors (KSFs)

According to Thompson and Strickland (1999:96), and Aaker (2005:91), KSFs are necessary and important for the success of any organisation. They continue by saying that these KSFs are aspects that influence the organisation's ability to be successful and reach the top of the ladder in the market place. Godfrey and Clarke (2000:131) add that KSFs are those factors that substitute businesses and destinations have to know how to perform in order to be efficient, effective and successful in the medium and long term.

1.6 CHAPTER CLASSIFICATION

This dissertation consists of four chapters and a brief outline of what can be expected from each chapter is discussed below:

Chapter 1 consists of a short introduction, the problem statement, the aims and objectives, the method of research and the definitions of several key concepts. The aim of this chapter is to give the necessary background on the KKNK and to identify and explain the problem managers or

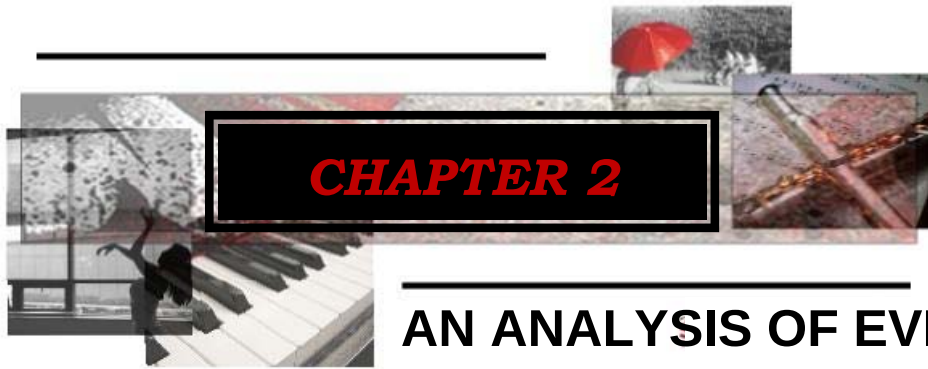
organisers of this Festival face. It also defines what KSFs are clearer and how they can be used to improve the sustainability of the KKNK.

Chapter 2 consists of a literature study on events including special events and arts festivals, on management and on KSFs of events, arts festivals and festival tourism to provide a background on the different aspects and to understand the aspects better and to identify the shortcomings in the literature.

Chapter 3 contains Article 1, which identifies the KSFs in managing the visitors' experience at the KKNK. This was done to serve as guidelines for managers and organisers of the Festival to ensure the success of the festival and the long-term sustainability.

Chapter 4 contains Article 2. In the article, the visitors to the KKNK were segmented based on their travel motives, and this was compared to the KSFs identified in Chapter 2 to determine whether diverse markets have different requirements concerning festival management.

The final chapter of the dissertation consists of the conclusions drawn from Chapter 2, 3 and 4, as well as recommendations to help managers and organisers of the KKNK to improve the success and sustainability of the Festival in order to fulfil the needs of visitors to the festival.



AN ANALYSIS OF EVENT TOURISM, SPECIAL EVENTS, ARTS FESTIVALS, MANAGEMENT AND KEY SUCCESS FACTORS

2.1 INTRODUCTION

Yeoman *et al.* (2004:39) state that art festivals play a significant role in the attractions sector of a country such as South Africa. One of these arts festivals is the KKNK, which is held annually in Oudtshoorn during the April school holidays. The KKNK was held in 2010 for the 16th time and a decrease in ticket sales for shows at the festival were visible, which if not addressed can have drastic financial problems for the arts festival in the future. One of the crucial factors of managing visitor attractions such as the KKNK is to be aware of the fact that the long-term quality of the product and the visitor experience can be affected by external as well as internal threats (Page, 2003:238). Despite the novelty offered by this festival and other forms of festivals and special events, they face the threat of increased competition due to the fast growing offerings for leisure experiences that in return lead to a specialised market and in other words niche travel (Wooten & Norman, 2008:198). Wooten and Norman (2008:198) continue by saying that because of this specialised market there has been a rapid growth in the number of festivals and special events to satisfy the developing segmented market. Events aim to cater to a broad market through offering a variety of products and activities such as food, entertainment and art to name but a few; however they also focus on the interests of specific groups and try everything to attract these groups to attend the festival or special event.

Effective management skills are thus needed to ensure the sustainability of arts festivals such as the KKNK. The production of a festival or event is a project and project management includes initiation, planning and implementation of the festival, in addition to monitoring the event (Bowdin *et*

al., 2006:265). This can be achieved by analysing the market for the event to determine what kind of people are likely to attend, or have attended in the past, their preferred media habits and their motives for going to the event and what benefits they get from attending or participating (Yeoman *et al.*, 2004:22). By monitoring the basic areas of visitor numbers, visitor spending, visitor activity and participation, advertising effectiveness as well as visitor satisfaction, the KSFs from a visitor's perception can be determined which will lead to the satisfaction of specific needs visitors have and this in return can lead to the future sustainability of the KKNK.

For this reason, the aim of this chapter is to give a brief overview of the literature pertaining to event tourism and the aspects related to event management. The focus will specifically be on how the effect of determining the KSFs perceived by visitors to an arts festival can ensure the sustainability of an arts festival in terms of ticket sales and lead to an increase in visitors and visitor spending at the festival.

2.2 WHAT ARE EVENTS?

Kotler (1984:463) defines a tourism product as something that is offered to a market to get attention, acquisition, use or consumption that might satisfy a want or a need; it also includes objects, services, persons, places, organisations and ideas. It could furthermore be interpreted as the result when activities and services are combined and offered as a new product or experience (Witt & Moutinho, 1989). Burkart and Medlik (1982:1930) add that a tourism product can be described as a mixture of attractions, transport, accommodation, entertainment, food and beverages to name but a few. Based on the latter, Saayman (2006:111) indicates that the tourism industry consists of many different dimensions leading to the conclusion that tourism is a unique product. Saayman (2006:112) continues by saying that the consumption of such a tourism product lies in the hands of the tourists or visitors to the specific product, being a festival, event or show. The tourism product consists of two very different sides namely the tangible and intangible aspects. The tangible aspects include structures like hotels, buildings, resorts and airports, and the intangible aspects on the other side include tour packages, tourism routes, festivals and events which main aim is to provide a unique experience to the tourists and satisfy their needs (Saayman, 2006:111). Saayman (2006:112) developed the 7A's that are important for a tourism product and the sustainability of such a product, be it tangible or intangible. These 7A's are as follow:

- Attractions - natural and man-made
- Accessibility - transport and signage

- Amenities - entertainment, accommodation and recreation
- Available packages - pre-arranged packages
- Activities - all activities available at the destination
- Ancillary services - banks and telecommunication
- Appeal - the image, perception and preference of a destination

According to the Chambers dictionary an event is defined as “anything that happens; result; any incidence or occurrence especially one which will be remembered; contingency or possibility of occurrence; an item in a programme; an organised activity at a particular venue”. The drastic increases in leisure time and discretionary spending have led to the emergence of public events, celebrations and entertainment (Bowdin *et al.*, 2006:3). Bowdin *et al.* (2006:3) continue by saying that the governments of the different cities and towns support and promote events as part of their strategies for economic development, nation building and destination marketing. According to Yeoman *et al.*, (2004:39) event tourism is concerned with the roles that the event can play in the development of the destination and the maximisation of the attractiveness of the specific event, city, town and area. Individuals attend these events whether as locals or as tourists in search of something more or as part of their recreational and leisure activities (Wooten & Norman, 2008:197). Any type of event is furthermore held for a specific purpose, public or private, commercial or charitable, celebratory or commemorative (Silvers, 2004:3). Events have thus become an essential part and element to the contemporary life and can be easily associated with tourism promotion, government strategies and corporate marketing (Bowdin *et al.*, 2006:441). Meetings, conferences, exhibitions, festivals, major sporting fixtures and corporate functions industry, also known as MICE or business tourism, are now also perceived as part of the wider events industry (Saayman & Slabbert, 2002:15; Bowdin *et al.*, 2006:441).

Bowdin *et al.* (2006:441) and Saayman (2009:490) emphasise the growth of the events industry and state that it is almost impossible to gauge the full size of the industry. Reasons for this explosion of the event industry include the following:

- Higher disposable income and increased time pressure;
- Increased government awareness of the benefits tourism and especially events can have for them;

- Growing corporate realisation and awareness of the marketing power of events; and
- Increased awareness of event management as a cohesive discipline with the ability to focus resources, deliver objectives and satisfy needs.

Events can furthermore be classified in different categories, and will be discussed in the following section.

2.3 CLASSIFICATION OF EVENTS

Matthews (2008:6) categorises events into three groups namely:

- (1) Meetings and conferences
- (2) Expositions and trade shows
- (3) Celebrations, ceremonies and spectacles
 - This category can further be divided into the following components:
 - (a) Public events – including parades, festivals, carnivals, sporting events and concerts.
 - (b) Private events – including award shows, corporate functions, themed events, opening and closing ceremonies, fundraisers, product launches and reunions.

Bowdin *et al.* (2006:15) state that events are furthermore grouped into two different groups, according to their size and according to their form and content.

Size can then be divided into:

1. Local or community events

Keyser (2002:265) defines community events as a smaller event, with a foundation in the community characteristics and aspirations. Janiskee (1996:404) furthermore defines it as a family-fun event owned by the community, while using volunteer services such as the host community, public venues like streets, parks and schools, supported by local government agencies and non-government organisations (NGO's). Community events originate within a sector of the community that consist of the need or desire to celebrate features of their way of life or history of the area (Dimmock & Tiyce, 2001:357). These events are usually small in scale and consist of a limited duration.

2. Major events/Hallmark events

Major events are events that by their scale and media interest can attract significant visitor numbers, media coverage and economic benefits for the specific area (Bowdin *et al.*, 2006:16). According to Keyser (2002:264), these events are developed to enhance the awareness, appeal and profitability of a destination; it furthermore is a once-off event with a limited duration. Bowdin *et al.* (2006:16) state that the term 'hallmark' refers to those events that have become synonymous with a specific town or city and gain widespread recognition and awareness.

3. Mega events

Events that are described as mega are because of their size in terms of visitors, target market, level of government involvement, financial gain, construction of facilities and influence the lives of host communities (Keyser, 2002:264; Getz, 2005:18). Hall (1997:5) defines mega events as mostly targeted by the international market and have an effect on entire communities, countries and continents. Mega events furthermore require enormous financial and human resources (Dimmock & Tiye, 2001:356).

With the above-mentioned classifications in mind the KKNK can be described as a Hallmark event because of its size and because Oudtshoorn has become synonymous with the KKNK. The different typologies of events are summarised in Table 2.1.

Table 2.1 Typology of events

Type	Feature	Examples
Mega	• Affects entire communities, countries and continents • Limited duration • Requires enormous resources	• Olympic Games • 2010 FIFA World Cup • Cricket World Cup • Rugby World Cup
Hallmark	• Large in size and scale • Significant for community or region • One time or recurring • Limited duration • Enhances awareness, appeal and profitability of a destination over the short-term	• ABSA Klein Karoo National Arts Festival • Aardklop National Arts Festival • Cape Argus Pick And Pay Cycle Tour • Mr Price Pro Surfing Competition

		• Grahamstown Arts Festival
Community-based (local)	• Smaller in scale and size • Limited duration • Held more regularly than mega or hallmark events • Celebrates features of a community's way of life	• Oppikoppi Music Festival • Klerksdorp Air show • Woodstock • South African Music Awards • SA Fashion Week

Source: Adapted from Dimmock and Tiyce (2001:357)

The form and content of events can furthermore be divided into:

1. Cultural events

A cultural event can also be seen as a major event, because they are linked with tourism and generate business and income for the host community. Festivals and more specifically arts festivals form part of cultural events.

2. Sport events

Sport events form part of the event industry and consist of individual and multi-sport events such as the Olympics and the Commonwealth Games. They are classified as part of the tourism industry because they attract tourists, media coverage and have an economic impact on the host community. Sport events do not only benefit the host community but also the participants, players, coaches, officials and spectators.

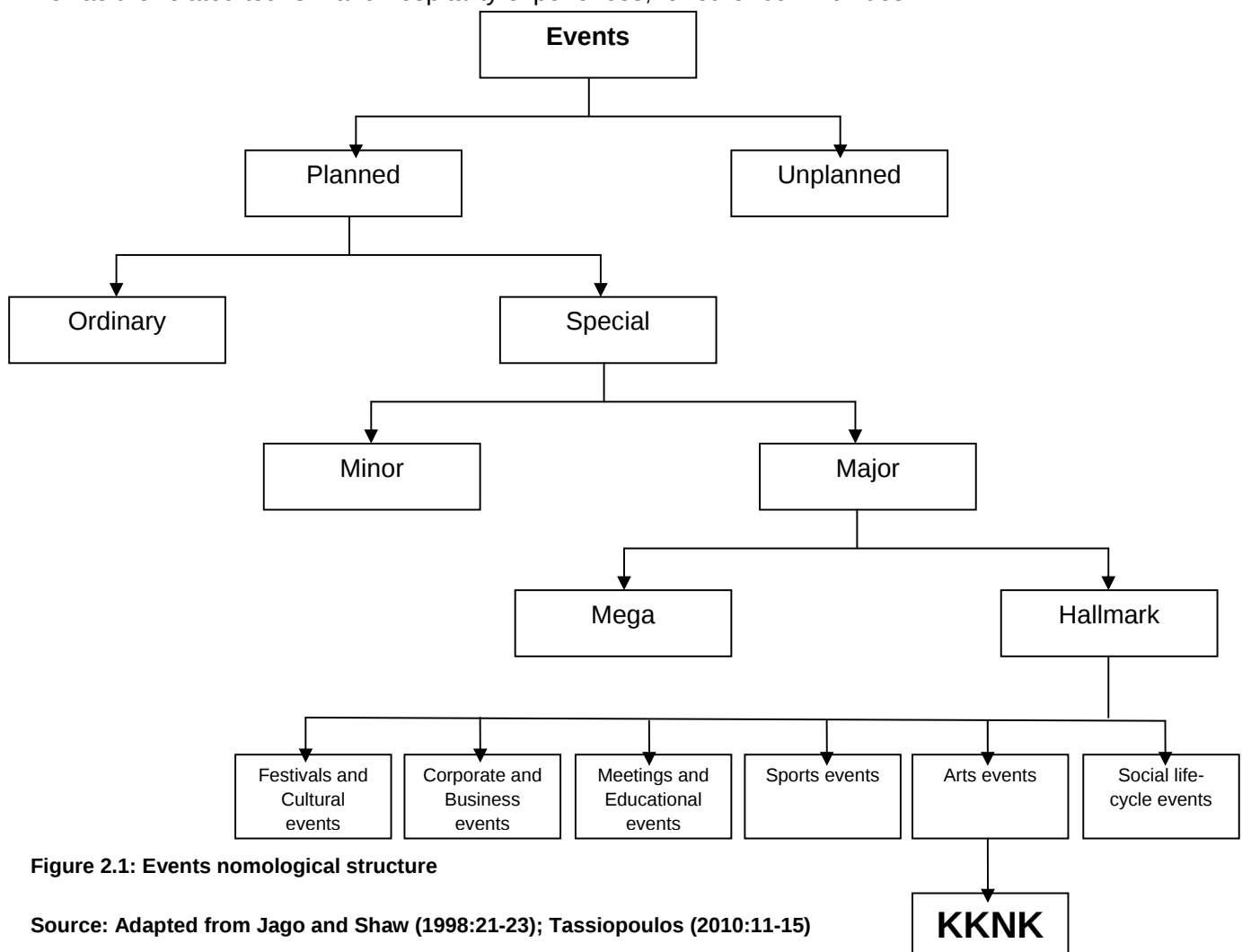
3. Business events

The business events consist of the MICE-industry namely meetings, incentives, conferences, exhibitions and corporate events. This sector focuses on the business and trade but there are strong public and tourism aspects to many activities.

2.4 THE ROLE OF FESTIVALS IN EVENTS

One part of event tourism is special events, which Wooten and Norman (2008:198) describe as events that occupy a unique position through their appeal to locals and tourists by providing leisure, social and cultural experiences that differ from the routine of their everyday lifestyle and activities.

Special events exist in many forms, one of which is festivals and, more specifically, arts festivals that have a common goal of making a notable moment in time with a ceremony and ritual whilst satisfying both the needs of tourists and locals (Wooten & Norman, 2008:198). The term festival can be described as a public themed celebration or social gathering. For an event to be classified as a festival, it should be open to the general public, showcase a specific theme, occur only once a year or less, for a predetermined time span, not own permanent structures and all the activities should take part in a specific area or region (Wooten & Norman, 2008:198). Arts festivals share a number of characteristics, including intense artistic output and a clear time specific programme delivered with a clear purpose and direction (Bowdin *et al.*, 2006:19). Kruger and Petzer (2008:113); and Jackson and O'Sullivan (2002:237) furthermore define an arts festival as a community-themed event or celebration designed to showcase different art forms and activities as well as the related tourism and hospitality experiences, for other communities.



Arts festivals occur regularly in all parts of South Africa and in all human cultures since the beginning of civilisation. Although festivals began as a means for the community to entertain and communicate with its members, over time festivals have expanded to facilitate social interaction with other communities (Wooten & Norman, 2008:198). Wooten and Norman (2008:198) continue by saying that festivals allow the host communities the opportunity for expressing themselves because the festival's social function and symbolic meanings are closely related to a series of overt values that the community recognises as essential for survival. Bowdin *et al.* (2006:19) state that arts festivals share a number of characteristics, including intense artistic output, a clear time specific programme and a clear purpose and direction.

Wooten and Norman (2008:198) divide arts festivals into seven categories namely:

- **High profile general celebrations of the arts:** these arts festivals address an ambitious agenda and multitude of aims – to reach the highest standards, to achieve a high media profile, to reach a broad audience and to generate high levels of income.
- **Festivals that celebrate a particular location:** from small villages to large towns, these festivals aim to bring people together to celebrate their local area, often featuring a large number of local groups. These festivals can be subdivided into those run by voluntary groups and those run by local authorities. Festivals run by voluntary groups tend to be smaller.
- **Art-form festivals:** focus on a specific art form, offering unique opportunities for audiences to see particular kinds of work, and may also address the development of that art form by providing a focus for critical debate, master classes and commissions of new work, to name but a few.
- **Celebration of work by a community of interest:** these festivals highlight work by specific groups of people for example disabled people, young people or women and often a large proportion of participatory workshops.
- **Calendar:** includes cultural or religious festivals. Indigenous traditions of large-scale assembly have largely died away in England, but the Asian and Caribbean communities have introduced carnival and meals to enhance the cultural mix of festivals in the UK.
- **Amateur arts festivals:** a large but low-profile sector that involves thousands of people. Many of these festivals are competitive.

- **Commercial music festivals:** a hugely popular phenomenon and some local authorities also run outdoor pop music festivals that adopt a similar model.

2.5 ADVANTAGES AND DISADVANTAGES OF FESTIVALS AND EVENTS

According to Westerbeek *et al.* (2006:128), Bowdin *et al.* (2006:38), Wooten and Norman (2008:198), Guetzkow (2002:6), and Allen *et al.* (2005:14) the advantages for local communities during and after a festival and event include the following:

- Creation of a favourable image of the destination
- Attracts foreign visitors
- Expansion of tourist season
- Improvement of tourist infrastructure
- Stimulation of repeat visits
- Development of arts and culture within the community
- Maximisation of benefits and impact on the community
- Shared experience with different cultures
- Building community pride
- Validation of community groups
- Increased community participation
- Introducing new ideas for host community
- Expanding cultural perspectives
- Showcasing the environment
- Increasing environmental awareness
- Development of administrative skills
- Destination promotion
- Increased tax revenue
- Job creation
- Education improvements
- Strengthening community cohesion
- Minimise negative impacts caused by mass tourism
- Relaxation and entertainment for local community
- Expression of individuality
- Opportunity to spend time with friends and family
- Improves standard of living

- Fostering trust between guests and hosts
- Opportunity to learn technical and interpersonal skills
- Increasing scope of individuals' social networks
- Encouragement in taking part in sport and art forms

It is also important for a host community to be aware of negative impacts or disadvantages a festival or event can have on them to ensure they are minimised as far as possible; the disadvantages include (Bowdin *et al.*, 2006:38):

- Community alienation by influx of tourists to host community
- Manipulation of community image
- Bad behaviour like drunk visitors vandalising the buildings
- Substance abuse by under aged drinkers
- Social dislocation during the event or festival period
- Loss of amenity
- Environmental damage
- Pollution of drinking water and air due to the huge number of visitors
- Destruction of heritage by tourists
- Noise disturbance through for example music shows
- Traffic congestion during the festival or event period
- Risk of event failure
- Misallocation of funds
- Lack of accountability between residence of the host community
- Propagandising
- Loss of community ownership and control
- Legitimising of ideology
- Community resistance to tourism
- Loss of authenticity
- Damage to reputation of host community by destroying positive image sent to other communities
- Exploitation of host community's culture and traditions
- Inflated prices at stores and businesses during festival or event
- Opportunity costs
- Financial management, funds not ploughed back into community
- Financial loss, by using outside contractors and suppliers during festival or event

2.6 STAKEHOLDERS AT FESTIVALS

Events have become professionalised and are attracting more involvement of different stakeholders such as the government, sponsors, staff, media, event organisers, artists, the place where the festival is going to be, the participants, local businesses and the host community (Bowdin *et al.*, 2006:98). It is not sufficient anymore for an event only to meet the needs of its audience; the needs of the different stakeholders should also be taken into account. A stakeholder can be defined as persons and organisations with a legitimate interest in the outcomes of an event (Bowdin *et al.*, 2006:98). At all times event organisers should be aware of the stakeholders as tension can develop between the various stakeholders and the organisers should identify ways to minimise conflict and manage the competing interests (Yeoman *et al.*, 2004:36). Stakeholders can have different types of relationships with the festival or event; they may be internal stakeholders, such as owners and employers or external stakeholders such as customers, suppliers and special interest groups (Murphy & Murphy, 2004:187). Both of these types of stakeholders have been described as direct action stakeholders. A successful event organiser must be able to identify the range of stakeholders in an event and manage their individual needs, which will sometimes overlap and conflict (Bowdin *et al.*, 2006: 98). Ongoing relationships and communication with stakeholders through briefings, awareness raising and promotion can minimise the negative impacts and encourage useful collaboration (Yeoman *et al.*, 2004:36).

Most of the time stakeholders feel they have to fight to be included in the decision-making processes, however just because a group is included in a discussion does not automatically mean they will have a chance to participate in an effective and efficient manner in management decisions (Murphy & Murphy, 2004:187). In order to minimise the negative impacts and problems, and maximise the positive impacts festivals and events can have on the local community and host city, the different stakeholders should plan, organise and manage the festival in an integrated manner (Fredline & Faulkner, 2001:104).

Figure 2.2 shows the stakeholders that are necessary and important for the success of an event or festival. These stakeholders will briefly be discussed in the next section.

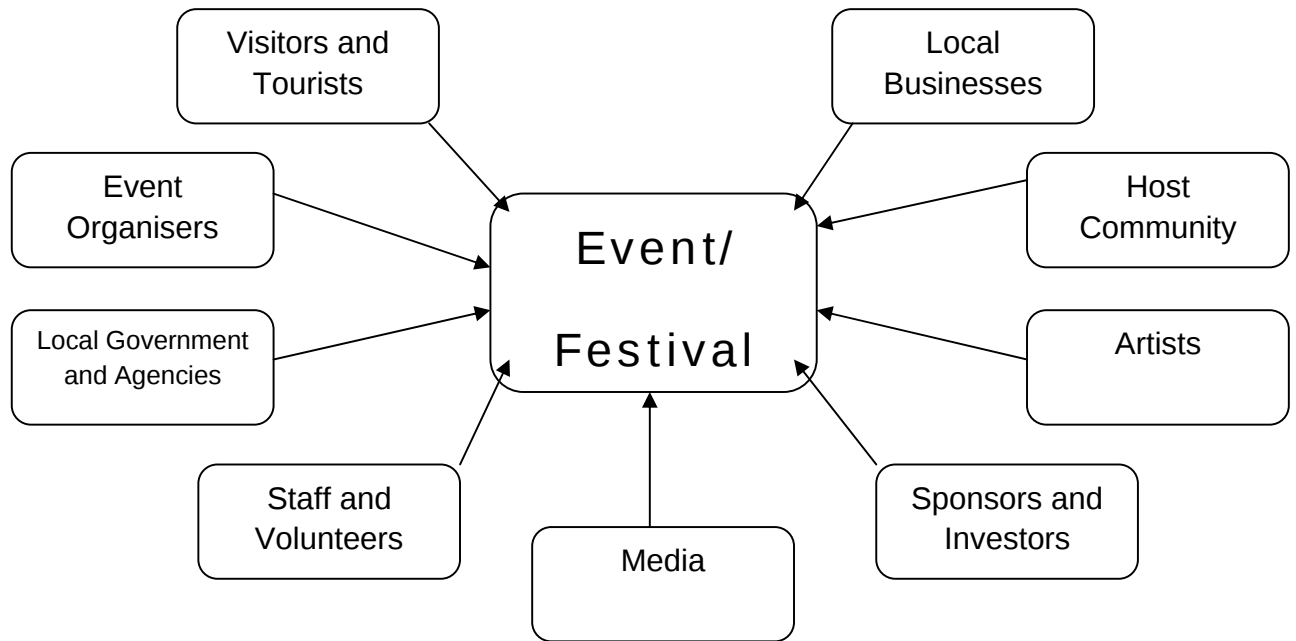


Figure 2.2: The relationship of Stakeholders to events and festivals.

Source: Adapted from Dimmock and Tiyce (2001:372), Bowdin *et al.* (2006:98) and Murphy and Murphy (2004: 82).

1) Local Businesses

The local businesses in the host community support the festival by being part of planning and sponsoring funds or products for the festival. They have the option of being part of the festival by hiring a stall and selling their products there. In return, awareness of the local businesses is created and profits are made (Yu & Turco, 2000; Allen, O'Toole, McDonnell & Harris, 2002; Jackson & O'Sullivan, 2002; Goeldner & Ritchie, 2003; Gursoy, Kim & Uysal, 2004).

2) Host Community

The host community plays a vital role in the festival or event, as they provide many of the public and hospitality services to guests during the festival. Most of the time the staff, volunteers and resources come from the host community (Dimmock & Tiyce, 2001:372). Tourists to the festival usually want to experience more than the festival can offer them and often go in search of social interaction with the local community. This in return improves the quality of living, social understanding, job opportunities and financial injection for the local community (Fredline & Faulkner, 2001; Derret, 2003; Jago, Chalip, Brown, Mules & Ali, 2003).

3) Artists

They are usually one of the main reasons for the festival because without them the event would not exist. The artists should be cared for and all their needs should be met including appropriate accommodation, technical and logistical aspects for their performances, effective promotion, food and beverages and providing interesting and appropriate occasions to meet the tourists (Dimmock & Tiyce, 2001:372; Bowdin *et al.*, 2006:98; Murphy & Murphy, 2004: 82).

4) Sponsors and Investors

The sponsors and investors of a festival are the financial support behind a festival to help with expenses, financial burdens and constraints in choosing to host a festival. Companies do not see sponsorships as only being a public relation tool to generate a good image anymore; they view it as an important aspect of the marketing mix (Getz, 1991; Getz, 1997; Watt, 1998; Coughlan & Mules, 2001; Allen *et al.*, 2002).

5) Media

The media industry has changed the event industry completely because of the valuable and powerful influence they have on visitors to a festival. Therefore, the media is viewed as a stakeholder and event organisers should meet their needs as well. The media can make or break a festival or marketing campaign. The type of promotional tools used by a festival will depend on the size and financial standing of the festival (Dimmock & Tiyce, 2001:372; Bowdin *et al.*, 2006:98; Murphy & Murphy, 2004:82).

6) Staff and Volunteers

The staff members and volunteers of the festival are the heartbeat of the festival without them there will be no festival. Each member of the staff and of the volunteers is important because of their contribution to the success of the festival. Not only do they assist in satisfying inadequate staffing demands, but they also contribute in providing local support for the event, as well as the extra skills needed (Dimmock & Tiyce, 2001:371). A well-organised and motivated team is what makes a difference in making the festival be successful (Klaic, Bacchella, Bollo, Di & Hansen, 2006:46).

7) Local Government and Agencies

The local government is responsible for supporting the event organisers in any way possible like funding, marketing, providing and maintaining the necessary infrastructure. They may act as a gateway to other public and private authorities who were otherwise difficult to reach (Bowdin *et al.*, 2006:99), assisting with research, overcoming and understanding different guidelines and policies and the provision of necessary resources (McDonnell, Allen & O'Toole, 1999; Dwyer, Mellor, Mistilis & Mules, 2000; Allen *et al.*, 2002).

8) Event Organisers

The event organiser is usually employed by the host community on a contract basis to manage and organise the event or festival. The organisers fulfil the role of the key stakeholder, and one of the most important duties of the organisers is to act as an intermediary between the event and the rest of the stakeholders, between the visitors and the performers as well as the local people and the tourists. The event organisers must be able to create a vision of the event so that the strategies and goals are set to inspire others to follow that vision (Allen *et al.*, 2002).

9) Visitors and Tourists

The visitors and tourists are for whom the festival or event is organised and who is in a position to influence the festival positively or negatively. Therefore, it is imperative that the needs of visitors should be met. The necessary research should be done beforehand to ensure that the festival is able to exceed their expectations and needs (Dimmock & Tiye, 2001:372; Bowdin *et al.*, 2006:98; Murphy & Murphy, 2004: 82).

Each of the above-mentioned stakeholders is responsible for fulfilling a specific role in the running of a successful and sustainable festival.

2.7 FESTIVAL AND EVENT MANAGEMENT

The following section will give an analysis of what management entails and a discussion of the different aspects making up arts festivals.

2.7.1 What is Management?

According to Bowdin *et al.* (2006:265), the production and organisation of a festival can be seen as a project, and project management consist of initiation, planning and implementation, monitoring and shutdown of the festival or event. For a successful event, the manager must work to the aim of integrating the different management plans from the different knowledge areas into one cohesive workable plan for the entire project (Bowdin *et al.*, 2006:265). Most tourism businesses and projects work towards a set of common objectives. They are organised internally into specialised functions such as sales, human resources, accounts, marketing and finances. This is usually referred as a vertical form of organisation and provides the necessary structure for employees (Page, 2003:249). The tourism industry is constantly evolving and expanding. New events and festivals are needed to reposition towns and regions in the market place as the national economy changes (Bowdin *et al.*, 2006:266). Page (2003:249) defines management as a function of harnessing the organisation's resources such as people, to create the necessary services, outcomes and products in line with the tourists' needs to meet the needs unconditionally. In practical terms in the tourism industry, it involves harnessing the power over resources such as people, finances, technology and organisation, to bring a degree of order to the tasks necessary to function and achieve the pre-set goals and objectives.

Festival management consist of planning, leading controlling and organising of administration, stakeholders, programming, visitors, entertainment, marketing, finances, human resources, operations and risks and to ensure the goals and objectives of the festival are reached (Tassiopoulos, 2010:395-405). To assure the above-mentioned phases are followed through and goals and objectives are met, a manager is needed to link with employees to undertake managerial tasks and assure a successful festival or event.

According to Reh (2010:1) and Anon (2010b:1), a manager is a person who is responsible for planning and directing the work of a group of individuals in a certain direction, monitoring their work taking control of the resources and expenditures and taking corrective action when necessary. Events are defined as transient and every event is a unique blending of its duration, setting, management and people (Tassiopoulos, 2010:11; Getz, 1997:4-11). Therefore, an event manager can be defined as a person who is responsible for planning and directing the event to achieve the pre-determined goals and monitoring and controlling the setting, people and duration of the event.

The event managers' tasks consist of the following (Silvers, 2004:3; Page, 2003:251):

- Administrative matters, logistics issues, marketing implications, legal implications, legal questions and risk management.
- Managing the time, money people and information.
- Putting together an overall picture of the final event, incorporating the concept into all the different elements of the event, and merging all the logistical and operational practices into one plan.
- Packaging and managing the experience.
- Identifying elements that will build on previous successes and managing elements that will take advantage of opportunities and strengths and improve challenges, weaknesses and threats.
- Setting management goals. These goals must be set on the SMART-principle (that is, goals must be S = specific, M = measurable, A = assignable, R = realistic and, T = time related).

A festival as previously defined is a public themed celebration or social gathering that is open to the public, showcases a specific theme, occurs once a year for a limited period in a specific area and does not have permanent structures (Wooten & Norman, 2008:198). A manager has been defined as someone who is responsible for planning and directing of different people to a specific direction and to achieve goals and objectives (Reh, 2010:1). Therefore, a festival manager can be defined as the person who is responsible to direct the festival management team to achieve goals such as presenting a festival that is open to the public, revolves around a central theme and has a limited duration.

If tourism events/festivals are to develop and fulfil their potential they will require careful and detailed management consisting of the four basic functions of management namely, planning, organising, leading and controlling as shown in Figure 2.3 (Murphy & Murphy, 2004:50; Leiper, 2004:175-179, George, 2007:173, Saayman, 2007:71; Vallen & Vallen, 2005:84).

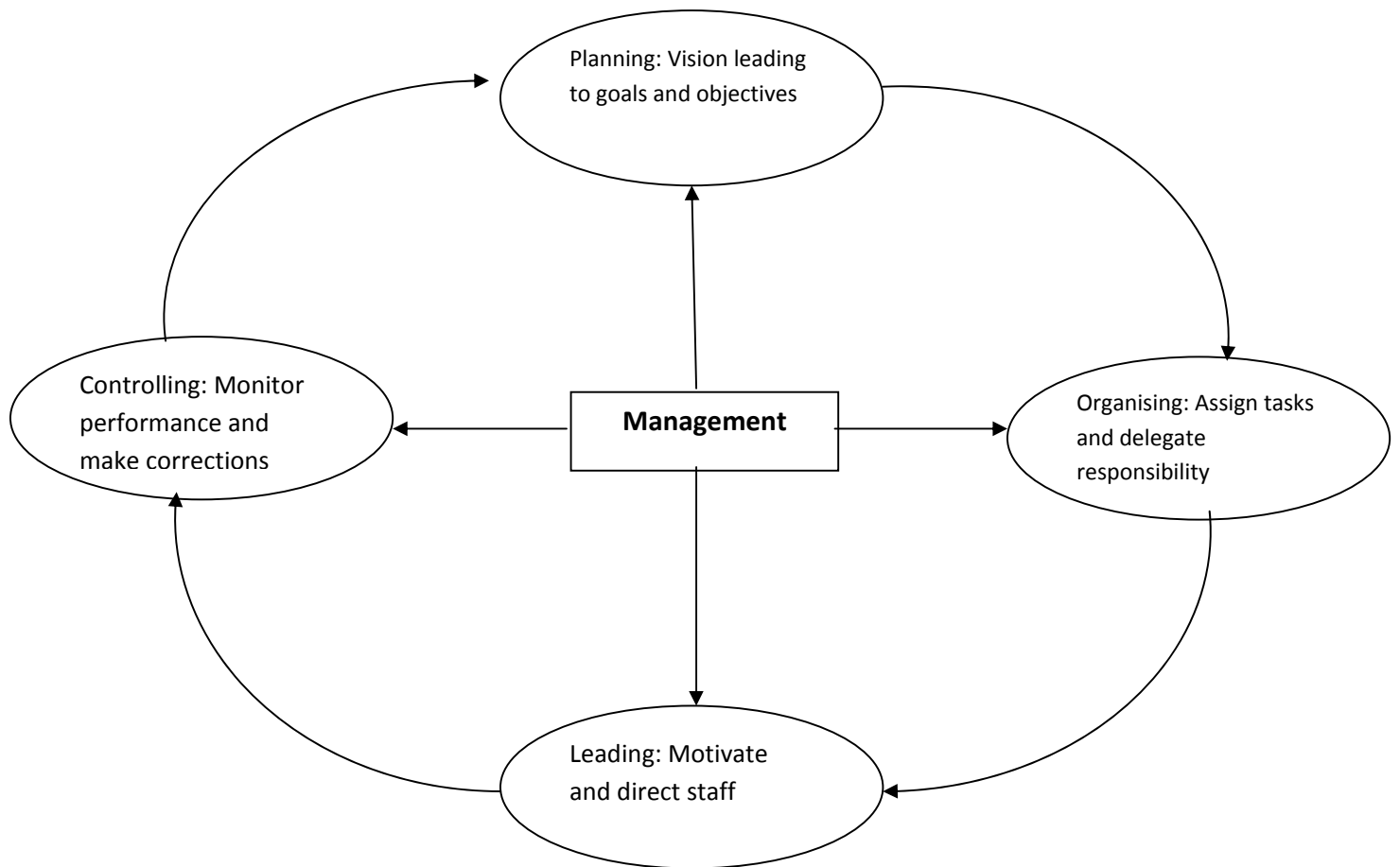


Figure 2.3: Four functions of management

Source: Adapted from Murphy & Murphy (2004:50); Leiper (2004:175-179); George (2007:173); Saayman (2007:71); Vallen & Vallen (2005:84)

- 1) Organising: According to Westerbeek *et al.*, (2006:33) organising is the activity that should be accomplished with the aim of achieving the end objectives. It gathers these activities into structures, and allocates the achievement of the pre-set goals and objectives through these activities, to the appropriate groups, individuals and stakeholders. Furthermore, it is the development of a framework within what individuals should co-operate to achieve the objectives.
- 2) Planning: According to Saayman (2009:116), planning is to set objectives to be realised, whilst forecasting attempts to predict the future by means of different analysis. Saayman (2009:116) continues by defining planning as the process of preparing for change and coping with uncertainty by formulating a future course of action.

- 3) Leading: Westerbeek *et al.* (2006:33) state that leading is one of the keys to success and must be facilitated; it includes balancing the performance needs of the task, team and individuals according to the events' demands encountered.
- 4) Control: Control consists of making sure that what is supposed to happen in an organisation is what is happening (Bowdin *et al.*, 2001:37).

Management fulfils different roles and have different responsibilities, one of these responsibilities and seen as the most important responsibility is managing the different aspects of a festival.

2.7.2 Different aspects of a festival

According to Silvers (2004:41); Matthews (2008:2, 59,109,164,219,265,291,317,347); Bowdin *et al.* (2006:353) and Wooten and Norman (2008:206) festivals are made up of different aspects. These aspects are outlined in Table 2.2.

Table 2.2: Different aspects of festivals

Festival Aspects:	Elements in aspects:
1) Theme	• Marketing • Souvenirs • Promotional items • Community
2) Entertainment	• Artists • Programs • Security • Transport • Ticketing • Food and Beverage • Technical aspects • Variety of entertainment • Venues • Special packages • High quality entertainment • Marketing • Community • Emergency and medical services

3) Technical aspects	• Shows • Venues • Safety • Infrastructure • Stalls • Community
4) Food and Beverage	• Restaurants • Food stalls • Beer tents • Wine tents • Cold drink stalls • Variety of food and beverages providers • Affordable prices • Hygiene • Quality products • Community • Directions
5) Marketing	• Posters • Radio • Television • Flyers • Festival Guides • Internet • Banners • Billboards • Promotional items • Newspapers • Magazines • Community • Theme
6) Stalls	• Layout • Variety • Affordable prices • Quality products • Needs • Marketing • Art and crafts

	• Handmade products • Services • Food and beverage • Alcohol drinks • Community
7) Entrance	• Ticketing • Layout • Queuing • Security • Staff • Community • Marketing • Infrastructure • Affordable fees • Wide spread • Special packages
8) Visitors	• Ticketing • Entrance fees and gates • Transport • Security • Food and beverage • Arts and craft • Stalls • Alcoholic drinks • Shows • Parking • Ablution services • Layout • Information • Financial services • Emergency and medical services • Hygiene • Directions • Infrastructure • Venues • Special packages

9) Transport	• Visitors • Accessibility • Parking • Entertainment • Affordable fees
10) Information	• Visitors • Layout • Accessibility • Wide spread • Marketing • Trained staff
11) Layout	• Accessibility • Marketing • Stalls • Food and beverage • Alcoholic drinks • Visitors • Staff • Hygiene • Ablution services • Emergency and medical services • Safety
12) Accommodation	• Visitors • Transport • Entertainment • Affordable prices • Accessibility • Staff • Community • Variety of accommodation • Quality accommodation • Technology • Hygiene • Special packages
13) Financial services	• ATM's • Wide spread • Accessibility

	• Variety of financial services • Security • Information • Directions
14) Parking	• Accessibility • Enough parking areas • Security • Directions • Venues
15) Community	• Information • Transport • Entertainment • Food and Beverage • Entrance fees • Accommodation • Arts and crafts • Stalls • Infrastructure • Venues
16) Staff	• Trained staff • Information • Community • Hygiene • Venues
17) Emergency and Medical Services	• Accessibility • Directions • Hygiene • Trained staff
18) Children	• Entertainment • Safety • Affordable prices
19) Safety	• Parking • Layout • Stalls • Children • Venues • Entrance

	• Emergency and medical services • Hygiene • Visitors • Accommodation • Transport • Entertainment • Financial services • Infrastructure
20) Ticket sales	• Accessibility • Directions • Marketing • Affordable prices • Visitors • Community • Entertainment • Wide spread • Information • Venues
21) Directions	• Information • Stalls • Layout • Parking • Food and Beverage • Venues • Ticket sales • Emergency and medical services • Financial services • Accommodation • Ablution services • Transport • Community
22) Infrastructure	• Community • Venues • Entertainment • Safety • Accessibility • Parking

	• Ablution services
23) Venues	• Accessibility • Transport • Visitors • Directions • Hygiene • Air-conditioned • Marketing • Ablution services • Parking • Ticket sales • Children • Community • Technical aspects • Enough seats • Safety • Trained staff

Because festivals consist of various aspects and elements, it is not easy to manage the festival successfully and sustainably. For this reason, management and more specifically the KSFs should be determined to ensure the festival is successful and sustainable. The following section will focus on festival management, the aim and functions of festival management, and festival managers, where and how KSFs fit in and why it is important for managers to be aware of the KSFs of their specific business, event or festival.

2.8 KEY SUCCESS FACTORS

Key success factors (KSFs) are those aspects that most affect the ability of event managers to prosper in the market-place, this include the strategy elements, products, attributes, resources, competencies, competitiveness, capabilities, services, stakeholders and businesses outcomes, that determine the difference between profit and loss. Every manager within the event and festival industry must be competent at identifying and implementing KSFs, and concentrate on achieving these KSFs in order to be competitively, sustainably and financially successful. KSFs are extremely important and therefore event managers should pay close attention to them because they are

prerequisites for success within the event and festival industry (Thompson & Strickland, 1999:96). Simon, Marques and Narangajavana (2008:359) therefore define KSFs as the factors that help improve manager's skills, vision for the future and their working conditions.

KSFs are not the businesses goals and objectives, they are the combinations of the different activities and processes that are designed and implemented to achieve these goals and objectives more sufficiently (Brotherton & Shaw, 1996:114). One of the main responsibilities of an event manager as previously stated is to achieve the goals and objectives of the event or festival and to ensure visitors' needs are met unconditionally (Yu & Huat, 1995:375; Leiper, 2004:170) and for this to be achieved event managers should have the knowledge of the KSFs for the specific event or festival. Previous studies have proven the importance of KSFs in the success and sustainability of an event or festival and other tourism products and operations, these findings are summarised in Table 2.3.

Table 2.3: Previous studies regarding key success factors in managing events, festivals and other tourism operations

Previous Studies:	Authors:	Products:	Key Success Factors:
Studies that focused on the key success factors for managing tourism services.	Van der Westhuizen (2003)	Guesthouses	1) <i>Owner-manager establish and uphold a high standard of quality;</i> 2) <i>Human resource management should show courtesy to guests;</i> 3) <i>Owner-manager must inspire, praise and motivate employees;</i> 4) <i>Self-efficient owner-manager;</i> 5) <i>Good leadership qualities;</i> 6) <i>Ability to share positive information freely;</i> 7) <i>Providing services and facilities guests need;</i> 8) <i>High levels of hygiene;</i> 9) <i>Guests welcomed in a personal manner;</i> 10) <i>Well-trained employees;</i> and 11) <i>Attractive natural surrounding landscapes.</i>
	Cloete (2003)	Provincial Tourism	1) <i>Attractions and activities,</i> 2) <i>Hospitality,</i> 3) <i>Transport,</i> 4) <i>Facilities and services,</i> 5) <i>Safety and security,</i> 6) <i>Marketing,</i> 7) <i>Human resource training and development,</i> 8) <i>Sources of finance,</i> 9) <i>Existing competition,</i> 10) <i>Legislation, Regulations and land tenure,</i> 11) <i>Public and private sector tourism organisations.</i>
	Brotherton and Shaw (1996)	UK Hotels Plc	1) <i>Front office management</i> (effective revenue management, effective sales skills); 2) <i>Food and beverage management</i> (providing high quality environment, installing appropriate standards); 3) <i>Human resource management</i> (staff development, moral and loyalty).
	Hansen and Eringa (1998)	Yield management in hotels: a development and analysis.	1) <i>Top management commitment;</i> 2) <i>Experience of employees;</i> 3) <i>Recruitment;</i> 4) <i>Employee commitment;</i> 5) <i>Incentive and reward schemes;</i> 6) <i>The organization of the yield management function;</i> 7) <i>Communication and interdepartmental cooperation</i> and 8)

			<i>Feedback to employees.</i>
	Brotherton, Miller, Heinhuis and Medema. (2002)	UK and Dutch Hotels	<i>1) Staff studies; 2) Conference and Banqueting; 3) Human resource management; 4) Guest accommodation; 5) Food and beverage; 6) Leisure operations; 7) Marketing and sales.</i>
	Brotherton (2004)	UK Corporate Hotels	<i>1)Food and beverage (production); 2) Food and beverage (service); 3) Front Office; 4) Back of house; 5) Conference and banqueting; 6) Guest accommodation; 7) Leisure operations; 8) Accounting and control; 9) Human resource management and 10) Marketing and sales.</i>
	Simon, Marques and Narangajavana (2008)	Improving the perceptions of hotel managers	<i>1) Managers' background; 2) Tenure; 3) Education; 4) Cognitive style.</i>
	Ariyachandra and Frolick (2008)	Business performance management	<i>1)Champion; 2) Management of resistance; 3) Management support; 4) Sufficient resources; 5) Team skills; 6) User support; 7) Effective communication; 8) Clear link to business strategy; 9) State of existing data management infrastructure; 10) Evolutionary development methodology.</i>
Studies that focused on cultural events and festivals.	McKercher, Wan and Tse (2006)	Short duration cultural festivals	<i>1)Improve intrinsic tourist appeal, 2) Improve the effectiveness of markets used, 3) Improve awareness campaign, 4) Bundle and promote short and long term festivals as a distinct product to raise profiles of both types of festivals.</i>
	Tohmo (2005)	Economic impacts of cultural	<i>1)Strengthening the capability to sell local goods and services</i>

		festivals on locals	<i>during an event, 2) Making improvements to the infrastructure, 3) Making efforts to diversify the economic structure of the region.</i>
Studies that focused on leisure events and festivals.	Lee and Taylor (2005)	Economic impacts of mega events	<i>1) Being a fan of the sport, 2) Vicarious achievement, 3) Excitement, 4) Team identification, 5) Supporting women's opportunity in sport, 6) Aesthetics, 7) Socialization, 8) National pride, 9) Drama, 10) Interest in particular players.</i>
	Daniels, Norman and Henry (2004)	Sport tourism	<i>1) Focus on service orientated jobs such as sales, maintenance and personal care, 2) Use occupation-based modelling to capture the uniqueness of tourism-related economic impacts, 3) Use "what if" analyses to determine the event size and distribution of spending needed to cover public costs, 4) Funnel a portion of events' profits back to groups who do not benefit from the event directly.</i>
	Gibson, Wilming and Holdnak (2003)	Sport tourism: Fans as tourists	<i>1) Actively leveraging the event, 2) Increasing awareness of tourism potential, 3) Increasing collaboration between universities and community tourism organisations.</i>
	Swart (2005)	Bidding for sport events	<i>1) Research and assess cost and benefits of event to local community, 2) Economic and social impacts of the event, 3) Feasibility studies to assess potential demand for facilities required by event, 4) Linkage of facility development with sport development, 5) Participatory planning by including locals, 6) Location of the event, 7) Unique/special events or recurring events, 8) Security and crime issues within regions, 9) Actual economic and social impacts after the event should be considered, 10) Long-term</i>

			<i>perspective should be implemented.</i>
	Groves (2003)	Sport and event management	1) <i>Increased awareness</i> , 2) <i>Image enhancements</i> , 3) <i>Product trail or sales opportunities</i> , 4) <i>Hospitality opportunities</i> .
	Marais (2009)	Wine festival	1) <i>Quality and good management</i> , including factors such as adequate activities for children, sufficient accommodation, public facilities and adequate parking; 2) <i>Wine farm attributes</i> that include adequate numbers of staff, selection of wine and affordable wine; 3) <i>Effective marketing</i> ; 4) <i>Route development</i> that included aspects such as information available about the wine route, a well-organised route and a route map; 5) <i>Festival attractiveness</i> consisting of; is the festival family friendly, well-managed enquiries, adequate security and value for money; 6) <i>Entertainment activities</i> , including variety entertainment, adequate variety and friendly staff; and 7) <i>Accessibility</i> consisting of comfortable wine farm facilities, clear indications to farms and well-managed farms.
	Getz and Brown (2006).	Wine tourism	1) <i>Core destination appeal</i> , 2) <i>Core wine product</i> , 3) <i>Core cultural product</i> , 4) <i>Variety</i> , 5) <i>Tourist orientated</i> .
Studies that focused on organisational events.	Saayman and Slabbert (2002)	Conference Tourism	1) <i>Relevance</i> , 2) <i>Effective planning and organisation</i> , 3) <i>Innovation</i> , 4) <i>Back-up</i> , 5) <i>Accessibility</i> , 6) <i>Subject</i> , 7) <i>Chairperson</i> , 8) <i>Information and office aids</i> , 9) <i>Reports</i> , 10) <i>Conference packages</i> , 11) <i>Conference promotion</i> , 12) <i>Facilities</i> , 13) <i>Accommodation</i> , 14) <i>Catering and Theme evenings</i> , 15) <i>Conference length and seasons</i> .

	Kruger (2006)	Conference centres	1) <i>Functional layout and providing the right variety of facilities</i> ; 2) <i>Performing of good marketing management</i> ; 3) <i>Having the proper operational aspects in place</i> ; 4) <i>Conducting proper planning before any conference</i> ; 5) <i>Providing an attractive venue (design) and conducting a post-conference evaluation</i> ; 6) <i>Performing human resource management</i> .
	De Witt (2006)	Wedding tourism	1) <i>Strategic planning and performing a SWOT-analysis</i> ; 2) <i>Operational services that include high levels of hygiene, having a liquor license, providing secure parking, providing a variety of menus and the accessibility of the venue</i> ; 3) <i>Human resource management, and creating a positive organisational behaviour</i> ; 4) <i>Financial management including control of finances through financial operating systems, an operating budget and a break even analysis</i> ; and 5) <i>Marketing aspects such as market segmentation, market positioning as well as promotion, which include personal selling, developing of efficient public relations and advertising the venue, to ensure the success of the special event</i> .

Source: Adapted from Appel *et al.* (2010:6)

The results in Table 2.3 display the importance of KSFs in the successful and sustainable management of a tourism organisation, and more specifically events and festivals. Table 2.3 shows that the KSFs of managing a wine festival includes *Quality and Good management, Venue attributes, Marketing, Route development, Festival attractiveness, Entertainment activities* and *Accessibility* (Marais, 2009:10). It shows that the KSFs for managing a short duration cultural festival include *Improve intrinsic tourist appeal, Improve the effectiveness of markets used, Improve awareness campaign, Bundle and promote short and long term festivals as a distinct product to raise profiles of both types of festivals* (McKercher et al., 2006). The KSFs for managing the economic impacts of cultural festivals on locals are shown as *Strengthening the capability to sell local goods and services during an event, Making improvements to the infrastructure, Making efforts to diversify the economic structure of the region* (Tohmo, 2005). Finally, the KSFs for managing economics of mega events are shown as including *Being a fan of sport, Vicarious achievement, Excitement, Team identification, Supporting women's opportunity in sport, Aesthetics, Socialisation, National pride, Drama, Interest in particular players*.

However, to date, limited research has been done into the KSFs of managing festivals or events in South Africa and more specifically arts festivals like the KKNK. Research has focused on managing other tourism operations in the country, such as wine festivals (Marais, 2009), conference centres (Kruger, 2006), hotels (Appel et al., 2010), guesthouses (Van der Westhuizen, 2003), wine tourism (Marais, 2009), conference tourism (Saayman & Slabbert, 2002) and wedding venues (De Witt, 2006). These studies conclude that identifying and implementing the KSFs of management will ensure sustainability and success of any tourism business, event or festival.

Identifying and implementing these KSFs of management will result in the following advantages for the event or festival (Seetharaman, Sreenivasan & Boon, 2006:689; Kruger, 2006:62; Van der Westhuizen, 2003:210):

- Reduced operating costs;
- Improved employee involvement;
- Improve company morale;
- Establishing a process of continuous improvement and business process reengineering;

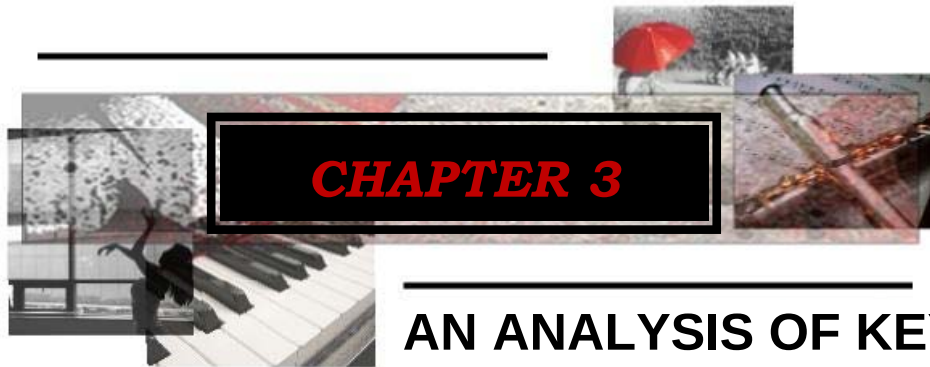
- Selection and specification of objectives;
- Overall approach of creating a successful arts festival and implementing the aspects visitors view as important;
- System to monitor and respond to change;
- Financial success of event and festival;
- Satisfy visitors' needs completely;
- Providing high quality products and services;
- Improving marketing to meet the needs of visitors;
- Include local community more in the planning and execution of the festival or event;
- Ensure a sustainable festival or event; and
- Ensure a successful and profitable festival or event.

KSFs furthermore differ from one tourism operation to another as the specific type and nature of the tourism operation determines the KSFs that will be needed if it is to be successfully managed. Therefore, research in the KSFs of managing a festival and more specifically arts festivals in South Africa like the KKNK will contribute to Event management and the management team of the KKNK to ensure the arts festival is sustainable, successful and profitable and creates a unique unforgettable festival experience for visitors.

2.9 CONCLUSION

The aim of this chapter was to analyse event tourism, special events, arts festivals, management and their KSFs. The analysis revealed that events can be classified in different groups or types each with its own aims and objectives. One form of a special event is arts festivals and for this study, the KKNK is classified as a special event. Arts festivals consist of different aspects that need to be managed sustainably and will provide certain advantages if managed correctly. Festival organisers as well as visitors to the festival are part of the different stakeholders needed to create an arts festival each with their own responsibilities and travel

motivations. Previous research revealed different studies on KSFs and the importance of these factors when managing events, however the research also revealed that KSFs differ from one tourism operation to another. Therefore it can be concluded that managing an arts festival is a very complex procedure, when you take into account and understand the different aspects, including visitors, each arts festival has its own challenges, responsibilities and needs that have to be satisfied for the arts festival to be successful. Based on the literature discussed in this chapter, two articles were written which will follow in Chapter 3 and 4.



AN ANALYSIS OF KEY SUCCESS FACTORS AT THE KLEIN KAROO NATIONAL ARTS FESTIVAL

ABSTRACT

The event industry and more specifically arts festivals may be seen as one of the fastest growing sectors in the tourism industry of South Africa. However, limited research has been done to identify the factors visitors to an arts festival view as important to achieve a unique festival experience. Therefore the purpose of this research is to identify the Key Success Factors (KSFs) of managing the visitors' experience at one of South Africa's most popular Afrikaans arts festival namely Klein Karoo National Arts Festival (KKNK). To achieve this goal a questionnaire survey (N=443) was conducted where after a factor analysis was performed to identify the following seven KSFs: *Safety and Personnel, Marketing and Accessibility, Venues, Accommodation and Ablution, General aspects and Social impact, Parking and Restaurants and Shows and Stalls*. The results showed that visitors to the KKNK regard the wide variety of quality and affordable shows and products at stalls, friendly informed staff, visible emergency and security services and an adequate amount of air-conditioned venues with good technical aspects as important to satisfy their needs and providing them with a unique festival experience. Results also showed that *Shows and Stalls* and *Parking and Restaurants* could be regarded as unique KSFs in terms of arts festivals in South Africa.

Key words: *arts festivals, customer satisfaction, event tourism, factor analysis, festival experience, key success factors, Klein Karoo National Arts Festival, management*

3.1. INTRODUCTION

The growth and expansion of the event industry is a major trend worldwide and during the last decade, the event industry has emerged through the economic downturn of the 1990's and continues to grow. According to Bowdin *et al.* (2006:440), the reason for this is the economic growth and increase in leisure and spending throughout the world. The Chambers dictionary defines an event as "anything which happens or an organised activity for a certain period, at a particular venue". Silvers (2004:3) on the other hand indicates that an event is an experience that is carefully crafted to deliver an impact on the visitors; management of an event therefore implies managing an experience. Events furthermore differ in terms of size, form and content and can be categorised into different groups, namely: local or community events, major events, Hallmark events, mega events, cultural events, sport events and business events to name but a few (Matthews, 2008:6; Bowdin *et al.*, 2006:15; Keyser, 2002:265; Janiske, 1996:404; Dimmock & Tiyce, 2001:357). Bowdin *et al.* (2006:440) add that event tourism is also one of the fastest growing sectors in the tourism industry. Event tourism is concerned with the roles that festivals and special events play in the development of the destination and maximisation of events attractiveness to tourists (Yeoman *et al.*, 2004:39). According to Shone and Parry (2004:2), festivals, particularly arts festivals, form an important and integrated part of the event tourism industry.

Arts festivals can be defined as community hosted events or local celebrations to present different art forms and activities. They are entertainment that are open to the public and showcase a specific theme that occurs once a year or less, for a predetermined time span, consists of no permanent infrastructure and structures and are hosted in a specific area (Wooten & Norman, 2008:198; Kruger & Petzer, 2008:113). Wooten and Norman (2008:198) continue by stating that arts festivals began as a way in which communities entertained and communicated with each other, but over time have expanded into events that facilitate the social interaction between communities, traders, explorers, visitors, stakeholders and travellers. Arts festivals have moved from the form of only providing the basic arts like drama shows and comedy to a wider variety of activities including contemporary dance, popular music, open-air theatres, musical shows and visual arts (Yeoman *et al.*, 2004:4). Shone and Parry (2004:2) add that festivals and events are important for improving the economy of the host community through attracting new and greater numbers of tourists and visitors to that specific community.

An arts festival that plays a significant role in expanding the arts and culture in South Africa and contributes to the growth of the event industry in the country is the KKNK (Erasmus *et al.*, 2010:1). This arts festival is held annually during the April school holiday in Oudtshoorn, located in the Western Cape Province. The KKNK annually attracts more than 1000 artists performing and exhibiting in more than 200 productions and exhibitions over a period of eight days (Erasmus *et al.*, 2010:1). The main aim of the KKNK is to promote the arts in Afrikaans (Hauptfleisch, 2001:173) and to influence the host community positively by using the festival as a mass tourism attraction (Kitshoff, 2004:237). Productions hosted by the KKNK include: drama, comedy, musical theatre, classical music, jazz, hard rock, cabaret, visual arts, theatre, circus performances, opera, African and World music and poetry to name but a few (Erasmus *et al.*, 2010:1). The KKNK is the largest arts festival in South Africa if it is measured in terms of its economic impact on the host community.

However, the KKNK sold 85 518 tickets for shows in 2010 which is a decrease of 31 241 tickets when compared to the previous year (Erasmus *et al.*, 2010:2). This decrease in ticket sales and attendance to the arts festival is an indication that the management of the KKNK should revise the approach to ensure the sustainability and success of the festival, and improve the experience of visitors to the arts festival. One way of addressing this challenge is to manage the key success factors that contribute to the experience that the event or festival creates (Appel *et al.*, 2010:5). KSFs are the factors that enable the managers of the festival to reach their goals and objectives through combining different activities and processes (Brotherton & Shaw, 1996:114) as well as to improve their skills, their vision for the future and their working conditions (Simon *et al.*, 2008:359). Besides the basic responsibilities of a festival manager such as ensuring that the goals and objectives of the festival are reached; other tasks would also entail satisfying the needs of visitors (Yu & Huat, 1995:375; Leiper, 2004:170). For this to be achieved managers first of all need to identify what *festinos* (as referred to by Saayman & Saayman, 2006:212) rate as important KSFs to offer an experience that will satisfy their needs. Managing the KSFs should lead to visitor (*festino*) satisfaction and ultimately greater ticket sales. Therefore, this research focuses on determining the KSFs for the KKNK. To achieve this aim, the article is structured as follows: the literature review is followed by a description of the method of research, then a discussion of the results, a discussion of the findings and their implications, and finally, concluding remarks.

3.2. LITERATURE REVIEW

Management is the function where the organisations resources are used and utilised to produce the necessary services or products to satisfy the client's needs (Page, 2003:249). In the festival context this implies utilising people, finances, technology, stakeholders, community and government to produce the tasks (services like marketing the festival, security of festival venues and general aspects of a festival to name a few) that is necessary to achieve the goals and objectives of the festival (Page, 2003:249). Festivals are complex events to organise and manage, new festivals are launched daily, the role players in the festivals change constantly and festivals are dependent on external impacts that cannot be controlled by the managers for example the weather, exchange rate and inflation, therefore managing a festival sustainably involves providing an unforgettable and unique visitor experience (Silvers, 2004:41). However, there are not enough resources readily available for the management of the festival and reasons for this could be because of the decrease in ticket sales for shows and productions and because the managers are not exactly sure of what *festinos* rate as important and necessary at an arts festival for a satisfying experience. With the latter in mind management of the festival can also be seen as project management (Bowdin *et al.*, 2006:265). For the festival to be successful and sustainable, the managers should therefore ensure that they direct all their resources, knowledge of the different areas and the management plans into the same direction (Bowdin *et al.*, 2006:265). This implies that festival managers should focus on their efforts on the basic functions of management namely, planning, organising, leading and controlling (Murphy & Murphy, 2004:50; Leiper, 2004:175-179, George, 2007:173, Saayman, 2007:71; Vallen & Vallen, 2005:84).

According to Silvers (2004:41); Matthews (2008:2,59,109,164,219,265,291,317,347); Bowdin *et al.* (2006:353) and Wooten and Norman (2008:206) festivals are made up of various aspects that need to be managed such as the Theme of the festival; Entertainment; Technical aspects; Food and beverage; Marketing; Stalls; Entrance; Visitors; Transport; Information; Layout; Accommodation; Financial services; Parking; Community; Staff; Emergency and Medical services; Children; Safety; Ticket sales; Directions; Infrastructure; and Venues to name but a few. All these aspects therefore contribute not only to the success of the event but also in creating and offering *festinos* a quality experience. Taking the afore-mentioned into account the question remains, what do *festinos* see as important in offering a quality experience? This is prompted by the fact that management theory, especially with regard to control or evaluation

clearly indicates that evaluation needs to take place continuously (Saayman, 2009:214). This should be done because visitors to arts festivals have become more demanding; they have a higher level of disposable income, increasing time pressure, more festivals that imply the complexity of the festival is more and the desire for high quality leisure experiences (Bowdin *et al.*, 2006:441). Visitor satisfaction is therefore a key issue in event management since they determine the existence of the festival in the long term. Thus for the event manager to ensure the visitors' expectations and needs are satisfied the different aspects of the festival and all stakeholders of the festival should work together.

Added to this, Shone and Parry (2004:83) emphasise that during management a detailed management plan and process should also be designed by the festival managers to ensure a successful, sustainable and profitable festival. Aspects that should be addressed in this detailed planning should include objectives; an outline of the plan; systematic detailed planning; organising and preparing the event, implementing the event and closedown of the event. Detailed planning is furthermore needed to manage the different aspects of a festival to ensure that profits are increased through providing better services to visitors, by attracting new visitors to the festival in following years, together with minimising costs and satisfying the visitors' needs. In addition, coordination with the host community must be ensured, raised public awareness, reduction of the expenditure and inputs kept to a minimum and the achievement of cost effective outputs. Finally, effectiveness through achieving the desired outcomes must be assured (Page, 2003:251).

Along with the latter, KSFs are extremely important to festival managers and are seen as a necessity and a synonym for a successful festival or event (Thompson & Strickland, 1999:96). KSFs are action-orientated and should be seen as a high priority for all event managers of festivals to ensure that all aspects are included in the planning process and to ensure that event managers achieve the company's objectives and goals, maintain management standards and quality and ensure all the visitors' needs are satisfied (Yu & Huat, 1995:375; Leiper, 2004:170). If event managers know what the KSFs of managing a festival are, it would be easier to maintain the above mentioned responsibilities and the following advantages will be achieved for the festival (Seetharaman, Sreenivasan & Boon, 2006:689; Kruger, 2006:62; Van der Westhuizen, 2003:210):

- Operating costs of the festival will be reduced;
- The overall approach to the festival will be optimised;

- Local community will be included in all aspects of the festival;
- Better marketing can be done to target the correct market segment;
- Continuous improvements to the festival can be made;
- Appropriate goals and objectives would be chosen;
- Visitors' needs will be satisfied more regularly;
- A unique visitor experience will be created;
- High quality products and services will be provided; and
- The festival will be sustainable in the long run to name but a few.

Research on KSFs, listed in Table 3.1, indicate that studies previously conducted have only focussed on the KSFs of minimising the impacts of festivals and events on the local communities, of managing sport tourism and events, and managing wine tourism and festivals. The key findings of these studies identified *Awareness and Marketing, Improving Infra- and Suprastructure, Benefiting the local community, the Economic impact on the local community, Security and Safety, Adequate and Trained personnel, Quality Management, Accessibility and Variety* as the KSFs of managing these above mentioned tourism operations and events.

Table 3.1: Previous studies regarding key success factors in managing festivals

Authors:	Products:	Key Success Factors:
McKercher, Wan and Tse (2006)	Short duration cultural festivals	1) <i>Improve intrinsic tourist appeal</i> , 2) <i>Improve the effectiveness of markets used</i> , 3) <i>Improve awareness campaign</i> , 4) <i>Bundle and promote short and long term festivals as a distinct product to raise profiles of both types of festivals</i> .
Tohmo (2005)	Economic impacts of cultural festivals on locals	1) <i>Strengthening the capability to sell local goods and services during an event</i> , 2) <i>Making improvements to the infrastructure</i> , 3) <i>Making efforts to diversify the economic structure of the region</i> .
Lee and Taylor (2005)	Economic impacts of mega events	1) <i>Being a fan of the sport</i> , 2) <i>Vicarious achievement</i> , 3) <i>Excitement</i> , 4) <i>Team identification</i> , 5) <i>Supporting women's opportunity in sport</i> , 6) <i>Aesthetics</i> , 7) <i>Socialisation</i> , 8) <i>National pride</i> , 9) <i>Drama</i> ,

		10) <i>Interest in particular players.</i>
Daniels, Norman and Henry (2004)	Sport tourism	1) <i>Focus on service orientated jobs such as sales, maintenance and personal care, 2) Use occupation-based modelling to capture the uniqueness of tourism-related economic impacts, 3) Use "what if" analyses to determine the event size and distribution of spending needed to cover public costs, 4) Funnel a portion of events' profits back to groups who do not benefit from the event directly.</i>
Gibson, Wilming and Holdnak (2003)	Sport tourism: Fans as tourists	1) <i>Actively leveraging the event, 2) Increasing awareness of tourism potential, 3) Increasing collaboration between universities and community tourism organisations.</i>
Swart (2005)	Bidding for sport events	1) <i>Research and assets cost and benefits of event to local community, 2) Economic and social impacts of the event, 3) Feasibility studies to assess potential demand for facilities required by event, 4) Linkage of facility development with sport development, 5) Participatory planning by including locals, 6) Location of the event, 7) Unique/special events or recurring events, 8) Security and crime issues within regions, 9) Actual economic and social impacts after the event should be considered, 10) Long-term perspective should be implemented.</i>
Groves (2003)	Sport and event management	1) <i>Increased awareness, 2) Image enhancements, 3) Product trail or sales opportunities, 4) Hospitality opportunities.</i>
Marais (2009)	Wine festival	1) <i>Quality and good management, including factors such as adequate activities for children, sufficient accommodation, public facilities and adequate parking; 2) Wine farm attributes that include adequate numbers of</i>

		<i>staff, selection of wine and affordable wine;</i> <i>3) Effective marketing;</i> <i>4) Route development that included aspects such as information available about the wine route, a well-organised route and a route map;</i> <i>5) Festival attractiveness includes the festival family friendly, well-managed enquiries, adequate security and value for money;</i> <i>6) Entertainment activities, including variety entertainment, adequate variety and friendly staff; and</i> <i>7) Accessibility consisting of comfortable wine farm facilities, clear indications to farms and well-managed farms.</i>
Getz and Brown (2006)	Wine tourism	<i>1) Core destination appeal,</i> <i>2) Core wine product,</i> <i>3) Core cultural product,</i> <i>4) Variety,</i> <i>5) Tourist orientated.</i>
Lade and Jackson (2004)	Regional festivals	<i>1) Initial concept of the festival,</i> <i>2) Ability of artistic director to develop a creative and unique program each year,</i> <i>3) Ability of the organising management committee to respond appropriately to patrons' feedback,</i> <i>4) Strong foundation,</i> <i>5) Organisers passion and love for the arts,</i> <i>6) Quality condition of the facilities,</i> <i>7) Planning and Management activities,</i> <i>8) Community participation and involvement,</i> <i>9) Marketing strategies.</i>
Marais (2009)	Wine Festival	<i>1) Quality and good management, including factors such as adequate activities for children, sufficient accommodation, public facilities and adequate parking;</i> <i>2) Wine farm attributes that include adequate numbers of staff, selection of wine and affordable wine;</i> <i>3) Effective marketing;</i> <i>4) Route development that included aspects such as information available about the wine route, a</i>

		well-organised route and a route map; 5) <i>Festival attractiveness</i> consisting of; is the festival family friendly, well-managed enquiries, adequate security and value for money; 6) <i>Entertainment activities</i> , including variety entertainment, adequate variety and friendly staff; and 7) <i>Accessibility</i> consisting of comfortable wine farm facilities, clear indications to farms and well-managed farms.
Kruger (2006)	Conference centres	1) <i>Functional layout and providing the right variety of facilities</i> ; 2) <i>Performing good marketing management</i> ; 3) <i>Having the proper operational aspects in place</i> ; 4) <i>Conducting proper planning before any conference</i> ; 5) <i>Providing an attractive venue (design) and conducting post-conference evaluations</i> ; 6) <i>Performing human resource management</i> .
Van der Westhuizen (2003)	Guesthouses	1) <i>Owner-manager establish and uphold a high standard of quality</i> ; 2) <i>Human resource management should show courtesy to guests</i> ; 3) <i>Owner-manager must inspire, praise and motivate employees</i> ; 4) <i>Self-efficient owner-manager</i> ; 5) <i>Good leadership qualities</i> ; 6) <i>Ability to share positive information freely</i> ; 7) <i>Providing services and facilities guests need</i> ; 8) <i>High levels of hygiene</i> ; 9) <i>Guests welcomed in a personal manner</i> ; 10) <i>Well-trained employees</i> ; and 11) <i>Attractive natural surrounding landscapes</i> .
De Witt (2006)	Wedding tourism	1) <i>Strategic planning and performing a SWOT-analysis</i> ; 2) <i>Operational services that</i>

		include high levels of hygiene, having a liquor license, providing secure parking, providing a variety of menus and the accessibility of the venue; 3) <i>Human resource management</i> , and creating a <i>positive organizational behaviour</i> ; 4) <i>Financial management</i> including control of finances through financial operating systems, an operating budget and a break even analysis; and 5) <i>Marketing aspects</i> such as market segmentation, market positioning as well as promotion, which includes personal selling, developing of efficient public relations and advertising the venue, to ensure the success of the special event.
Appel, Kruger, Saayman (2010)	Hotel Management	1) <i>Organisational management</i> ; 2) <i>Quality and Customer satisfaction management</i> ; 3) <i>Marketing and Experience management</i> ; 4) <i>Human Resource management</i> ; 5) <i>Purchasing management</i> ; 6) <i>Risk and Policy management</i> ; and 7) <i>Green management</i>

To date limited research has been done on the KSFs of managing festivals, in South Africa. The research has focused more specifically on other tourism organisations and types of festivals such as wine festivals (Marais, 2009), conference centres (Kruger, 2006), guesthouses (Van der Westhuizen, 2003), wedding events (De Witt, 2006) and hotels (Appel *et al.*, 2010). The aforementioned studies show that identifying the KSFs of management will ensure the success and sustainability of any tourism organisation. It also shows that different tourism organisations have different KSFs and therefore this research into the KSFs of managing a national arts festival will contribute to the event management literature by identifying the factors event managers should take into consideration to achieve their goals and objectives and ensure the sustainability and success of the KKNK.

The latter is important seeing as festivals such as the KKNK face increasing competition due to the rapidly growing industry and expanding offers for leisure experiences (Wooten & Norman, 2008:198). A festival's life cycle is measured in terms of both sales and profits, with sales first growing quicker than profits, then profits decline as more competitors enter the industry, usually attendance to the festival is used to measure demand for the arts festival (Getz, 2002:210). There is proof that festivals fail and undergo crises that threaten their existence, but understanding the potential causes of this failure can provide managers with ideas to improve their chances of success (Getz, 2002:217). Together with the above, visitor satisfaction is determined by the total experience visitors receive at the festival. Hence, the importance of determining the KSFs in managing the visitors' experience at the KKNK.

3.3. METHOD OF RESEARCH

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

3.3.1 The Questionnaire

The questionnaire that was used during the survey was designed by Marais (2009), adapted for this survey and based on the works and literature of Silvers (2004:41); Matthews (2008:2); Bowdin *et al.* (2006:353) and Wooten and Norman (2008:206). The questionnaire was divided into three sections. Section A captured the demographic information of respondents (gender, age, home language, occupation, city/town, province, number of visits to KKNK, days at KKNK, nights in Oudtshoorn, spending and genres of shows). Then Section B focused on the different aspects at the festival and respondents had to evaluate 52 aspects according to agreement and disagreement on a five point Likert scale (1 = totally disagree, 2 = do not agree, 3 = neutral, 4 = agree and 5 = totally agree). Lastly, Section C listed travel motivations and respondents indicated how important the 21 travel motivations were in their decision making to attend the festival, also on a five point Likert scale (1 = not at all important, 2 = less important, 3 = important, 4 = very important and 5 = extremely important).

3.3.2 Sampling method and survey

The survey was conducted by the Institute for Tourism and Leisure studies at the North-West University, Potchefstroom campus, at the KKNK from the 1st to the 8th of April 2010. Nine trained fieldworkers who were informed of the aim of the study and trained how to interpret the different

questions and how to capture the right answers from the respondents were used. Questionnaires were distributed amongst the visitors at the KKNK (N=500) over the period of eight days at different venues and areas of the festival. Visitors were also informed of the aim of the study before questionnaires were completed and those who were willing completed the questionnaires. A quota-sampling method was used where targets were set for each fieldworker for each day. In this instance, it was 6 or 7 questionnaires that each fieldworker had to distribute each day and receive back. A total of 443 (n) completed questionnaires were received back completed. According to Israel (2009:6), out of a population of 100 000 (N), 398 respondents (n) are representative and result in a 95% level of confidence with a $\pm 5\%$ sampling error. Therefore, the 443 completed questionnaires are adequate because it is greater than the required number of questionnaires.

3.3.3 Statistical Analysis

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

3.4. RESULTS

In this section, an overview of the profile of the visitors at the KKNK is provided and the results of the factor analysis (KSFs) are discussed.

3.4.1 Profile of Festival visitors

Table 3.2 shows that the majority of visitors in the survey were Afrikaans females in their early forties from the Western Cape. Visitors have a professional occupation and have attended the KKNK for 6 years. On average, these visitors spend 4 days at the festival and 3 nights in

Oudtshoorn, and spend an average of R4451.23 per group during the arts festival. The genres of shows they are most interested in include mainly musical theatre, drama productions and comedies.

Table 3.2: Profile of visitors at the KKNK 2010

CATEGORY	PROFILE
GENDER	63% Female, 37% Male
AGE	Average age: 44 years
HOME LANGUAGE	94% Afrikaans, 5% English, 1% Other
OCCUPATION	21% Professional, 13% Self-employed, 11% Management position, 10% Student, 9% Management
PROVINCE	58% Western Cape, 17% Eastern Cape, 14% Gauteng, 4% Free State, 7% Other
NUMBER OF TIMES ATTENDED KKNK	Average times: 5.6 times
NUMBER OF DAYS AT KKNK	Average days: 4.4 days
NUMBER OF NIGHTS IN OUDTSHOORN	Average nights: 3.8 nights
SPENDING	Average spending: R 4 451.23 per group
GENRES OF SHOWS	25% Music Theatre, 20% Drama, 16% Comedy

3.4.2 Results of the factor analysis

The pattern matrix of the principal axis factor analysis identified seven factors using an Oblimin rotation with Kaiser normalisation. The seven factors were labelled according to similar characteristics (Table 3.3), and accounted for 55,4% of the total variance. All factors had relatively high reliability coefficients ranging from 0.83 (the lowest) to 0.88 (the highest). All the items loaded on a factor with a factor loading greater than 0.2. The Kaiser-Meyer-Olkin (KMO)

measure of sampling adequacy of 0.94 also indicates that patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005:640). Bartlett's Test of Sphericity also reached statistical significance ($p < 0.001$).

Table 3.3: Factor analysis results of the key success factors in managing a national arts festival

KEY SUCCESS FACTORS AND ITEMS	FACTOR LOADINGS	MEAN VALUE	RELIABILITY COEFFICIENT
Factor 1: Safety and Personnel		3.78	0.88
Staff appears professional	0.71		
Friendly and helpful staff	0.69		
Adequate number of staff members available during festival	0.68		
Staff are trained and informed to handle any queries concerning the festival	0.65		
Police and security are in clear sight on festival terrain	0.51		
Precautions are taken in terms of street children	0.40		
High quality service at ticket sales	0.33		
Adequate safety precautions in place during festival	0.31		
Emergency services are visible	0.24		
Factor 2: Marketing and Accessibility		3.57	0.85
Adequate marketing before and during the festival	0.20		
Correct information given through marketing	0.24		
Adequate information centres on festival terrain	0.77		
Adequate information boards on festival terrain	0.77		
Clear indications to halls, social venues and open-air theatres	0.61		
Halls are easy accessible	0.31		
Layout of festival terrain is good	0.26		
Factor 3: Venues		3.77	0.87
Correct information is captured on tickets	0.22		
Front-of-house service at shows is good	0.47		
Seats in halls are numbered correctly	0.46		
Adequate number of halls available	0.44		
Website is user friendly	0.44		
Adequate air-conditioning in halls	0.42		
Adequate number of seats in halls	0.40		
Adequate number of banks and mobile ATM's	0.35		
Good technical aspects during shows (lights, sound etc.)	0.34		

Effective booking of tickets through the internet	0.21		
Factor 4: Accommodation and Ablution		3.50	0.88
Adequate ablution facilities	0.72		
Good hygiene of ablution facilities	0.68		
Affordable prices for accommodation	0.55		
Adequate accommodation facilities available	0.46		
Effective marketing of accommodation	0.42		
Quality accommodation facilities	0.41		
Factor 5: General aspects and Social Impact		3.66	0.86
Adequate activities and products for children	0.25		
Adequate control over alcohol use	0.29		
Local community's contribution is visible at the festival	0.80		
Local community is involved in festival	0.80		
Affordable prices of transport services	0.40		
Childrens' activities are affordable	0.34		
Adequate transport services available for tourists	0.28		
Factor 6: Parking and Restaurants		3.68	0.83
Good safety of vehicles in parking areas	0.57		
Adequate parking on and around festival terrain	0.54		
Adequate number of dustbins available on festival terrain	0.53		
Affordable prices at food providers	0.42		
Adequate food providers on the festival terrain	0.34		
Quality food at food providers	0.25		
Factor 7: Shows and Stalls		3.80	0.84
Wide variety of shows are available	0.53		
High quality shows	0.52		
Products sold at stalls are affordable	0.39		
Affordable prices for shows	0.38		
Stall owners are friendly and supportive	0.35		
Quality products sold at stalls	0.34		
Wide variety of stalls and shops available	0.32		
TOTAL VARIANCE EXPLAINED	55,4%		

The factor scores were calculated as the average of all items contributing to a specific factor in order to interpret them on the original 5-point Likert scale of measurement (1 = Totally disagree;

2 = Do not agree; 3 = Neutral; 4 = Agree; 5 = Totally agree). As shown in Table 3.3, the following KSFs were identified.

Factor 1: Safety and Personnel

Factor 1 consists of the following sub-items: Staff appears professional, friendly and helpful staff, adequate number of staff members available during festival, staff are trained and informed to handle any queries concerning the festival, police and security are in clear sight on festival terrain, precautions are taken in terms of street children, high quality service at ticket sales, adequate safety precautions in place during festival and emergency services are visible. This factor was therefore labelled *Safety and Personnel* and had a mean value of 3.78. This is the second highest and has a reliability coefficient of 0.88. Although this factor has not previously been identified as a key success factor in managing a festival, previous research has proven that security, crime issues, well managed enquiries and adequate numbers of staff (Swart, 2005; Marais, 2009) is important for the success of a festival and event.

Factor 2: Marketing and Accessibility

Factor 2 was labelled *Marketing and Accessibility* and comprises aspects such as adequate marketing before and during the festival, correct information given through marketing, adequate information centres on festival terrain, adequate information boards on festival terrain, clear indications to halls, social venues and open-air theatres, halls are easy accessible and the layout of festival terrain is good. This factor has a mean value of 3.57, which is the second lowest value and has a reliability coefficient of 0.85. *Marketing and Accessibility* has also not previously been identified as a key success factor together in managing a festival or event but marketing alone was identified by McKercher *et al.* (2006), Lade and Jackson (2004), Gibson *et al.* (2003), Groves (2003) and Marais (2009) as a KSF in managing a festival or event. *Accessibility* was also identified by Marais (2009) as a KSF.

Factor 3: Venues

Venues (Factor 3) includes aspects such as the correct information is captured on tickets, front-of-house service at shows being good, seats in halls numbered correctly, adequate number of halls available, website being user friendly, adequate air-conditioning in halls, adequate number of seats in halls, adequate number of banks and mobile ATM's, good technical aspects during shows (lights, sound etc.) and effective booking of tickets through the internet. Factor 3 received

a mean value of 3.77 and a reliability coefficient of 0.87. Previous research by Lee and Taylor (2005); Swart (2005); Marais (2009); Getz and Brown (2006) has also identified *Venues* as a KSF.

Factor 4: Accommodation and Ablution

Factor 4 (*Accommodation and Ablution*) comprises of sub-items such as adequate ablution facilities, good hygiene at ablution facilities, affordable prices for accommodation, adequate accommodation facilities available, effective marketing of accommodation and availability of quality accommodation facilities. The mean value of this factor received the lowest mean value of 3.50 and the highest reliability coefficient of 0.88. Marais (2009) and Groves (2003) support this factor as being a KSF in the management of a festival or event.

Factor 5: General aspects and Social impact

Adequate activities and products for children, adequate control over alcohol use, local community's contribution being visible at the festival, local community involved in festival, affordable prices of transport services, affordable children's activities and adequate transport services available for tourists each form a part of the factor labelled *General aspects and social impact*. Factor 5 has a mean value of 3.66 and a reliability coefficient of 0.86. *General aspects and the social impact* of an event or festival has been previously identified as a key success factor in the management of an event or festival (McKercher *et al.*, 2006; Tohmo, 2005; Lee & Taylor, 2005; Daniels *et al.*, 2004; Gibson *et al.*, 2003; Swart, 2005; Marais, 2005; Lade & Jackson, 2004).

Factor 6: Parking and Restaurants

Factor 6 (*Parking and Restaurants*) comprises the safety of vehicles in parking areas, adequate parking on and around festival terrain, adequate number of dustbins available on festival terrain, affordable prices at food providers, adequate food providers at the festival and quality food at the said food providers. *Parking and Restaurants* received a mean value of 3.68 and the lowest reliability coefficient of 0.83. As *Parking and Restaurants* have not previously been identified by research discussed as a key success factor, this can be considered unique to arts festivals such as the KKNK

Factor 7: Shows and Stalls

Factor 7 has been labelled *Shows and Stalls* and includes such aspects as a wide variety of shows are available, high quality shows, products sold at stalls being affordable, affordable prices for shows, friendly and supportive stall owners, quality products being sold at stalls and a wide variety of stalls and shops are available. *Shows and Stalls* received the highest mean value of 3.80 and the reliability coefficient of 0.84. This factor can be seen as the factor most of the visitors agreed as being important, and thus identified as important for the success and sustainability of the KKNK if it is to create a unique experience for visitors. As *Shows and Stalls* are unique to arts festivals, the literature review shows no previous research on this factor.

3.5. FINDINGS AND IMPLICATIONS

From the results indicated above, the following findings and implications are evident:

Firstly, this research showed that the category, *Shows and Stalls*, is the most important KSF in managing the experience of visitors to the KKNK. This KSF can also be seen as the heart and soul of any arts festival. This implies that visitors to the this arts festival want to choose from different shows and so a wide variety of high quality, affordable shows with well-known Afrikaans artists should be available. Visitors also visit the festival grounds to view and purchase products from the stalls, therefore stalls too should provide a wide variety of quality and affordable products, and the stall owners should be friendly and helpful to ensure that visitors return to that specific stall. *Shows and Stalls* is a unique KSF at an arts festival such as the KKNK. The implication of this is that the festival management should ensure that the main aim of the KKNK, that of promoting arts and culture in Afrikaans is achieved through creating a unique program of different shows to fulfil different genre needs. Further, the festival should take care to rent stalls only to owners who are willing to go the extra mile with visitors and who will ensure quality products are sold at the stalls.

Secondly, this research showed that basic safety, and quality service from staff is important to visitors, they need to feel safe and be aware of police or security on the festival grounds. In the case of an emergency, they want to know where the emergency services are located and to be assured that the necessary safety precautions are taken during the festival. Because arts festivals are a service that is provided to visitors, staff members should be well trained and

informed to help visitors when the need arises, especially at ticket sales outlets. These aspects were captured in the factor *Safety and Personnel*. The implications of this factor are that police and security should be well trained, friendly and distributed throughout the festival grounds and should be visible at all times. There should be more than one emergency unit or tent due to the size of the festival grounds and they should be easily accessible with sufficient signage making visitors readily aware of where the emergency units are situated. Staff members should be well trained before the festival. A rating system for staff members where visitors can rate them should be in place and they can be incentivised accordingly. This will ensure friendly and helpful staff. Festival management can also provide staff members with KKNK uniforms, which will make it easier for visitors to recognize staff among the crowds and so ensure the visitors ask the correct people for help or directions.

Thirdly, visitors indicated that the *Venues* and services at the venues are key to the success of the festival, meaning that there should be an adequate number of venues that are well air-conditioned and have good technical aspects to enhance the experiences of visitors to the festival. The front-of-house service at the shows should be of high quality as it is the first contact and impression visitors receive of the show. There should be an adequate number of seats available, which are numbered correctly and in accordance to the layout displayed at the ticket office. Therefore, the festival organisers should ensure facilities and venues, hired or owned, are in a good condition, can accommodate high numbers of visitors and are accessible and secured. The same venues should not to be used again if they are not up to the required standards. If necessary, the festival organisers should approach the municipality and insist that facilities are upgraded or new facilities built if they want the arts festival to continue being hosted in the town.

Fourthly, *Parking and Restaurants* and *General Aspects and Social Impact* were identified by this research as KSFs. These factors included such aspects as visitors wanting to be assured their vehicles are safe and protected in the parking areas, and that there is adequate parking on and around the festival grounds. Visitors attending the arts festival are mostly there on holiday and so usually enjoy eating out. Therefore restaurants should provide quality food at affordable prices, and they should be distributed throughout the festival grounds. The involvement and participation of the local community are also important to visitors and they want to experience different cultures during the festival. Therefore, the local community should be involved in the festival, thus fulfilling an important role by creating a unique visitor experience. Most of the

visitors are accompanied by their children and need the festival to provide activities, shows and productions for the children at affordable prices. They want to be able to leave their children in places of safety while they are being entertained.

In conclusion, visitors want value for their money at the KKNK. Therefore, the implications of these findings are that festival organisers should ensure that a wide variety of restaurants are available that will satisfy different visitors with different needs, for example, *Halaal* or vegetarian food. Secure parking areas should be provided, together with the necessary security as visitors will be willing to pay a fee for parking if they know that their vehicle will be protected. Market research should be conducted on what children want and expect at festivals so that festival organisers can hire artists and create activities that will provide a unique experience for the children that the children will want to repeat.

Lastly, the factors *Marketing and Accessibility* and *Accommodation and Ablution* should be addressed as they were also identified as key success factors. Festival organisers should ensure that the adequate marketing is conducted both before, and during, the festival. The marketing being outsourced to a professional marketing company can relieve some of the stress and tension for the festival organisers. Information centres should be situated all over the festival grounds, the layout of the festival grounds should be user friendly and easily accessible and information boards and directions should be visible on routes to the festival, in the host city, on the festival grounds and to and at the different venues. Festival organisers should ensure that accommodation in the host city is of high quality and has affordable prices before recommending it to visitors. To help ensure this, workshops and seminars should be held before the festival to inform owners of accommodation facilities what is expected from them during the festival. Adequate ablution facilities should be situated on the festival grounds and it is imperative that these should be in a good condition and hygienically maintained. Visitors would rather pay for ablution facilities and know they are clean than receive them without charge but unusable due to being unclean. It is imperative that the tourism industry and festival organisers should work together, particularly concerning the KSFs, to ensure the visitors' expectations are met.

3.6. CONCLUSION AND RECOMMENDATIONS

The aim of this research was to determine the KSFs in managing a national arts festival in South Africa, in this instance, the KKNK. The results found that visitors to the festival regard the following five aspects as important in the management of the KKNK:

- *Safety and Personnel,*
- *Marketing and Accessibility,*
- *Venues,*
- *Accommodation and Ablution, and*
- *General aspects and Social impact.*

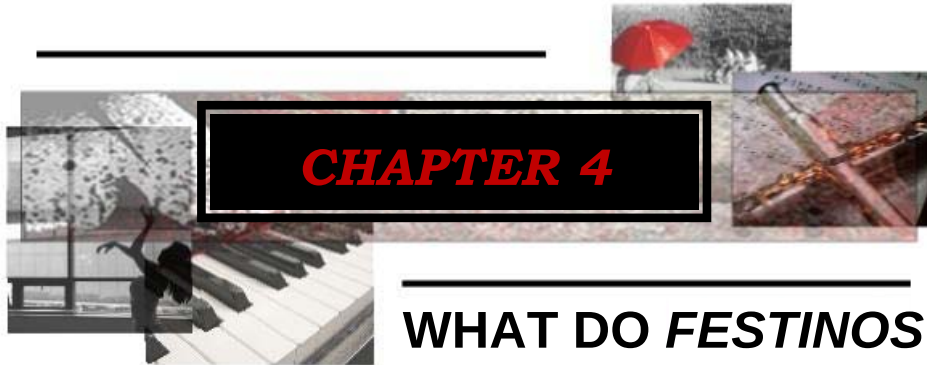
These factors were all supported by previous research. The results also identified a further two unique factors for arts festival, namely:

- *Parking and Restaurants and*
- *Shows and Stalls.*

This research is the first of its kind on arts festivals in South Africa and so contributes in the following ways.

Firstly, this research contributes to the literature on festivals and arts festivals and what visitors to the festival experience as KSFs that will motivate them to attend the festival once again. Secondly, the seven KSFs that were identified both supported and contradicted previous research on KSFs of festivals and arts festivals. The seven factors identified in this research are uniquely grouped and therefore can be seen as distinct KSFs for managing national arts festivals in South Africa. Thirdly, the results show that KSFs differ between tourism operations and events. Finally, the results of this research suggested a variety of improvements that can be implemented at the KKNK to ensure that it remains successful and sustainable and provides a unique experience for visitors. Therefore, it is recommended that this research be expanded. An analysis to determine which KSFs effect different markets with different travel motivations experience and seen as important for the KKNK's sustainability should be undertaken. The KSFs for managing a national arts festival from the supply side should also be researched. The

purpose of the latter would be to establish whether visitors and festival organisers perceive the same factors as important for the success and sustainability of the festival. It is also recommended that the same study is done annually to determine if visitors' expectations differ and if their needs are satisfied after implementing the improvements suggested by the previous year's research results. Furthermore, an analysis of the KSFs in managing other national arts festivals in South Africa such as Aardklop, Innibos, and Volksblad should be conducted. Or on other types of festivals in South Africa such as Kersiefees, Woordfees, and Summer festivals. This research should also be done and on arts festivals or festivals in other countries should be done to enable a comparison of KSFs and the identification of where and how they might differ or, perhaps, correspond.



WHAT DO *FESTINOS* EXPECT FROM A NATIONAL ARTS FESTIVAL?

ABSTRACT

Previous research has indicated that the success and sustainability of an arts festival is dependent on the number of tickets sold for shows and productions during the festival. Therefore, visitors who attend and buy tickets for different types of shows and productions (*Festinos*) should be targeted by the festival's marketing. However, for this to be achieved festival organisers should know which aspects these visitors (*Festinos*) perceive as important for the festival to satisfy their needs and create a unique festival experience. The purpose of this article was thus to segment the festival visitors (*Festinos*) at the KKNK based on their travel motives and their ratings of the KSFs in terms of their festival experience. To achieve this goal, a questionnaire survey (N=443) was conducted, whereafter a factor analysis was performed to identify the travel motivations of visitors who attended the KKNK. This was then followed by a cluster analysis to identify three segments of visitors based on travel motives, namely: *Escapists*, *Festival Junkies* and *Culture Seekers*. *Festival Junkies* and *Culture Seekers* were identified as the two most important markets for the arts festival. The results of the ANOVA's and Chi-square tests showed statistically significant differences between the three clusters in terms of age, the number of years they had attended the KKNK, length of stay at the festival, total spending during the festival, all seven of the KSFs, gender and rock shows as the preferred type of show or production. Implications for effectively implementing these KSFs and other characteristics to target *Festival Junkies* and *Culture Seekers* and their festival experience are also discussed.

Key words: ANOVA, Chi-square tests, cluster analysis, factor analysis, festival experience, Klein Karoo National Arts Festival, KSFs, market segmentation, travel motives

4.1. INTRODUCTION

The aim of this study is to segment the market in terms of travel motivations, derive a general profile from these markets and determine what it expected from a national arts festival in terms of the KSFs, given the premise that different markets have different requirements. According to Yeoman *et al.* (2004:39), arts festivals play the most important role in the attractions sector of South Africa. However, because of the growing availability of leisure time and experiences and as markets become more specialised and fill a niche, competition is increasing dramatically with festivals being established throughout the country, each with its own unique characteristics and objectives (Wooten & Norman, 2008:198). Therefore, existing arts festivals should develop with time and be managed to be sustainable and successful. One of these arts festivals is the KKNK. This arts festival has existed for 16 years and is held annually during the April school holidays at Oudtshoorn in the Western Cape Province. Every year, more than a thousand artists perform and exhibit at the KKNK in more than 200 shows and exhibitions over a period of eight days (Erasmus *et al.*, 2010:2). According to Hauptfleisch (2001:173) and Kitshoff (2004:237), the main aim of the KKNK is to promote culture and arts in Afrikaans, by providing opportunities for the local community to participate and benefit from the arts festival and to increase their living standards. Productions that can be seen at the KKNK include music shows, visual arts, theatre productions, dance items and shows and African culture shows, to name but a few (Erasmus *et al.*, 2010:1). The KKNK is seen as the largest arts festival in South Africa according to the economic impact on the host community, generating an estimated R109,7 million in 2010 (Erasmus *et al.*, 2010:36).

Therefore, the festival attracts the involvement of different stakeholders who want to be part of the festival as much as possible. These stakeholders include local businesses, the host community, artists, sponsors and investors, the media, staff and volunteers, local government and agencies, the event/festival organisers and lastly, but definitely not, least, the visitors and tourists (Dimmock & Tiyce, 2001:372; Bowdin *et al.*, 2006:98; Murphy & Murphy, 2004:82). According to Saayman *et al.* (2010:95), festival organisers host arts festivals with a goal to increase the economic impact of the host city and therefore focus only on providing high quality shows and productions. However, visitors are looking for more than just that, they are in search of a total experience. The total experience might consist of different aspects such as attractions, shows, restaurants, meeting new people and experiencing Afrikaans culture in a unique way (Saayman *et al.*, 2010:95). An event program consisting of a wide variety of entertainment and

activities also enhances the experience visitors receive at the arts festival. Different visitors have different requirements and have different travel motivations and reasons for attending the arts festival. Visitors have different expectations of what they want to experience at the festival and these influence their reasons and travel motives.

For the KKNK to remain successful, the festival organisers should determine what the needs of visitors are, develop a cohesive workable plan to ensure these needs are met, set goals and objectives and achieve these goals and objectives (Bowdin *et al.*, 2006:265; Yu & Huat, 1995:375; Leiper, 2004:170).

To achieve the aim of this article, the article is structured as follows: the literature review, followed by a description of the method of research, a discussion of the results, the findings and the implications they have and finally the recommendations and conclusions.

4.2. LITERATURE REVIEW

Visitors to arts festivals have differing needs, expectations and experiences they want to fulfil and achieve (Saayman *et al.*, 2010:98). Therefore, visitors have different motives for travelling to an arts festival and different aspects of the festival influences their experiences at the festival (Pissoort, 2007:23; Saayman *et al.*, 2010:96; Saayman, 2001:115). Historically, the demand for an event or festival was determined by social factors that included the need for social integration, interaction between individuals and communities, mutual support bonding and the reinforcements of social norms and structures. Issues of status, need of public celebration and community rituals and ceremonies were also relevant. Currently these determinants further include social and psychographic factors (Yeoman *et al.*, 2004:26). Many tourists who travel are able to decide, determine and implement their own motivations for travelling. The problem occurs in the assumption that all tourists are motivated by the same motivations (Goeldner & Ritchie, 2003:242). Saayman (2001:12) defines travel motivations as the needs or wants that drive, push and steer a tourist or visitor to make a decision about a specific destination or attraction. Festival visitors are not homogeneous based on their motivation (Backman, Backman, Uysal & Sunshine, 1995) while Scott (1995) and Rachael and Douglas (2001) (as cited by Kruger (2009:20)) have proven that different festivals and different attractions have different travel motives and so have different needs.

Festival organisers should take this into consideration when planning an arts festival to ensure they attract visitors who stay longer at the festival, who travel for the primary reason to attend the festival, and who are willing to spend money on buying tickets for shows and productions, food and beverage and other forms of entertainment (Kruger, 2009:20; Lee, 2000:169; Kim, Borges & Chon, 2006:957). This will result in an increase in the economic impact and ensure the future sustainability of the festival (Kastenholz, 2005:556). This can best be facilitated by getting feedback from visitors to the festival as some of the visitors can be satisfied by the arts festival but other visitors can differ significantly for they have other needs and expectations they wanted to achieve and receive at the arts festival (Saayman *et al.*, 2010:98).

Previous research on motivation for attending arts festivals has concluded that family togetherness, socialisation, novelty, excitement and escape are the travel motives most talked about for attending the arts festival (Park, Reisinger & Kang, 2008; Kim *et al.*, 2006; Formica & Murrmann, 1998; Nicholson & Pearce, 2001; Lee, 2000; Crompton & McKay, 1997; Schneider & Backman, 1996:143; Scott, 1995; Backman *et al.*, 1995; Uysal, Gahan & Martin, 1993; Formica & Uysal, 1998; Formica & Uysal, 1996). Previous research also showed that analysing these travel motivations for attending an arts festival can help the festival organisers to plan and market the arts festivals' program (Kim *et al.*, 2006:129), identify the strengths and weaknesses of the arts festival as perceived by visitors (Lee & Lee, 2001) and will assist in predicting future trends and opportunities (Cha *et al.*, 1995:33). It can monitor the level of satisfaction of the visitors (Crompton & McKay, 1997:426) and will aid the organisers to respond to new trends and opportunities (Ferrell, Hartline & Lucas, 2002:74). Research will also help to identify the target market in which the motivation, festival features and resources match (Bansal & Eiselt, 2004:388); will provide an understanding of the decision making process of visitors to the arts festival (Crompton & McKay, 1997:426); will help improve the arts festival ticket sales by creating shows and productions that will meet the needs of visitors to the arts festival (Baker & Crompton, 2000); and will strengthen management development by better positioning the work (Gnoth, 1997:283; Scott, 1995).

According to Wooten and Norman (2008:198), the event industry is an extremely competitive one and, due to market specialisation, there has been a rapid growth in the number of festivals and events, to satisfy a given segment of the market consisting of visitors with specific motivations and specific reasons for attending a specific event or festival. Arts festivals, however, aim to offer a variety of products, activities and genre. They focus on catering to the

interests of many specific groups and so try everything to attract these groups to attend the arts festival. In addition, visitors to arts festivals expect quality services and attend these arts festivals for many different reasons (Kruger, 2009:39). These reasons can include wanting to meet new people, to socialise, to be interactive, to relax and to be entertained (Pissoort, 2007:37). One of the basic goals of arts festivals is to generate travel demand and to satisfy the different tourists' needs (Saayman *et al.*, 2010:96). These aspects should therefore be taken into serious consideration by the festival organisers when hosting an arts festival.

According to Saayman *et al.* (2010:96), arts festivals consist of various aspects and elements that need to be managed effectively to create a unique experience for visitors. These aspects for example could include the theme of the arts festival, entertainment, technical aspects, food and beverage, marketing, stalls, entrance, visitors, transport services, information services, the layout of the arts festival, adequate accommodation, financial services, adequate parking areas, inclusion of the local community, adequate and trained staff, emergency and medical services, adequate and affordable children's activities, safety and security, ticket sales, adequate and correct directions, high quality infrastructure, and the different venues of shows and productions during the arts festival (Silvers, 2004:41; Matthews, 2008:2-347; Bowdin *et al.*, 2006:353; Wooten & Norman, 2008:206). These aspects should be combined and managed successfully and the management priorities should be identified to ensure a unique experience is created for visitors (Westerbeek *et al.*, 2006:41). Page (2003:249) defines management as a function where the organisation's resources such as the people are used to deliver products, and the services to meet tourists' needs. Therefore festival organisers should manage the different aspects of the KKNK to create an unforgettable festival experience.

The festival organisers should therefore focus their management skills, resources and market research to achieve the above-mentioned goals. Festival management consists of detailed planning by using the four basic management functions, those of planning, organising, leading and controlling (Murphy & Murphy, 2004:50; Leiper, 2004:175-179, George, 2007:173, Saayman, 2007:71; Vallen & Vallen, 2005:84). The most important function to ensure the success of a festival is the ability of the festival organisers to evaluate or control (Saayman, 2009:214). Control is imperative if festival organisers are to be able to determine if the festival is successful (Saayman *et al.*, 2010:97). The success of a festival is measured by determining if goals are reached, if high quality services and shows are provided, if the overall satisfaction of visitors is achieved, if a unique experience is offered. These will be achieved by ensuring the

festival program satisfies all role players in the festival and determining if the overall festival is an improvement on the previous year's festival (Van der Westhuizen, 2003; De Witt, 2006; Goodman, Fandt, Michlitsch & Lewis, 2007; Daft & Marcic, 2009). These determinations can be used as measuring instruments as, for example, an increase in ticket sales for shows and productions may reflect that the management plan was successful. Another instrument that can be used is to determine the KSFs of managing the visitors' experience at the specific festival or event. KSFs are those factors that businesses and destinations should know how to perform in order to be successful and effective over the long term (Godfrey & Clarke, 2000:131). By identifying these KSFs, the management of the festival will be in control and will be able to focus on satisfying the needs of only specific visitor groups, whose primary motivation at the festival is to buy tickets for shows and productions, thus increasing ticket sales and ensuring the success of the festival in the future. Kreitner (1989) defines control as taking corrective action and ensuring the festival occurs as it is planned to occur.

To explain and illustrate the relationship between planning and feedback, Figure 4.1 was constructed. The figure consists of three different phases during the Evaluation Stage: firstly the input phase, followed by the process and then finally, the output phase. Figure 4.1 can be applied to the KKNK to improve the festival in upcoming years. According to Figure 4.1, input consists of stakeholders such as the host community, artists, sponsors, staff, government, local businesses, festival organisers and, one of the most important stakeholders leading to the KKNK's success, the visitors. Visitors to the arts festival have certain travel motives and reasons why they travel to the specific arts festival, such as a need to get away from their daily routine, to relax, to spend time with friends and family or to view a wide variety of shows and productions, amongst others. These travel motives determine the direction festival organisers pursue during the management process to satisfy the specific needs that visitors have to the KKNK. Finally, the output is that a unique experience is created by combining different aspects of the festival and by offering high quality affordable shows and stalls, a competitive festival, an easy accessible festival facilitated by well-trained and well-informed staff. Control (evaluation) may be the final step in planning, but feedback is needed so that the festival organisers can ensure all their goals were achieved, and that whatever was planned was controlled. These two concepts, control and feedback should thus not stand alone (Saayman, 2009:214). Therefore, the feedback from the visitors to the KKNK is vital to the success and sustainability of the festival, and it provides input to festival organisers in their drive to improve the KKNK (Saayman *et al.*, 2010:97)

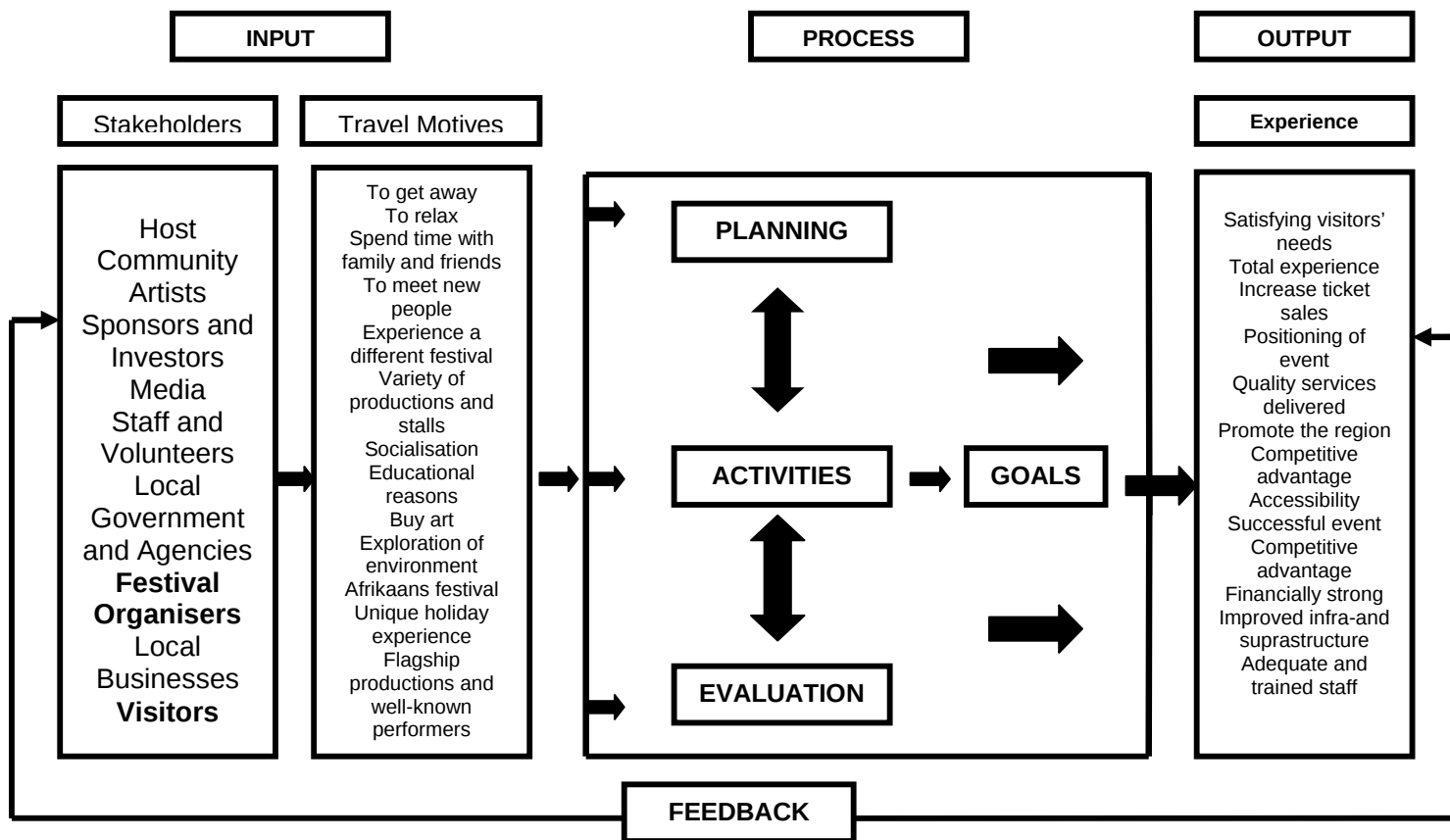


Figure 4.1: Relationship between planning and feedback

Source: Adapted from Saayman *et al.* (2010:97)

Therefore, by knowing the needs and expectations visitors wish to achieve and satisfy at the arts festival, and by knowing which travel motives lead them in the decision process to attend the KKNK will help and direct festival organisers to establish a profile of visitors to the arts festival. Further, it will assist to determine the KSFs these visitors rate as important at the arts festival. Knowing these KSFs will enable the organisers to create an arts festival that will satisfy the visitors' needs, increase their experiences and, in return, increase the ticket sales for shows and productions at the arts festival that will ensure success and sustainability (Crompton & McKay, 1997:426; Gitelson & Kerstetter, 2000:179).

4.3. METHOD OF RESEARCH

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

4.3.1 The Questionnaire

The questionnaire used at the KKNK 2010 consisted of three sections. Section A consisted of the demographic information (gender, year of birth, home language, occupation, town/city of residence, province, how many years the festival have been visited, how many days stayed at the festival, nights stayed in Oudtshoorn, spending, preferred genres of shows). Section B focused on evaluating the aspects of the festival; thus the key success factors rated according to a 5 point Likert scale (1 = totally disagree, 2 = do not agree, 3 = neutral, 4 = agree and 5 = totally agree); while Section C measured the travel motivations. Twenty-one (21) travel motivations were measured with a 5 point Likert scale according to the importance of these motivations in the visitors' decision making process (1 = not at all important, 2 = less important, 3 = important, 4 = very important and 5 = extremely important).

4.3.2 Sampling method and survey

A destination-based survey was conducted where the questionnaires were handed out by nine field workers who were trained and who understood the aim of the study, as well as the questionnaire itself. The survey took place at concert areas, festival grounds where visitors gathered between shows and at different food and beverage stalls and tents. Further, a quota-sampling method was used where adult visitors were randomly selected as they entered or departed from these areas. Respondents were briefed about the purpose of the research beforehand to ensure that they complete the questionnaire willingly and responded openly and honestly. The quota for each day was 60; therefore each fieldworker had just six or seven questionnaires to distribute and have completed. A total of 443 questionnaires were completed over a period of eight days (1-8 April 2010). According to Israel (2009:6), when the population (N) is 100 000, 398 respondents (n) is representative, with a 95% level of confidence and a $\pm 5\%$ sampling error. Thus, the 443 completed questionnaires is a greater number than the required number of questionnaires. Microsoft® Excel® was used to capture the data and to conduct a basic data analysis.

4.3.3 Statistical analysis

SPSS (SPSS Inc, 2007) was used for the analysis of the data. This study consists of four stages of statistical analyses.

First, a general profile of visitors to the ABSA KKNK was compiled, with the help of two-way frequency tables.

Secondly, a principal component factor analysis, using an Oblimin rotation with Kaiser Normalisation was performed on the 21 motivations listed, to explain the variance-covariance structure of a set of variables through a few linear combinations of these variables. The Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy as well as Bartlett's Test of Sphericity was used to determine if the covariance matrix was suitable for factor analysis. Kaiser's criteria were used for the extraction of all factors with eigenvalues larger than 0.3, as they were considered to explain a significant amount of variation in the data. All items with factor loadings above 0.3 were considered as contributing to the factor, whereas items with factor loadings lower than 0.3 were disregarded (Steyn, 2000). Any item that cross-loaded on more than one factor was categorised in the factor where its interpretability was best. A reliability coefficient (Cronbach's Alpha) was computed for each factor to estimate the internal consistency of each factor. All factors with a reliability coefficient above 0.6 were considered as acceptable and the average inter-item correlations were also computed as another measure of reliability and should be between 0.15 and 0.55 (Clark & Watson, 1995).

Thirdly, a cluster analysis, using Ward's method with Euclidean distances, was performed on the travel motives' scores. Hair *et al.* (2000:594) define a cluster analysis as a multivariate interdependence technique whose primary objective is to classify objects into relatively homogeneous groups based on the set variables considered.

Lastly, multivariate statistics were used to examine the statistically significant differences between the motivational clusters. Two-way frequency tables and Chi-square tests were conducted to profile the clusters demographically, and ANOVA's with Tukey's multiple comparison were conducted to investigate and determine any significant differences between the clusters concerning factor scores. This study used demographic variables (gender, home language, age, occupation and province of origin), behavioural variables (length of stay, genres of shows and spending) and KSFs to examine whether statistically significant differences existed among the different groups.

4.4. RESULTS

The results will be discussed in four sections. First, an overview of the profile of visitors to the KKNK will be presented. This is followed by the results of the factor analysis (travel motivations). Thirdly, the results of the cluster analysis and, lastly, the profiles of the clusters will be presented and discussed.

4.4.1 Profile of Festival Visitors

Table 4.1 indicates that Afrikaans females were the majority of the visitors to the KKNK. They are in their forties, and reside predominantly in the Western Cape Province. They have a high-income occupation. On average, visitors stay at the festival for 4 days and in Oudtshoorn for 3 nights. They have attended the KKNK for the past 6 years. They are interested in musical theatre, drama productions and comedies and spend an average of R4451.23 per group.

Table 4.1: Profile of visitors at the KKNK 2010

CATEGORY	PROFILE
GENDER	63% Female, 37% Male
AGE	Average age: 44 years
HOME LANGUAGE	94% Afrikaans, 5% English, 1% Other
OCCUPATION	21% Professional, 13% Self-employed, 11% Management position, 10% Student, 9% Management
PROVINCE	58% Western Cape, 17% Eastern Cape, 14% Gauteng, 4% Free State, 1% Other
NUMBER OF TIMES ATTENDED KKNK	Average times: 5.6 times
NUMBER OF DAYS AT KKNK	Average days: 4.4 days
NUMBER OF NIGHTS IN OUDTSHOORN	Average nights: 3.8 nights

SPENDING	Average spending: R 4 451.23 per group
GENRES OF SHOWS	25% Music Theatre, 20% Drama, 16% Comedy

4.4.2 Key Success Factors in managing the visitor experience at the KKNK

Seven KSFs were identified from the factor analysis, namely *Safety and Personnel*, *Marketing and Accessibility*, *Venues*, *Accommodation and Ablution*, *General Aspects and Social Impact*, *Parking and Restaurants*, and *Shows and Stalls*. However, *Shows and Stalls*, *Venues* and *Safety and Personnel* were rated the most important, according to visitors at the KKNK. *Shows and Stalls* and *Parking and Restaurants* were furthermore identified as unique success factors for arts festivals. *Marketing and Accessibility* and *Accommodation and Ablution* were rated the least important. This results show that festival organisers can spend less money on marketing before and after the festival and on directions on the festival grounds. They should rather focus on providing high quality shows at affordable prices, on ensuring stalls offer quality products and that personnel are well trained to handle queries concerning the festival. Venues should also be in a good condition with air-conditioners and there should be friendly front-of-house service. Safety and emergency services should also be available and clearly visible. These contribute to the overall experience of visitors at the festival.

4.4.3 Results from the factor analysis: Visitor Motivation

Three (3) motivational factors were identified when performing the pattern matrix of the principal component factor analysis using an Oblimin rotation with the Kaiser Normalisation. These factors were labelled according to similar characteristics (Table 4.2). The three (3) factors accounted for 53,3% of the total variance. All factors have high reliability coefficients ranging from 0.77 (the lowest) to 0.88 (the highest). The average inter-item correlation values are between 0.40 and 0.43. This implies there is internal consistency for all the factors. All the factors loaded on a factor with a loading greater than 0.3, and as previously mentioned, any items that cross-loaded on two factors with loadings greater than 0.3 were categorised in the factors where the item could be best interpreted. High factor loadings indicate a reasonably high correlation between the delineated factors and their individual items. The Kaiser-Meyer-Olkin measure of sampling adequacy of 0.91 and Barlett's Test of Sphericity also reached statistical

significance ($p < 0.001$), indicating that patterns of correlation are relatively compact and should yield distinct and reliable factors (Field, 2005:640; Pallant, 2007:197).

Table 4.2: Factor analysis results of KKNK visitors' travel motivations

MOTIVATION FACTORS AND ITEMS	FACTOR LOADINGS	MEAN VALUE	RELIABILITY COEFFICIENT	AVERAGE INTER-ITEM CORRELATION
Factor 1: Festival Attractiveness		3.87	0.88	0.42
ABSA KKNK is different to other festivals	0.60			
Variety of Productions	0.80			
Quality Productions	0.74			
Sociable festival	0.55			
To see well-known performers	0.55			
It is an annual commitment	0.44			
It is primarily an Afrikaans festival	0.55			
The festival provides a unique holiday experience	0.52			
The introduction of new flagship productions at the festival	0.50			
The festival promotes cultural inclusiveness	0.41			
The festival is value for money	0.63			
Factor 2: Novelty		3.17	0.79	0.43
It is the closest festival for me	0.49			
To the benefit of my children	0.59			
To support the stalls	0.51			

To buy art	0.78			
To explore the environment	0.63			
Factor 3: Escape and Socialisation		3.84	0.77	0.40
To get away from my routine	0.39			
To relax	0.47			
To spend time with family	0.46			
To spend time with friends	0.60			
To meet new people	0.42			
TOTAL VARIANCE EXPLAINED	53,3%			

The factor scores were calculated as the average of all items contributing to a specific factor so that they can be interpreted on the original 5-point Likert scale of measurement. The following travel motivations were thus identified:

Factor 1: Festival attractiveness

Festival attractiveness (Factor 1) consists of KKNK being different to other festivals, offering a variety of productions, quality productions, being a sociable festival. Visitors come to see well-known performers as an annual commitment. It is primarily an Afrikaans festival, and provides a unique holiday experience. The introduction of new flagship productions at the festival, the promotion of cultural inclusiveness, and value for money are all attractive considerations under this Factor. Factor 1 had the highest reliability coefficient of 0.88, the highest mean value of 3.87, and the second highest inter-item correlation of 0.42. Kruger (2009:29), Formica and Uysal (1998:19-21), Formica and Murrmann (1998:201-205) and Lee *et al.* (2004:66) also identified *Festival attractiveness* as a travel motivation.

Factor 2: Novelty

Novelty (Factor 2) included such sub-categories such as “it is the closest festival for me”, “for the benefit of my children”, “to support the stalls”, “to buy art”, and “to explore the environment”. Factor 2 received the highest inter-item correlation of 0.43, the second highest reliability

coefficient of 0.79 and the lowest mean value of 3.17. This travel motivation has also been identified by previous research including that of Formica and Uysal (1996), Formica and Uysal (1998:19-21), Formica & Murrmann (1998:201-205), Lee and Lee (2001:813-814), Lee *et al.* (2004:66) and Chang (2006:1229).

Factor 3: Escape and Socialisation

Escape and socialisation (Factor 3) received the lowest reliability coefficient of 0.77, the lowest inter-item correlation of 0.40 and the second highest mean value of 3.84. Factor 3 consisted of sub-items such as "to get away from my routine", "to relax", "to spend time with family", "to spend time with friends", and "to meet new people". Escape has also been identified by previous research as a travel motivation by researchers such as Lee *et al.* (2004:66), Uysal, McDonnell and Martin (1994), Beh and Bruyere (2007), Saayman and Saayman (2006) and by Kruger (2009:29). *Socialisation* has also been identified by Formica and Uysal (1996), Formica and Uysal (1998:19-21), Formica & Murrmann (1998:201-205), Lee and Lee (2001:813-814), Lee *et al.* (2004:66) and Chang (2006:1229) as a travel motivation. However, *Escape and Socialisation* have not previously been grouped together as a travel motivation. Therefore, this motivation can be seen as a unique travel motivation to arts festivals.

4.4.4 Results from the cluster analysis

An exploratory cluster analysis based on all cases in the data was performed on the motivational factors. A hierarchical cluster analysis, using Ward's method of Euclidean distances, was used to determine the clusters' structures based on the motivation factors. A two-, three- and four-cluster solution was examined, and the three-cluster solution was selected as the most discriminatory (Figure 4.2). The results of the multivariate statistics were used to identify the three clusters and to indicate that significant differences existed between them ($p < 0.05$).

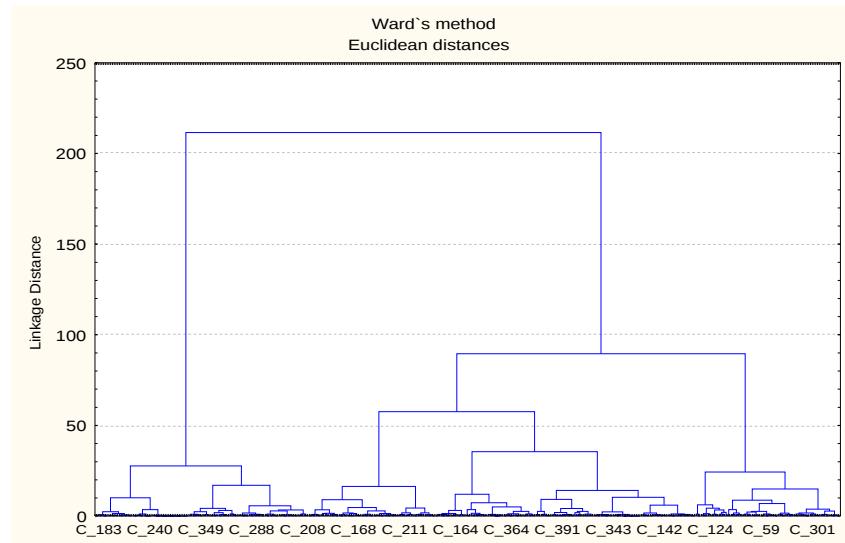


Figure 4.2: Five cluster solution: Ward's method with Squared Euclidean distance measures

4.4.5 Identification of segmented clusters

ANOVA's on the three factors indicate statistical significant differences ($p < 0.001$). ANOVAs indicated that all three factors contributed to differentiating between the three motivational clusters ($p < 0.05$). In addition, Tukey's *post hoc* multiple comparisons were employed to explore these differences between clusters with regard to each factor. Table 4.3 indicates differences in means between the three clusters and reveals the importance of each of the factors for festival travel for the members of each cluster.

Table 4.3: ANOVA and Tukey's *post hoc* multiple comparison results for motivational factors in three clusters of KKNK visitors

Motivational factors	Cluster 1 <i>Escapists</i> (N=130)	Cluster 2 <i>Festival Junkies</i> (N=197)	Cluster 3 <i>Culture seekers</i> (N=96)	F-ratio	Sig. level
Festival Attractiveness	2.99 ^a	4.34 ^b	4.06 ^c	238.546	<0.05
Novelty	2.35 ^a	4.12 ^b	2.27 ^a	399.109	<0.05
Escape and Socialisation	2.96 ^a	4.35 ^b	2.27 ^c	219.092	<0.05

Note: respondents were asked to indicate how important they considered each item on the scale (1=not at all important, 2=less important, 3=important, 4=very important and 5=extremely important). Tukey's multiple comparisons indicate that statistically significant differences exist among the clusters with different superscripts. For example, in terms of Festival attractiveness, differences were found between Cluster 1 (superscript a) and all the other clusters. Cluster 2 (superscript b) differed from all the other clusters and Cluster 3 (superscript c) differed from all the other clusters as well.

Cluster 1 contained 130 respondents and had the lowest mean values for all three of the travel motivations (*Festival attractiveness* (2.99); *Novelty* (2.35); and *Escape and Socialisation* (2.96)). Cluster 1 was thus labelled *Escapists*. Cluster 2 contained 197 respondents and this cluster had the highest mean scores for all the factors among the three cluster groups. Cluster 2 was thus labelled the *Festival Junkies*. Cluster 3 contained 96 respondents, and within this cluster, *Festival attractiveness* (4.06) had a significantly larger mean than all the other factors. Thus, this cluster was labelled the *Culture Seekers*.

Table 4.3 also indicates that all three clusters placed higher importance on *Festival attractiveness* and *Escape and Socialisation* than on *Novelty*. The cluster analysis identified as the most significant market segment is the *Festival Junkies* (Cluster 2). The *Festival Junkies* are characterised by having the highest mean scores across the three motivation factors and contained the largest sample of respondents. Therefore, festival organisers should manage the KKNK in such a way to attract and ensure the return of these types of visitors.

4.4.6 Results of ANOVA and Tukey's post hoc multiple comparisons

ANOVAs were also conducted to determine the differences in other characteristics and the key success factors of visitors. As shown in Table 4.4, there were statistically significant differences between the *Escapists*, *Festival Junkies* and *Culture Seekers* based on all the characteristics. The results of this analysis revealed the following:

- **Age:** Based on age ($p < 0.001$), both *Escapists* (Cluster 1) and *Culture Seekers* (Cluster 3) differ statistically from *Festival Junkies* (Cluster 2). The *Escapists* and *Culture Seekers* are on average in their early forties (41 and 40 years, respectively), while the *Festival Junkies* are slightly older (47 years old).
- **Years attended:** With regard to the number of years attended ($p < 0.033$), there were statistically significant differences according to the significance level. However, Tukey's

post hoc comparison tests identified no differences between the three clusters. All three clusters indicated they have attended the arts festival between five and six years.

- **Length of stay:** With regard to both the number of days spent at the festival ($p < 0.010$) and nights in Oudtshoorn ($p < 0.002$), both *Escapists* (Cluster 1) and *Festival Junkies* (Cluster 2) differ statistically from *Culture Seekers* (Cluster 3). The *Culture Seekers* stay approximately five days and nights at the arts festival, while *Escapists* and *Festival Junkies* stay an average of four days and the *Escapists* stay over in Oudtshoorn for four nights and the *Festival Junkies* only for three nights.
- **Total Spending:** Based on total spending ($p < 0.004$), there were statistical significant differences between *Escapists* (Cluster 1) and *Culture Seekers* (Cluster 3). However there were no statistically significant differences between *Escapists* and *Festival Junkies* (Cluster 2) and between *Culture Seekers* and *Festival Junkies*. The *Culture Seekers* spent the most during the arts festival with an amount of R4770.44, followed by the *Escapists*, R3774.70 and then the *Festival Junkies* with R3215.31.
- **Key Success Factors:**

With regard to the KSFs, there were statistically significant differences based on all seven factors. These differences are consequently discussed below:

- ✓ **Safety and Personnel** ($p < 0.05$): *Escapists* differ statistically from *Festival Junkies* and *Culture Seekers*. The *Escapists* (3.34) are neutral in agreement compared to *Festival Junkies* (4.01) and *Culture Seekers* (3.89) who agree that *Safety and Personnel* is an important factor for the success of the KKNK.
- ✓ **Marketing and Accessibility** ($p < 0.05$): With regard to this KSF, all three clusters differ statistically from one another. *Festival Junkies* (3.83) and *Culture Seekers* (3.58) agree that *Marketing and Accessibility* is an important KSF for the KKNK when compared to the *Escapists* who are neutral in agreement.
- ✓ **Venues** ($p < 0.05$): *Festival Junkies* and *Culture Seekers* differ significantly from *Escapists*. *Escapists* (3.46) do not have an opinion (neutral) on *Venues* in comparison to those of the *Festival Junkies* (3.93) and *Culture Seekers* (3.82)

who agree that *Venues* play an important role in the visitor experience at the festival.

- ✓ **Accommodation and Ablution** ($p < 0.05$): *Escapists* and *Culture Seekers* differ significantly from *Festival Junkies*. Regarding *Accommodation and Ablution*, *Escapists* (3.22) and *Culture Seekers* (3.42) are neutral in their agreement that this KSF plays a role in the success of the KKNK. *Festival Junkies* (3.71), on the other hand, agree that *Accommodation and Ablution* is important, and that it contributes to their overall experience.
- ✓ **General aspects and Social Impact** ($p < 0.05$): Significant statistical differences were identified between all three, (*Escapists*, *Festival Junkies* and *Culture Seekers*). *Festival Junkies* (3.92) and *Culture Seekers* (3.65) both agree that *General aspects and Social impact* plays a role in satisfying the visitors' needs while *Escapists* (3.31) differs from this conclusion as, for them, it is neither important nor less important.
- ✓ **Parking and Restaurants** ($p < 0.05$): Both *Festival Junkies* and *Culture Seekers* differ significantly from *Escapists*. *Escapists* (3.35) have a neutral agreement with regard to this KSF while *Festival Junkies* (3.87) and *Culture Seekers* (3.71) agreed that it is an important factor contributing to their festival experience.
- ✓ **Shows and Stalls** ($p < 0.05$): With regard to *Shows and Stalls*, *Escapists* differ statistically from both *Festival Junkies* and *Culture Seekers*. *Escapists* (3.44) are neutral on the decision that *Shows and Stalls* are important to create a unique experience for visitors to the KKNK. This contrasts to the view of *Festival Junkies* (4.00) and *Culture Seekers* who agree that *Shows and Stalls* are important.

With regard to the KSFs, the *Festival Junkies* rated all the factors the highest followed by the *Culture Seekers* and the *Escapist* who rated all the factors the lowest.

Table 4.4: ANOVA and Tukey's post hoc multiple comparison results for visitor characteristics and key success factors of the clusters

Characteristics	Cluster 1 <i>Escapists</i> (N=130)	Cluster 2 <i>Festival Junkies</i> (N=197)	Cluster 3 <i>Culture seekers</i> (N=96)	F-ratio	Sig. level
Age	41 ^a	47 ^b	40 ^a	9.116	0.001*
Years attended	5	6	6	3.432	0.033*
Length of stay					
Days	4 ^a	4 ^a	5 ^b	4.708	0.010*
Nights	4 ^a	3 ^a	5 ^b	6.352	0.002*
Total spending	R3774.70 ^a	R3215.31 ^{ab}	R4770.44^b	5.540	0.004*
Key Success Factors					
Safety and Personnel	3.34 ^a	4.01^b	3.89 ^b	47.793	<0.05
Marketing and Accessibility	3.23 ^a	3.83^b	3.58 ^c	26.600	<0.05
Venues	3.46 ^a	3.93^b	3.82 ^b	23.924	<0.05
Accommodation and Ablution	3.22 ^a	3.71^b	3.42 ^a	17.758	<0.05
General aspects and Social impact	3.31 ^a	3.92^b	3.65 ^c	31.875	<0.05
Parking and Restaurants	3.35 ^a	3.87^b	3.71 ^b	20.188	<0.05
Shows and Stalls	3.44 ^a	4.00^b	3.85 ^b	31.163	<0.05

* Statistically significant difference: $p \leq 0.05$

Tukey's multiple comparisons indicate that statistically significant differences exist among the clusters with different superscripts. For example, in terms of Festival attractiveness, differences were found between Cluster 1 (superscript a) and all the other clusters. Cluster 2 (superscript b) differed from all the other clusters and Cluster 3 (superscript bc) differed from all the other clusters as well.

4.4.7 Results of Two-way frequency tables and Chi-square tests

Two-way frequency tables and Chi-square tests were also constructed to provide a complete demographic profile and to reflect whether significant demographic differences existed between the three clusters. According to Table 4.5, there are statistical significant differences between the three clusters based on gender ($p < 0.045$) and Rock ($p < 0.010$) as a preferred type of show/production. Even though there are no statistical differences based on the other characteristics, it can still be seen that the three clusters differ from each other.

Table 4.5: Visitor characteristics of clusters

Characteristics	Cluster 1 Escapists (n=130)	Cluster 2 Festival Junkies (n=197)	Cluster 3 Culture Seekers (n=96)	Chi-square value	df	Significance level	Phi-value
Gender				6.219	2	0.045*	0.121
Male	38%	32%	47%				
Female	62%	68%	53%				
Language				2.664	4	0.616	0.080
Afrikaans	95%	95%	94%				
English	4%	5%	6%				
Other	1%	0%	0%				
Province				10.336	6	0.111	0.163
Western Cape	65%	65%	51%				
Gauteng	18%	12%	16%				
Eastern Cape	14%	18%	29%				
Free State	3%	5%	4%				
Occupation				4.947	4	0.293	0.108
High-Income (Professional, Management, Self-employed)	48%	39%	44%				
Medium-Income (Technical, Sales, Farmer, Mining, Administrative, Civil service, Education)	19%	29%	28%				
Low-Income (Housewife, Pensioner, Student, Unemployed)	33%	32%	28%				
Type of shows/productions							
Drama	Yes=29%;No=71%	Yes=31%;No=69%	Yes=43%;No=57%	5.681	2	0.058	0.116

Dance Theatre	Yes=11%;No=89%	Yes=11%;No=89%	Yes=12%;No=88%	0.028	2	0.986	0.008
Word art & Poetry	Yes=5%; No=95%	Yes=7%;No=93%	Yes=5%;No=95%	0.626	2	0.731	0.038
Children's Theatre	Yes=5%; No=95%	Yes=3%;No=97%	Yes=5%;No=95%	1.622	2	0.444	0.062
Theatre discussions	Yes=5%;No=95%	Yes=3%;No=97%	Yes=5%;No=95%	0.956	2	0.620	0.048
Music theatre & Cabaret	Yes=42%;No=58%	Yes=42%;No=58%	Yes=42%;No=58%	0.010	2	0.995	0.005
Classical music	Yes=12%;No=88%	Yes=11%;No=89%	Yes=10%;No=90%	0.089	2	0.956	0.015
Choir & Ensemble	Yes=1%;No=99%	Yes=2%;No=98%	Yes=0%;No=100%	2.552	2	0.279	0.078
Rock	Yes=19%;No=81%	Yes=10%;No=90%	Yes=23%;No=77%	9.151	2	0.010*	0.147
Visual arts & Exhibitions	Yes=6%;No=94%	Yes=5%;No=95%	Yes=2%;No=98%	2.138	2	0.343	0.071
Comedy	Yes=29%;No=71%	Yes=22%;No=87%	Yes=31%;No=69%	3.567	2	0.168	0.092
Jazz	Yes=1%;No=99%	Yes=2%;No=98%	Yes=2%;No=98%	0.906	2	0.636	0.046

* Statistically significant difference: $p \leq 0.05$

These differences are discussed below:

- **Gender:** Based on gender, the majority of respondents were female. However males had the highest percentage (47%) in Cluster 3 (*Culture Seekers*) of the three clusters.
- **Language:** All three of the visitor groups were mainly Afrikaans speaking.
- **Province:** The majority of *Escapists*, *Festival Junkies* and *Culture Seekers* resided in the Western Cape Province. *Escapists* and *Festival Junkies* had the highest percentages. Gauteng was identified as the second highest province for the *Escapists*. This result corresponds with total spending (Table 4.4) probably because they travelled the furthest. Eastern Cape was identified as the second highest province of origin for the *Festival Junkies* and *Culture Seekers*.
- **Occupation:** All three clusters are in high-income occupations. While *Escapists* had the highest percentage of visitors in this category, this result also corresponds with their total spending (Table 4.4) *Escapists* had the highest spending during the duration of the arts festival. However, *Escapists* also had the highest percentage of visitors in a Low-income occupation, and this could well explain their travel motivation, they are only at the KKNK to enjoy themselves and the arts festival.
- **Types of Shows/Productions:** *Culture Seekers* were very interested in Rock shows and this corresponds with their age (Table 4.4) as they are the youngest cluster. *Culture Seekers* also had the highest percentage for attending Drama shows, followed by *Festival Junkies* and *Escapists*. All three clusters also attended Music Theatre and Cabaret, and Comedy shows. In general, *Escapists* interests were spread over all the genres and type of shows and productions, whilst *Festival Junkies* and *Culture Seekers* had specific genres and particular types of shows/productions they preferred to attend.

Based on the results from the cluster analysis above, the *Festival Junkies* (Cluster 2) and *Culture Seekers* (Cluster 3) can be regarded as the arts festivals most important markets. These clusters indicate that respondents are female, Afrikaans speaking, in their forties and from the Western Cape Province. These visitors are in high-income occupations, stay an average of four to five days and nights at the arts festival and have attended the festival for 6 years. They attend Music theatre and cabaret, Drama and Comedy shows and productions during their stay at the KKNK. This profile does not differ significantly from the general profile of visitors as indicated in Table 4.1.

4.5. FINDINGS AND IMPLICATIONS

The first finding is that three travel motives for attending the arts festival were identified:

- *Festival attractiveness,*
- *Novelty, and*
- *Escape and Socialisation.*

Festival attractiveness was identified as the most important travel motive. This shows the importance of the core business aspects of an arts festival. This category was followed by *Escape and Socialisation* and finally, by *Novelty*.

Secondly, the results of the research support the findings by Scott (1995) and those of Rachael and Douglas (2001) that different festivals have different travel motives and therefore have different needs. Furthermore, Backman *et al.* (1995) and Uysal *et al.* (1993) determined that festival visitors are not homogeneous based on their travel motivations. These authors thus also support the results of the cluster analysis that identified three clusters which were labelled according to their different interests and travel motivations. Cluster 1 was labelled *Escapists* who had recorded the lowest mean values for all the travel motivations, while Cluster 2 was labelled *Festival Junkies*. This Cluster not only had the highest mean values for all the travel motivations, it also consisted of the largest sample of respondents. Cluster 3 rated *festival attractiveness* the highest, thus being labelled *Culture Seekers*. Higher importance was placed on *Festival attractiveness* and *Escape and Socialisation* than on *Novelty* for this particular Cluster. The *Festival Junkies* and *Culture Seekers* were identified as the most significant market segments because visitors to arts festivals such as the KKNK attend the festival for a specific reason. They want to experience arts and culture by means of shows and productions, stalls and socialisation. The KKNK organisers should therefore seek to attract and satisfy the needs of these visitors labelled in the clusters *Festival Junkies* and *Culture Seekers*. They should be provided with a unique experience and fulfilment of their motivations and needs for attending the festival.

Thirdly, results from the ANOVA also revealed statistically significant differences between the *Escapists*, *Festival Junkies* and the *Culture Seekers* in terms of their socio-demographic and behavioural characteristics. In terms of these differences, the *Escapists* and *Culture Seekers* are slightly younger than the *Festival Junkies* and want to experience shows and productions, different activities and social venues that cater to their needs and tastes. They also want to feel they are

important to the festival organisers and that their needs are taken into consideration in the planning of the KKNK. The *Culture Seekers* spend more money at the festival when compared to the *Escapists* and *Festival Junkies* and they rated *Festival attractiveness* as their highest travel motivation. They spend their money on the different productions, social events and get-togethers and to see well-known performers, and for this reason alone, festival organisers should invest more in these aspects to increase the income of the festival. All three of the clusters were predominantly female, Afrikaans speaking, from the Western Cape Province and in high-income occupations. They are willing to pay more for productions and shows, they like shopping for different novelty products and enjoy treating themselves during the festival. In terms of behavioural characteristics, *Escapists*, *Festival Junkies* and *Culture Seekers* indicated that they have attended the KKNK between five and six years, spending approximately five days and nights at the arts festival. This indicates that there are still loyal visitors who will attend the festival every year and are willing to spend money during the festival. The *Culture Seekers* were more interested in Rock shows when compared to the other two clusters, therefore Rock shows should be marketed in such a manner to target the *Culture Seekers*. However, all three clusters were interested in Drama shows, Music theatre and Cabaret, and in Comedy shows. The *Culture Seekers* attended different shows and productions during the festival. This implies that they are cosmopolitan festival goers who enjoy all types and genres of shows and productions, whilst *Festival Junkies* and *Escapists* had specific tastes in the genres of shows and productions chosen. Festival organisers should focus on providing high standard and quality shows in specific genres to ensure the return of these two clusters.

Finally, there are statistically significant differences between the three cluster of visitors based on the KSFs. The implication here is that their needs are different from each other and that they have different opinions on what is important at the festival to fulfil their needs and so provide them with a unique festival experience. With regard to the KSFs, the *Festival Junkies* had the highest mean values for all the KSFs and agree that all seven KSFs are important for creating an experience for visitors. The *Culture Seekers* largely agree with the *Festival Junkies* but the *Escapists*, however, are neutral about all the KSFs. Even though *Escapists* are neutral on the KSFs, they rated *Venues* and *Shows and Stalls* as the most important KSFs to improve their experience. *Festival Junkies* and *Culture Seekers* both identified *Safety and Personnel* and *Shows and Stalls* as necessary factors in creating a unique festival experience. These results are supported by studies done by Saayman *et al.* (2010:98), Goeldner and Ritchie (2003:242) and by Baker and Crompton (2000).

These findings point to some important implications for the festival organisers of the KKNK as indicated below.

With Figure 4.1 in mind, the input phase has been identified as the *Festival Junkies* and the *Culture seekers*. The implication of this for the festival organisers (process) will be to implement a differentiated management and marketing strategy or plan to satisfy the differing needs of these clusters. In terms of the *Festival Junkies*, they should be encouraged to buy more tickets, as they are identified as the lowest spending cluster during the festival. This can be achieved by providing high quality affordable shows with well-known performers and including this in the marketing campaign before and during the festival. *Festival Junkies* are interested in genres including drama, musical theatre and cabaret and comedy shows. Thus more of these shows should be included in the festival program. Regarding the *Culture Seekers*, festival organisers should encourage this cluster to stay longer at the festival. The festival has a duration of nine to ten days but the *Culture Seekers* only stay 5 nights and days at the festival. This can be achieved by offering special packages to visitors which consist of longer-term accommodation, entrance to festival grounds, food and beverage and different shows they would be interested in. Both *Festival Junkies* and *Culture Seekers* agree with the importance of the seven KSFs for the sustainability of the KKNK and so festival organisers should focus on implementing and improving these KSFs in their management plan. Examples of what festival organisers could do include training their staff before the festival and keeping them well-informed as this will enable them to handle queries during the festival while providing a high quality service with a smile. The organisers must provide adequate information services and stalls, distributed across the festival grounds, to help visitors with important issues and information and directing them in the right direction. The best technical crews should be used for shows and productions. The ablution facilities on the festival grounds should be widely spread and they must be maintained in an hygienic condition at all times. Then too, children should be catered for, possibly by offering packages consisting of children's activities, food and cold drinks and day care services. Attention must be paid to ensuring food providers and stalls satisfy visitors. New products should be attracted to the festival each year, perhaps by rewarding the stall owners with a prize and floating trophy for best new product launch during the KKNK. This will encourage them to keep on thinking creatively and coming up with new and exciting products. If these recommendations are implemented, the output phase (Figure 4.1) can be achieved and an unforgettable festival experience will be provided for visitors.

In addition, the following implications highlighted by the research, should also be addressed by festival organisers. Firstly, a younger market should be attracted and exposed to the arts as they

are the future of the KKNK. This can be done effectively by using media and marketing media that they are interested in, and by providing shows and productions according to their tastes. Secondly, marketing should be focused on the Western Cape and Gauteng Provinces as the majority of visitors to the KKNK originate in these provinces.

4.6. CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was to segment visitors to the KKNK by means of their travel motives and by proving that different markets have different requirements. The findings of this study revealed that there are different types of travel motivations that visitors experience as important in their decision to visit the arts festival. These were classified into three travel motives:

- *Festival Attractiveness,*
- *Novelty, and*
- *Escape and Socialisation.*

Furthermore, different markets have different travel motives. According to their motivations, these markets were clustered as:

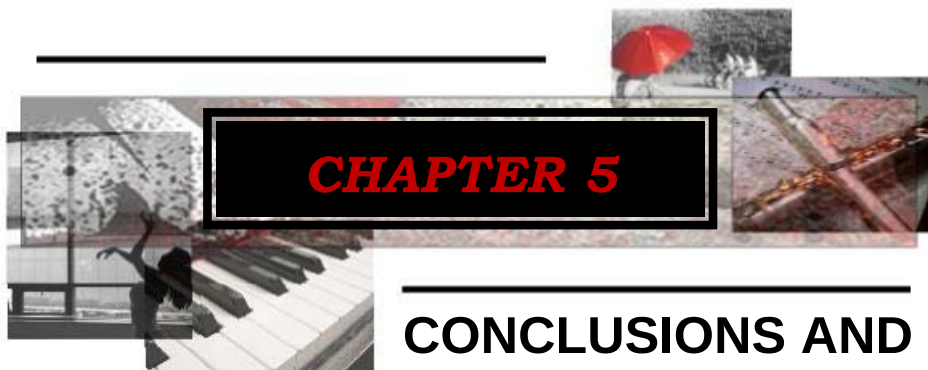
- *Escapists,*
- *Festival Junkies, and*
- *Culture Seekers.*

These different clusters have different tastes and needs. The *Culture Seekers* are more interested in Rock shows while all three of the clusters enjoy Drama, Music Theatre and Cabaret and Comedy shows and productions. Different markets also focus on different aspects (KSFs) in managing the tourists experience at the KKNK. The *Escapists* rated *Venues* and *Shows and Stalls* as the most important when managing the festival for them, whereas *Festival Junkies* and *Culture Seekers* rated *Safety and Personnel* and *Shows and Stalls* as the most important aspects when managing the KKNK according to their specific priorities.

The contribution of this article is, firstly, that travel motives are a good base or foundation for segmenting a market, hence the need for an in-depth understanding of why visitors attend an arts

festival, and what they expect to receive and experience at that festival. Secondly, this research contributes to the literature based on travel motivations, market segmentation, festival management and needs satisfaction. Finally, it will help festival organisers understand what visitors want to experience at the arts festival and how they wish to experience it.

Based on the results of this research, it is recommended that similar studies be conducted on other arts festivals, both in South Africa and abroad, to enable a comparison of results. This study should also be conducted annually or bi-annually at the KKNK to identify the primary markets and to compile a basic profile of those markets.



CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

The main aim of this study was to determine the KSFs that could be used when managing the visitors' experience at the KKNK. To achieve this aim, the following objectives were set in Chapter 1 and achieved in their respective chapters.

- The first objective was to analyse management aspects and KSFs of management by means of a literature review. This was achieved in Chapter 2 of the study. The research clearly indicated that KSFs are important in managing events sustainably and successfully, and that KSFs differ from one tourism operation to another.
- The second objective was to analyse event tourism and arts festivals by means of a literature review. This was also achieved in Chapter 2 of the study. The research indicated that events are classified in different groups or types, and that arts festivals consist of different aspects that need to be managed to provide certain advantages while there exist different stakeholders and motivations for attending an arts festival.
- The third objective was to identify the different markets according to their travel motives and their rating of KSFs in terms of their festival experience and this was achieved in Chapter 3 (Article 1) and Chapter 4 (Article 2). The research showed that there are seven KSFs in managing the visitors' experience at the KKNK and that these KSFs differ from tourism operations and events. Further, the research revealed that visitors can be grouped into 3 clusters, according to their travel motivations, and these clusters differ significantly from each other on grounds of production genres visited and of the KSFs they see as important.
- The final objective was to draw conclusions and to make recommendations concerning the sustainability and management of the visitors' experience at the KKNK. This chapter will

conclude the findings of the research and thereafter use the results to make recommendations concerning the effective management of the KKNK and for further research opportunities.

The aim of this chapter is to draw conclusions and make recommendations with regard to managing the visitors' experience at the KKNK as well as to identify aspects for future research opportunities.

5.2 CONCLUSIONS

The conclusions will be discussed with regard to the literature review and the survey as reported in Chapters 2, 3 and 4 respectively.

5.2.1 CONCLUSIONS WITH REGARD TO THE LITERATURE STUDY

- The KKNK was held for the 16th time in 2010 and showed a decrease in ticket sales for shows and productions (c.f. 2.1 & 3.1).
- KKNK is the largest arts festival in South Africa according to economic impact (c.f. 4.1).
- KKNK faces the threat of an increase in competition with similar festivals and events (c.f. 2.1, 4.1 & 4.2).
- Effective management skills are needed to manage the KKNK effectively and sustainably (c.f. 2.1 & 3.2).
- A tourism product is defined as a complex product consisting of different products and services (c.f. 2.2).
- A tourism product consists of tangible and intangible aspects (c.f. 2.2).
- The event industry has grown beyond measure, and reasons for this growth are (c.f. 2.2):
 - higher disposable income and more leisure time;
 - increased government awareness of the benefits tourism has for them;
 - awareness of the marketing potential of events; and
 - increased awareness of the benefits and advantages of event management.

- Events can be classified into different categories according to their size (c.f. 2.3):
 - Local or Community events
 - Major events/ Hallmark events
 - Mega events

Based on the criteria of these events above, the KKNK can be classified as a Hallmark event.

- Special events are one part of the event tourism industry (c.f. 2.4).
- Arts festivals are one of the types of festivals that form part of special events (c.f. 2.4).
- Arts festivals can furthermore be divided into seven categories; (c.f. 2.4):
 - High profile general celebrations of arts;
 - Festivals that celebrate a particular location;
 - Art-form festivals;
 - Celebration of work by a community of interest;
 - Calendar;
 - Amateur arts festivals; and
 - Commercial music festivals.
- Festivals and events have several advantages and disadvantages for visitors, public, government, municipality, businesses and other stakeholders (c.f. 2.5).
- Advantages include (c.f. 2.5 & 3.2):
 - Attracts international visitors;
 - Expands the tourist season;
 - Builds community pride;
 - Increase in environmental awareness;

- Job creation;
 - Education improvements;
 - Improves standard of living;
 - Integration of different cultures;
 - Spend time with friends and family; and
 - Improvements of infrastructure.
- Disadvantages include (c.f. 2.5):
 - Increase in bad behaviour of visitors;
 - Environmental damage;
 - Heritage destruction;
 - Traffic congestion;
 - Loss of authenticity;
 - Damage reputation of community;
 - Exploitation of culture and traditions;
 - Inflation in prices;
 - Propagandising; and
 - Pollution.
 - Hence, given the size and popularity of festivals and events, stakeholders have also increased and they now include local businesses, host communities, artists, sponsors and investors, media, staff and volunteers, local government and agencies, event organisers and visitors and tourists. Each of the above mentioned role players has a specific role and specific responsibilities to carry out to ensure the success of the event or festival (c.f. 2.6 & 4.1).

- For an event to be successful, the managers or organisers should work towards pre-determined goals and objectives (c.f. 2.7.1).
- Festival management consists of planning, organising, leading and controlling (c.f. 2.7.1, 3.2 & 4.2).
- A festival manager is defined as the person who is responsible to direct the festival management team to achieve the pre-determined goals and objectives of the festival, such as presenting a festival that is open to the public, revolves around a central theme and has a limited duration (c.f. 2.7.1).
- A festival consists of different aspects that must be managed. These aspects include theme, entertainment, technical aspects, food and beverage, marketing, stalls, entrance, visitors, transport, information, layout, accommodation, financial services, parking, community, staff, emergency and medical services, children, safety, ticket sales, directions, infrastructure and venues. As can be seen from the above, festivals have many aspects that need to be managed to minimise the chance of failure. The KSFs of management should be determined to ensure a successful and sustainable festival (c.f. 2.7.2 & 4.2).
- KSFs are the aspects that help event managers reach their goals and objectives and they include strategy elements, product attributes, resources, competencies, and others as detailed above in this research (c.f. 2.8).
- Previous studies on KSFs concluded the following as just some of their KSFs (c.f. 2.8 & 3.2):
 - *Quality and Good management;*
 - *Venue attributes;*
 - *Marketing;*
 - *Festival attractiveness; and*
 - *Accessibility.*
- When these KSFs are identified and implemented properly, it will result in the following advantages for the event or festival (c.f. 2.9):

- Reduce operating costs;
 - Improving employee morale;
 - Selecting specific goals and objectives;
 - Creating a successful, sustainable and profitable arts festival;
 - Increase monitoring of the process as a whole;
 - Satisfying visitors' experience needs; and
 - Improving marketing techniques.
- KSFs differ from tourism operation to tourism operation (c.f. 2.8).
 - The type and kind of event or festival determines the KSFs of that specific festival or event (c.f. 2.8).
 - Different visitors to an arts festival have different motivations, needs and expectations of what they wish to experience at the arts festival (c.f. 4.1 & 4.2).
 - *Family togetherness, socialisation, novelty, excitement and escape* are seen as travel motives and as main reasons for visitors attending an arts festival (c.f. 4.2).
 - Once event organisers are aware of travel motives, they can plan and market the festival program better, identify strengths and weaknesses of visitor markets, predict the future, respond to new trends, identify target markets and monitor the level of satisfaction constantly (c.f. 4.2).
 - Feedback from visitors to an arts festival is vital to determine the success and sustainability of the festival (c.f. 4.2).

5.2.2 CONCLUSIONS WITH REGARD TO THE SURVEYS

In Article 1, a factor analysis was performed to identify the seven KSFs that visitors rated as important in the management of the KKNK in order to satisfy their unique experience needs. The results revealed the following seven KSFs:

- *Safety and Personnel;*
- *Marketing and Accessibility;*
- *Venues;*
- *Accommodation and Ablution;*
- *General aspects and Social Impact;*
- *Parking and Restaurants; and*
- *Shows and Stalls.*

By determining the above-mentioned KSFs, the festival management of the KKNK know what visitors to the arts festival rate as important, and therefore they can implement management of these KSFs in their plan. *Shows and Stalls* were rated as the most important KSF in managing the experience of visitors to the KKNK. This KSF can also be seen as the heart and soul of any arts festival and implies that visitors want to be able to choose from a variety of high quality shows and products from stalls at affordable prices. Further, the staff should be well trained and informed and always available to help in a friendly and polite manner. Festival organisers must also ensure that they have a high quality, unique program for the KKNK. Visitors have specific needs, motivations and expectations they want to experience at an arts festival. Festival management should ensure that these needs and expectations are met.

A second factor analysis was done in Article 2, based on the different travel motivations to identify the three main travel motivations for visiting the KKNK. These three travel motivations include:

- *Festival Attractiveness;*
- *Novelty; and*
- *Escape and Socialisation.*

By identifying these travel motivations, festival management have become aware of why visitors specifically travel to the KKNK, and so they can focus their marketing on enhancing these travel motivations even further.

A cluster analysis was also performed in Article 2, on the responses of the visitors to the KKNK to group them in three clusters/visitor groups. They were clustered as:

- *Escapists*;
- *Festival Junkies*; and
- *Culture Seekers*.

These three clusters were cross-tabulated with their travel motivations. All three clusters placed higher importance on *Festival attractiveness* and *Escape and Socialisation* than on *Novelty*. This implies that festival management should focus on providing a variety of high quality shows and productions and so increase visitors by focusing marketing on the concept that the KKNK is unique and different to other festivals.

This was followed by an analysis of variance (ANOVA) performed, based on demographic information of visitors, the KSFs identified in Article 1 and the three clusters, to determine if the different clusters have different perceptions of KSFs they rate as important for managing their expectations at the KKNK. The results concluded that each one of the clusters rated different KSFs as important and therefore festival organisers should decide which specific type of visitors they want to attract to the KKNK and thereafter focus on improving and implementing that specific groups' KSFs the following year. The *Escapists* rated *Venues* and *Shows and Stalls* as important KSFs, whilst *Festival Junkies* and *Culture Seekers* rated *Safety and Personnel* and *Shows and Stalls* as important KSFs.

Finally, two-way frequency tables and Chi-Square tests were applied in Article 2, based on the demographic information of visitors, the type of shows or productions (genres) they prefer, and the three clusters of visitors. The results again revealed that the different visitor groups have different but similar tastes in shows and productions. Drama, Music Theatre and Cabaret and Comedy shows were identified as the genres that, overall, most of the visitors preferred. With this information in mind, festival management should focus on implementing and improving the KSFs these specific groups identified, which in return will increase the ticket sales and ensure the success and sustainability of the KKNK.

Festival management should discriminate between the three clusters/visitor groups and know and understand why each of these groups travel to the KKNK, what they rate as important (KSFs) in providing a unique experience and what genres of shows and productions they prefer. This will lead to an influx of satisfied visitors who will spend more money and keep on returning.

5.3 RECOMMENDATIONS WITH REGARD TO FUTURE FESTIVALS

Based on the conclusions discussed above and the research results, the following recommendations can be made:

- From a marketing point of view, the festival management should primarily focus their marketing in the Western Cape, Eastern Cape and Gauteng provinces more fiercely by erecting billboards and posters in major cities in these provinces to remind visitors of the festival and so encourage them to buy tickets.
- The majority of visitors to the KKNK are female, therefore marketing should focus on providing packages and products that will satisfy their needs particularly the genres of production they have indicated as their preference.
- Visitors to the KKNK are classified in high-income occupations and attend the KKNK to get away from their daily routine. Festival management should therefore incorporate and provide a complete cultural experience whilst visitors are at the KKNK including transport, accommodation, attire, food and beverage and entertainment, thus creating a unique experience. This is also likely to increase the number of days and nights visitors spend at the festival.
- *Shows and Stalls* were rated the most important KSF and therefore festival management should focus on providing a unique festival program. It should consist of a wide variety of shows, of productions with well-known performers and artists and of stalls with high quality goods and affordable prices. Visitors also must be served in a friendly and polite manner that will encourage them to return once more. Festival management should therefore provide adequate training to staff before the festival to ensure the above mentioned be achieved.
- *Safety and Personnel* and *Venues* were also rated as important KSFs. This implies that the festival management should not only train and inform staff before the festival but also during the festival, and that uniforms should also be worn which will make it easier for visitors to identify staff on the festival grounds. More security and safety personnel should also be employed and be distributed evenly across the festival grounds. These safety and security personnel should also wear distinctive uniforms. There should be adequate directions and signage to these services. Venues should also be maintained better. Festival management could perhaps make a deal with the local municipality by offering them a percentage of the

profit from the festival in return for which, the local municipality must maintain the venues by painting them inside and out, repairing broken fixtures and by ensuring the surrounding areas are in a clean and attractive condition.

- Festival management should ensure the festival's website is continually updated and is user-friendly to enable visitors to easily search for information, book tickets for shows and productions and to take advantage of special offers and packages available to the public.
- Implement a rating system where visitors get the opportunity to provide feedback in respect of the service at stalls and other staff members on the festival grounds. These ratings can then be used to reward staff members and stall owners, assuming they have the highest ratings.
- Festival management should also invest money in conducting market research on what it is that teenagers and children want to experience at the KKNK, as the youth of today is the future market of the KKNK.
- Provide extra parking areas, perhaps shaded parking. If it is not possible to provide this in proximity to the festival grounds, then shuttle services should be arranged for visitors.
- Implement a shuttle service that transports the local community from their houses or suburbs to the festival and back.
- Present a training course or information sessions before the festival to accommodation or guesthouse owners, where basic information on providing high quality accommodation at affordable prices is discussed, and where owners can discuss and exchange tips of improving their accommodation facility.
- Launch a competition in which the local community of Oudtshoorn takes part. The prize of the competition will be the opportunity to work during the festival.
- Rotate staff members every second day to ensure more people benefit from working at the festival.
- Erect more than one Computicket office on the festival grounds to cater for more visitors. Provide clear directions and signage to these offices.

- Encourage the building of new venues for shows and productions in and around Oudtshoorn, for example, more open-air theatres.
- Implement a day-care service for children including shows and productions especially for them and food and cold drinks.
- Encourage stall owners to constantly think of new products and launch new products each year. Festival management can reward these stall owners with a floating trophy or discount on the following years stall rent.

5.4 RECOMMENDATIONS WITH REGARD TO FURTHER RESEARCH

From this research, the need for further research into the following areas is apparent:

- This research should also be conducted at the KKNK to determine the KSFs from a supply side. This will be done to conclude if the festival management perceive the same factors as important for the success of the festival as do the visitors to the festival.
- This research should be conducted at other national arts festivals in South Africa such as Aardklop, Innibos, Volksblad and at the Grahamstown Arts Festival and at other festivals in South Africa such as Calabash, Kersiefee, Woordfee and Wildsfee, for example. This would give more insight into this type of event and their KSFs, as well as into different cultures and how they perceive the differing KSFs.
- Studies determining what type of products stall-holders should sell and what genres of shows should be presented at the festival should be conducted.
- Studies should be conducted to determine what the expectations of the youth (children and teens) are from the KKNK, and from festivals in general, to ensure their needs are also met as they are the target market of the future.
- This research should also be conducted on the different markets with different travel motivations to see what KSF's they perceive as important.



Appendix 1A: KKNK key success factor questionnaire 2010

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1. Geslag / Gender?

Manlik / Male
Vroulik / Female

1
2

2. In watter jaar is u gebore?/
Year of birth

19

3. Huistaal / Home language

Afrikaans 1
Engels / English 2
isiXhosa 3
Ander (Spesifiseer) / Other (Specify): 4

4. Beroep / Occupation

Professioneel / Professional 1
Bestuur / Management 2
Self-werkgewend / Self-employed 3
Tegniese personeel / Technical 4
Verkoopspersoneel / Sales 5
Boer / Farmer 6
Mynbou / Mining 7
Administratief / Administrative 8
Staatsdienswerknemer / Civil service 9
Opvoeding / Education 10
Huisvrou / Housewife 11
Pensionaris / Pensioner 12
Student 13
Werkloos / Unemployed 14
Ander (Spesifiseer) / Other (Specify): 15

5. In watter dorp of stad woon u permanent? / In which town or city do you live permanently?

6. Provinsie / Province?

Wes-Kaap / Western Cape 1
Gauteng 2
Oos-Kaap / Eastern Cape 3
Vrystaat / Free State 4
Noordwes / North West 5
Mpumalanga 6
Noord-Kaap / Northern Cape 7
KwaZulu-Natal 8
Limpopo 9
Buite RSA-grense / Outside RSA borders 10

7. Insluitende 2010, hoeveel jare van te vore het u al Absa KKNK bygewoon? / Including 2010, how many years have you previously been at Absa KKNK?

Aantal / Number

8a. Hoeveel **dae** spandeer u by die fees?

How many **days** are you staying at the festival?

Aantal / Number

8b. Hoeveel **nagte** bly u in Oudtshoorn?

How many **nights** do you stay over in Oudtshoorn?

Aantal / Number

9. Naastenby hoeveel Rand bestee u gedurende u besoek aan Absa KKNK op die volgende items? / Estimate how much you spend on the following items during your visit to Absa KKNK

Akkommodasie / Accommodation R
Voedsel en restaurante / Food and restaurants R
Alkoholiese drankies / Alcoholic drinks R
Nie-alkoholiese drankies / Non-alcoholic drinks R
Vertonings / Shows R
Inkopies by kleinhandelwinkels (Voedsel & drank uitgesluit) / Retail shopping (Excluding food & drinks) R
Inkopies by stalletjies (Voedsel & drank uitgesluit) / Shopping at stalls (Excluding food & drinks) R
Pretparke en avontuuraktiwiteite / Amusement parks and adventure activities R
Vervoer na Absa KKNK (Retoer) / Transport to Absa KKNK (Return) R
Vervoer tydens Absa KKNK / Transport during Absa KKNK R
Parkerings / Parking R
Ander (Spesifiseer) / Other (Specify): R

10. Vir watter tipe vertonings het u kaartjies gekoop? / For which types of shows did you buy tickets?

Drama 1
Dansteater & beweging / Dance theatre 2
Woordkuns, poësie / Word art, poetry 3
Kinderteater / Children's theatre 4
Teatergesprekke / Theatre discussions 5
Musiekteater & kabaret / Music theatre & cabaret 6
Klassieke musiek / Classical music 7
Koor & Ensemble / Choir & Ensemble 8
Rock 9
Visuele kuns & uitstallings / Visual arts & exhibitions 10
Komedie / Comedy 11
Jazz 12
Ander (Spesifiseer) / Other (Specify): 13

AFDELING B / SECTION B

11. Hoe sal u die KKNK evalueer in terme van die volgende aspekte? / How would you evaluate the KKNK festival according to the following aspects?

Stem volkome saam / Totally agree					
Stem saam / Agree					
Neutraal / Neutral					
Stem nie saam nie / Do not agree					
Stem glad nie saam nie / Totally disagree					
	1	2	3	4	5
1. Genoegsame verskeidenheid vertonings is beskikbaar. / Wide variety of shows are available.					
2. Vertonings is van hoë gehalte. / High quality shows.					
3. Bekostigbare pryse vir vertonings. / Affordable prices for shows.					
4. Genoegsame inligtingsborde op die feesterrein. / Adequate information boards on festival terrain.					
5. Genoegsame inligtingspunte op feesterrein. / Adequate information centres on festival terrain.					
6. Duidelike aanduidings van sale, kuierplekke en opelug verhoë. / Clear indications to halls, social venues and open-air theatres.					
7. Uitleg van feesterrein is goed. / Layout of festival terrain is good.					
8. Alle sale is maklik toeganklik. / Halls are easy accessible.					
9. Kwaliteit akkommodasie-fasiliteite. / Quality accommodation facilities.					
10. Genoegsame ablusiegeriewe op feesterrein. / Adequate ablution facilities.					
11. Higiëne van ablusiegeriewe is goed. / Good hygiene of ablution facilities.					
12. Genoegsame akkommodasie is beskikbaar. / Adequate accommodation facilities available.					
13. Bekostigbare tariewe vir akkommodasie. / Affordable prices for accommodation.					
14. Bemaking van akkommodasie is effektief. / Effective marketing of accommodation.					
15. Genoegsame banke en mobiele OTM'e / Adequate amount of banks and mobile ATMs.					
16. Genoegsame sale is beskikbaar. / Adequate amount of halls available.					
17. Goeie tegniese aspekte tydens vertonings (ligte, klank ens.). / Good technical aspects during shows (lights, sound etc.).					
18. Goeie lugversorging in sale. / Adequate airconditioning in halls.					
19. Goeie voorportaal diens by sale. / Front-of-house service at shows is good.					
20. Webtuiste van fees is gebruikersvriendelik. / Website is user friendly.					
21. Genoeg sitplekke in sale. / Adequate amount of seats in halls.					
22. Sitplekke in sale is duidelik genummer. / Seats in halls are numbered correctly.					
23. Genoegsame parkering in en om feesterrein. / Adequate parking on and around festival terrain.					
24. Genoegsame vullisdromme is beskikbaar op feesterrein. / Adequate amount of dustbins available on festival terrain.					
25. Goeie veiligheid van motors in parkeerareas. / Good safety of vehicles in parking areas.					
26. Genoegsame eetplekke op feesterrein. / Adequate food providers on the festival terrain.					
27. Bekostigbare pryse by eetplekke. / Affordable prices at food providers.					
28. Kwaliteit voedsel aangebied by eetplekke. / Quality food at food providers.					
29. Genoeg veiligheidsmaatreëls is in plek tydens die fees. / Adequate safety precautions in place during festival.					
30. Sigbaarheid van polisie en sekuriteit is duidelik op feesterrein. / Police and security are in clear sight on festival terrain.					
31. Voorsorg is getref i.t.v. straatkinders. / Precautions are taken in terms of street children.					
32. Genoegsame personeel aan diens by fees. / Adequate number of staff members available during festival.					
33. Vriendelike en hulpvaardige personeel. / Friendly and helpful staff.					
34. Personeel is ingelig en opgelei om navrae te hanteer. / Staff are trained and informed to handle any queries concerning the festival.					
35. Personeel handhaaf 'n netjiese voorkoms. / Staff appears professional.					
36. Genoegsame bemaking word voor en tydens die fees gedoen. / Adequate marketing before and during the festival.					
37. Korrekte inligting word met bemaking deurgegee. / Correct information given through marketing.					
38. Genoegsame aktiwiteite en produkte vir kinders. / Adequate activities and products for children.					
39. Aktiwiteite vir kinders is bekostigbaar. / Childrens' activities are affordable.					
40. Hoë gehalte diens word gelewer by kaartjieverkope. / High quality service at ticket sales.					
41. Besprekings van kaartjies via Internet is effektief. / Effective booking of tickets through the Internet.					
42. Groot verskeidenheid stalletjies is beskikbaar. / Wide variety of stalls and shops available.					
43. Korrekte inligting verskyn op die kaartjies. / Correct information is captured on tickets.					
44. Bekostigbare pryse van produkte by stalletjies. / Products sold at stalls are affordable.					
45. Kwaliteit produkte verkoop by stalletjies. / Quality products sold at stalls.					
46. Stalletjie-eienaars is vriendelik en hulpvaardig. / Stall owners are friendly and supportive.					
47. Genoegsame beheer oor drankverkope. / Adequate control over alcohol use.					
48. Genoeg vervoerdienste beskikbaar vir besoekers. / Adequate transport services available for tourists.					
49. Pryse van vervoerdienste is bekostigbaar. / Affordable prices of transport services.					
50. Plaaslike gemeenskap word genoeg betrek. / Local community is involved in festival.					
51. Bydrae gelewer deur gemeenskap word raak gesien. / Local community's contribution is visible at the festival.					

AFDELING C / SECTION C

12. Beoordeel volgens die skaal waarom u Absa KKNK besoek. / Rate on the scale of importance why you visit Absa KKNK.

Uiters belangrik / Extremely important						
Baie belangrik / Very important						
Belangrik / Important						
Minder belangrik / Less important						
Glad nie belangrik / Not at all important						
1. om weg te kom van my normale roetine / to get away from my routine	1	2	3	4	5	
2. om te ontspan / to relax	1	2	3	4	5	
3. om tyd saam met familie te spandeer / to spend time with family	1	2	3	4	5	
4. om tyd saam met vriende te spandeer / to spend time with friends	1	2	3	4	5	
5. om nuwe mense te ontmoet / to meet new people	1	2	3	4	5	
6. Absa KKNK is anders as ander feeste / Absa KKNK is different to other festivals	1	2	3	4	5	
7. verskeidenheid produksies / variety of productions	1	2	3	4	5	
8. kwaliteit produksies / quality productions	1	2	3	4	5	
9. lekker sosiale fees / sociable festival	1	2	3	4	5	
10. dit is die naaste fees vir my / it is the closest festival for me	1	2	3	4	5	
11. tot voordeel van my kinders / to the benefit of my children	1	2	3	4	5	
12. om bekende kunstenaars te sien / to see well-known performers	1	2	3	4	5	
13. om die stalletjies te besoek / to support the stalls	1	2	3	4	5	
14. om kunswerke aan te koop / to buy art	1	2	3	4	5	
15. dit is 'n jaarlikse instelling / it is an annual commitment	1	2	3	4	5	
16. om die omgewing te verken / to explore the environment	1	2	3	4	5	
17. dit is primêr 'n Afrikaanse fees / it is primarily an Afrikaans festival	1	2	3	4	5	
18. die fees bied 'n unieke vakansie-ervaring / the festival provides a unique holiday experience	1	2	3	4	5	
19. die bekendstelling van nuwe hoofproduksies by die fees / the introduction of new flagship productions at the festival	1	2	3	4	5	
20. die fees bevorder kulturele integrasie / the festival promotes cultural inclusiveness	1	2	3	4	5	
21. die fees is waarde vir geld / the festival is value for money	1	2	3	4	5	

13. Enige ander voorstelle?/ Any suggestions?

[illegible]

Dankie vir u samewerking! / Thank you for your co-operation!



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