

# **Visitors' perceived contribution of South African arts festivals to the Arts**

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**Hons B.Com**

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(Potchefstroom Campus)**

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Dit begin alles hier

# DECLARATION LETTER

I, Susanna Cornelia (Corné) Pretorius, identity number 8811240162083 and student number 21198063, hereby declare that this research submitted to the North West University, for the Master study in article format: *Visitors' perceived contribution of South African arts festivals to the Arts*, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules and regulations of the North West University; and has not been submitted before to any institution by myself or any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.

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# FINANCIAL ASSISTANCE

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# SUMMARY

## **Visitors' perceived contribution of South African arts festivals to the Arts**

*Key terms: arts contribution, arts festival, Innibos, Klein Karoo National Arts Festival (will be referred to as KKNK from hereon), perception, performing arts, visual arts, Vryfees*

The primary goal of the study was to determine the contribution of three distinct South African arts festivals to the arts, namely Klein Karoo National Arts Festival (KKNK), Innibos and Vryfees arts festivals as perceived by visitors to the festivals. To achieve this goal, five objectives were formulated. Firstly, to provide a literature overview of the arts phenomena, by exploring the relationship between arts and culture, the arts context, the arts-related tourism product and then the perceived contributions of arts festivals to the arts; secondly, to determine the perceptions that the visitors to Klein Karoo National Arts Festival (KKNK) have regarding the festival's contribution to the arts and whether the perceived contributions differs according to the socio-demographic characteristics of the visitors to KKNK; thirdly, to determine the perceived contribution of Innibos Low Veld National Arts Festival (Innibos) and Vryfees Arts Festival (Vryfees) to the arts and, here, to analyse possible differences regarding festival visitors' involvement in the arts according to their arts preferences; fourthly, to determine the perceived contribution of arts festivals in South Africa to the arts at three arts festivals, namely the KKNK, Innibos and Vryfees festivals, and then to analyse whether or not the festivals differ in terms of their contribution to the arts; and lastly, to draw conclusions from the research and to make recommendations regarding the contributions that these selected South African arts festivals make to the arts.

The first objective was achieved by conducting a literature study. Literature was analysed to identify the relationship between arts and culture when defining the arts. The arts were then placed in the arts festival context; explaining and identifying different art forms that can be present at these events, where after the arts related tourism products were explored with a particular focus on arts festivals. Six contributing factors that arts festivals have for the arts were identified from the literature and each was discussed separately. The contributing factors discovered include the emotional contribution, educational contribution, economic contribution, quality contribution, marketing contribution and the growth and development contribution.

Achieving the second objective entailed using a destination-based survey administered at KKNK in Oudtshoorn, Western Cape. An exploratory factor analysis was subsequently conducted and five factors revealed themselves, being *Visual arts enhancement*, *Performing arts enhancement*, *Emotional inspiration*, *Visual arts involvement* and *Performing arts exposure*. The factor analysis indicated that KKNK is perceived to contribute to the arts. ANOVAs and *t*-tests were undertaken for further statistical analysis to determine differences in perception between socio-demographic characteristics, such as age, previous arts exposure, arts preference and geographic location of the visitors to KKNK. As the festival is perceived to contribute to the arts, implications were structured for the festival to ensure its continuing contribution to all forms of the arts equally.

The third objective was to determine the contributing factors to the arts of two arts festivals, the Innibos and Vryfees festivals, and to determine whether or not preference for a particular type of art might influence personal arts involvement at the festivals. Surveys were conducted at both Innibos in Mbombela, Mpumalanga and at Vryfees in Bloemfontein, Free State. Separate exploratory factor analyses and two-way frequency tables were subsequently conducted to determine the contributing factors of the festivals. This process was followed by independent *t*-tests that were used to investigate any statistically significant differences between visitors who preferred the performing arts and those who leaned towards the visual arts and to their personal involvement to the arts. The results show some moderate differences between arts preference and personal arts involvement concerning the purchase of performing and visual arts products and activities. The results are relevant when the marketing and planning of arts festivals is considered in order to achieve both better arts contribution and personal arts involvement.

The fourth objective sought to determine the perceived contribution of three Afrikaans arts festivals, the KKNK, Innibos and Vryfees festivals, to the arts. Differences in contributions amongst the festivals were analysed and those areas that seemed to lack contribution were identified. Questionnaire surveys were conducted, whereafter an exploratory factor analysis was performed to determine by means of factors the perceived contribution at these arts festivals. ANOVAs were done to determine any statistically significant differences in the contributions of the three festivals to the performing arts and to the visual arts in terms of each contribution as identified in literature. The results of this study indicated that the extent of their contribution varied in terms of both the type and the level of their contribution to the arts they presented. The results confirm that the visitors to Afrikaans arts festivals in South Africa perceive them as contributing to the arts. Marketing, programming and planning proposals to effectively increase the arts contribution at these three festivals were also made.

The final objective, to draw conclusions and make recommendations founded on the results of the study, indicated that this study made a significant contribution to arts festival planning as it would lead to the development of arts festivals contributing to the arts more effectively and more efficiently.

This research made a significant contribution to arts festival research and the contribution that arts festivals have to the arts, since this is the first of its kind. It was recommended that the actual contribution of arts festivals to the arts be measured and not merely the contributions these festivals may appear to have according to the perceptions of festival visitors. It was also evident that the personal involvement of visitors to the arts festivals must be considered when evaluating the contribution of the festivals to the arts. Future research on this topic should be conducted at other arts festivals in order to enable comparative studies. A better understanding of the contributing factors of the arts festival to the arts will assist festival managers in implementing strategies that ensures the livelihood and on-going contribution of arts festivals to the arts. Examining arts festivals based on their perceived contributions has, therefore, proved useful to comprehensively evaluate the festivals under review and particularly as they seek to increase their contribution to all types of arts.

# OPSOMMING

## **Besoekers se persepsie oor die bydrae van Suid-Afrikaanse kunstefeeste tot die Kunste**

*Sleuteltermes: Innibos, Klein Karoo Nasionale Kunstefees (hierna verwys as KKNK), kunstebydrae, kunstefees, persepsie, uitvoerende kunste, visuele kunste, Vryfees*

Die primêre doel van die studie was om besoekers se persepsie oor die bydrae van drie onderskeie Suid-Afrikaanse kunstefeeste, naamlik die Klein Karoo Nasionale Kunstefees, Innibos en Vryfees kunstefeeste, tot die kunste te bepaal. Om hierdie doel te bereik, is vyf doelwitte geformuleer. Eerstens, om 'n literatuuroorsig oor die kunste-fenomeen te verskaf deur die verhouding tussen kuns en kultuur te bepaal; die kunste in konteks te plaas; die kunste- verwante toerismeproduk, met fokus op die kunstefees, te ondersoek; en die bydraes van die kunstefees tot die kunste te identifiseer. Tweedens, om die persepsies wat besoekers aan Klein Karoo Nasionale Kunstefees (KKNK) het, ten opsigte van die fees se bydrae tot die kunste, te bepaal; en of hulle persepsies ten opsigte van dié bydraes van KKNK tot die kunste verskil rakende geïdentifiseerde sosio-demografiese eienskappe. Derdens, om die kunsbydrae wat Innibos Kunstefees (Innibos) en Vryfees Kunstefees (Vryfees) tot die kunste maak volgens die persepsie van die besoekers, te bepaal; en om moontlike verskille, ten opsigte van kunsvoorkeure van feesbesoekers, te analiseer rakende hul betrokkenheid by die kunste tydens die fees. Vierdens, om die bydrae van kunstefeeste in Suid-Afrika tot die kunste volgens die feesbesoeker se persepsie te bepaal deur middel van drie kunstefeeste, naamlik KKNK, Innibos en die Vryfees; en te bepaal of dié drie feeste verskil in terme van hul bydrae tot die kunste. Laastens, om gevolgtrekkings te maak gebaseer op die navorsing en om aanbevelings te maak ten opsigte van die kunste by hierdie geselekteerde Afrikaanse kunstefeeste in Suid-Afrika.

Die eerste doelwit is bereik deur die uitvoer van 'n literatuurstudie. Literatuur is ondersoek om die verhouding tussen kuns en kultuur te bepaal. Die kunste is binne die kunstefees konteks geplaas, waar die tipe kuns vorms wat by hierdie feeste voorkom, geïdentifiseer en verduidelik word, waarna die kunste- verwante toerismeprodukte, met fokus op kunstefeeste, ondersoek is. Ses kunste bydraes wat kunstefeeste kan hê, is vanuit die literatuur geïdentifiseer, en elk is kortliks en afsonderlik bespreek. Die bydraes van kunstefeeste tot die kunste sluit in die emosionele bydrae, opvoedkundige bydrae, ekonomiese bydrae, kwaliteit bydrae, bemerkingsbydrae en groei en ontwikkelingsbydrae.

Om die tweede doelwit te bereik, het die toediening van 'n bestemmingsgebaseerde opname by die KKNK in Oudtshoorn in die Weskaap, behels. 'n Faktoranalise is gevolglik uitgevoer en vyf faktore is onthul, naamlik *Visuele kunstebevordering*, *Uitvoerende kunstebevordering*, *Emosionele inspirasie*, *Visuele kunstebetrokkenheid* en *Uitvoerende kunsteblootstelling*. Die faktoranalise het getoon dat die persepsie bestaan dat KKNK wel tot die kunste bydra. ANOVAs en *t*-toetse is uitgevoer vir verdere statistiese analises wat verskille tussen sosio-demografiese eienskappe van besoekers aan die KKNK bepaal het. Hierdie sosio-demografiese eienskappe waarop verskille gemeet is rakende feesbesoekers se persepsie, het aspekte soos ouderdom, vorige kunsteblootstelling, kunste voorkeure en geografiese ligging ingesluit. Implikasies is gestruktureer vir die fees om te verseker dat verdere bydraes tot alle vorme van die kunste gelykmatig geskied, aangesien die siening bestaan dat die fees wel tot die kunste by dra.

Die derde doelwit was om die kuns bydraes van twee kunstefeeste, naamlik Innibos en Vryfees, te bepaal. Daar is ook bepaal of 'n voorkeur vir 'n spesifieke tipe kuns moontlik persoonlike kunsbetrokkenheid by die fees kan beïnvloed. Opnames is uitgevoer by Innibos in Mbombela, Mpumalanga en Vryfees in Bloemfontein, Vrystaat. Afsonderlike ondersoekende faktoranalises en twee-rigting frekwensie tabelle is uitgevoer om die bydraende faktore van die feeste te bepaal. Gevolglik is onafhanklike *t*-toetse gebruik om enige statisties-betekenisvolle verskille te ondersoek ten opsigte van die feesbesoekers se persoonlike kuns-betrokkenheid rakende hul voorkeur tussen uitvoerende kunste of visuele kunste. Die resultate toon 'n paar matige verskille tussen kuns-voorkeur en persoonlike kuns-betrokkenheid ten opsigte van die aankoop van kunsprodukte en -aktiwiteite. Die resultate behoort in ag geneem te word wanneer kunstefeeste beplan en bemark word om sodoende bydraes en persoonlike kuns-betrokkenheid te verbeter.

Die vierde doelwit is gemik om die kunsbydrae persepsie van drie Afrikaanse kunstefeeste, naamlik KKNK, Innibos en die Vryfees, te bepaal. Verskille in die bydraes tot kunste tussen die drie feeste is ondersoek en areas wat 'n tekort aan bydraes het, is geïdentifiseer. Vraelys-opnames is uitgevoer, waarna 'n ondersoekende faktoranalise uitgevoer is om die persepsie ten opsigte van die kuns bydrae by hierdie kunstefeeste te bepaal. ANOVAs is gedoen om enige statisties-betekenisvolle verskille ten opsigte van die bydraes, soos in die literatuur geïdentifiseer, van die drie feeste tot die uitvoerende kunste en visuele kunste, te bepaal. Die resultate van hierdie studie toon aan dat die drie kunstefeeste in mate van hul bydrae verskil rakende die tipe en vlak van bydrae tot die kunste wat hulle aanbied. Dus bevestig die resultate dat besoekers aan Afrikaanse kunstefeeste in Suid-Afrika die siening het dat kunstefeeste wel bydrae tot die kunste. Bemarkings-, program- en beplanningsimplikasies om effektief die kunstebydrae by hierdie drie feeste te verbeter, is ook voorgestel.

Die finale doelwit, naamlik gevolgtrekkings en aanbevelings ten opsigte van die studie, het getoon dat hierdie studie 'n groot bydrae tot die beplanning van kunstefeeste gemaak het, aangesien dit daartoe kan lei dat kunstefeeste meer effektief en doeltreffend tot die kunste kan bydrae.

Die aanbeveling word gemaak dat die werklike bydrae van kunstefeeste tot die kunste gemeet moet word, en nie slegs die persepsie van besoekers ten opsigte van die bydrae wat hierdie feeste moontlik kan hê nie. Dit is ook duidelik dat die persoonlike kuns-betrokkenheid van besoekers aan kunstefeeste in ag geneem moet word wanneer die kunstefeeste se bydrae tot die kunste geëvalueer word. Toekomstige navorsing oor hierdie onderwerp kan by ander kunstefeeste uitgevoer word om sodoende vergelykende studies te kan doen. Hierdie navorsing het 'n noemenswaardige bydrae tot navorsing oor kunstefeeste gemaak, aangesien dit enig in sy soort is. Die ondersoek na kunstefeeste, gebaseer op die persepsie ten opsigte van hul bydrae tot die kunste, blyk dus nuttig om hierdie feeste deeglik te evalueer en veral om hul bydraes tot *alle* tipes kuns te verbeter. 'n Beter begrip van die bydraende faktore van die kunstefeeste tot die kunste kan feesbestuurders help om strategieë te implementeer wat die bestaan en voortdurende bydrae tot die kunste sal verseker.

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# CHAPTER 1

## INTRODUCTION, PROBLEM STATEMENT, OBJECTIVES AND METHOD OF RESEARCH

*“Don’t think about making art, just get it done.  
Let everyone else decide if it’s good or bad, whether they love it or hate it.  
While they are deciding, make even more art.”  
Andy Warhol*

## 1.1 PROPOSED TITLE

Visitors' perceived contribution of South African arts festivals to the Arts.

## 1.2 INTRODUCTION

The arts and culture sector in South Africa has been recognised as the root of innovation; where something new or different is produced and introduced, ultimately contributing to the imagination and creativity of the individual (Tassiopoulos, 2005:26). According to McIntosh, Goeldner & Ritchie (1995:156), Getz (1997:22), Jackson & O' Sullivan (2002:326), Lee, Lee & Wicks (2004:61), Tassiopoulos (2005:4), Shin (2008:139), Van Niekerk & Coetzee (2011:349) and Kruger & Saayman (2012:148) the number, diversity and popularity of events have grown enormously over the past several decades. Events and festivals, such as arts festivals, are a component of the arts and culture sector. This clarification supports the fact that arts festivals are regarded as artistic cultural events, promoting on-going culture, and thus the arts, of the communities, those hosting them and those attending them (Ivanovic, 2008:84; Quinn, 2006).

Each festival has a reason for its existence, with its own unique feel, programme and audience. Each must fulfil their goals and must contribute to their purpose (Quinn, 2006:300). The purpose of arts festivals in general is to contribute in the enhancement and livelihood of all forms of arts it presents (Quinn, 2005; Visser, 2005; Hutter & Throsby, 2008:17; Ivanovic, 2008:84; Kruger & Petzer, 2008:113). Bowdin, Allen, Harris, McDonnell and O'Toole (2012:23), Hughes (2012:91), Quinn (2006:291) and Inkei (2005:6) further contribute to the definitions of the purposes of arts festivals by adding that arts festivals are recognised as catalysts for arts development.

South Africa hosts a wide variety of arts festivals, where more than 400 events and festivals are held each year (Kruger, Saayman & Ellis, 2010a). The Klein Karoo National Arts Festival (for the purpose of this study, the term KKNK will be used when references are made to the festival) in Oudtshoorn, Western Cape, Innibos Lowveld National Arts Festival (Innibos) in Mbombela, Mpumalanga and Vryfees Arts Festival (formally known as the Volksblad Arts Festival) in Bloemfontein, Free State, are just three of the many well-established arts festivals that the country offers. One of South Africa's largest arts festivals, in terms of economic impact (Kruger, 2009:2), is KKNK. The arts festival is held annually during the March/April school holidays in Oudtshoorn, in the Western Cape Province. KKNK has evolved from a small, Afrikaans, language-specific festival into a major event on the national arts calendar (Kruger, 2009:2). The festival offers a variety of art forms as well as flea markets that range from food stalls, arts and crafts (Kitshoff, 2004:238; KKNK, 2011) and includes both the performing arts and the visual arts (Edginton, Hudson, Dieser & Edginton, 2004:214; KKNK, 2011). KKNK has produced over

70% of all new Afrikaans theatre in the country since 1995, were it presents over 200 productions, working with over 750 artists in 40 different venues attracting more than 100 000 festival visitors each year (KKNK, 2012b). This makes KKNK “one of the most popular arts festivals in the country” (Kruger, Saayman & Ellis, 2010b:80; KKNK, 2012b).

Innibos, the Lowveld National Arts Festival annually held in Mbombela, Mpumalanga, was founded in 2004, and has grown over the years to an attendance of more than 90 000 (InnibosKunstefees, 2012; Jacobs, 2012). Innibos stimulates the local economy and can be seen as a marketing platform for the Lowveld as tourist destination. In essence, Innibos is a cultural festival with a distinctly Afrikaans character and cultural diversity, offering music, dance and theatre and has a strong visual arts component (Jacobs, 2012). The mission of Innibos is to promote the arts, tourism and the economic growth of the Lowveld (Jacobs, 2012).

Vryfees was hosted for the first time in 2001, in conjunction with the University of the Free State in Bloemfontein, which formed part of the Media 24 arts festival initiative (Volksbladfees, 2012). Vryfees is also one of the larger arts festivals in the country when measured in terms of ticket sales. In 2001, 6 000 tickets were sold; however when compared to 2010 records, 40 000 tickets were sold, showing a significant growth in ticket sales with more than 30 000 festival visitors annually (Vryfees, 2012). Vryfees makes good use of the excellent theatre venues the University of the Free State has to offer. The festival can be referred to as “the festival where the luxury of the theatre can be enjoyed” and highlights an average of 225 productions, working with over 400 artists per year (Volksbladfees, 2012; Vryfees, 2012).

KKNK, Innibos and Vryfees provide each year quality arts productions, shows and exhibitions, bringing the arts to the community and visitors in a relaxing, inspirational and educational environment (Smith, 2009:39; KKNK, 2012a). At these festivals, the visitors not only enjoy the festivities, but also the social celebrations and the arts on offer, as an arts festival involves the celebration of a theme or event, of human creative skill in areas such as poetry, painting and music, and may involve the celebration of an individual artist (Williams & Bowdin, 2007:306). However, while some visitors may attend the occasional festival show or production, there are thousands of visitors who go to the festival for the socialisation, opting for the stalls, restaurants and pubs over the arts (Hauptfleisch, 2001:175; Cruywagen, 2002:190; Kitshoff, 2004; Hauptfleisch, 2004; Van der Vyver & Du Plooy-Cilliers, 2006:202; Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011:11; Pretorius, 2012). This makes it clear that not all visitors visit arts festivals for artistic fulfilment. The question arise whether the arts is still an important aspect at arts festivals. Therefore, it is possible that arts festivals such as KKNK, Innibos and Vryfees could need to re-determine their purpose to ascertain if they still contribute to the growth, development and enhancement of the arts in all forms.

The purpose of this proposal is to discuss the research process to be followed in this study. Firstly, this will be realised by giving a broad background of the current study. Secondly, the problem statement will be analysed. Thirdly, the goals and objectives of the study will be identified. Fourthly, the research methodology will be discussed. Fifthly, the key concepts will be defined and lastly, the chapter classification will be outlined.

### **1.3 BACKGROUND TO THE STUDY**

The South African Department of Arts, Culture and Heritage defined the arts in the White Paper (1996:6) as “all forms of traditional dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature, all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study”. For the purpose of this study, the term art will be restricted to those art forms available at KKNK, Innibos and Vryfees arts festivals. These art forms include live theatre, music, dance productions, literature, photography, fine arts exhibitions and craft markets (Snowball, 2010:193, KKNK, 2011; KKNK, 2012b; Vryfees, 2012).

The acknowledgement of the uniqueness of arts festivals is clearer within the divisions of the arts as these festivals were developed to display different art forms (Quinn, 2005). Broadly, the performing arts (in which the participant is the mode of artistic expression) include music, dance and drama. The visual arts (also called fine arts) include painting, sculpture, engraving, printing and crafts. In the visual arts, it is the product of the artistic expression that is important (Edginton *et al.*, 2004:214). Writing and literature, as art form, can be classified either under the performing arts or under the visual arts. The term ‘literature’ will be placed under the visual arts division in this study and this classification is supported by Chaffee (1984:312) and Landwehr (2002:11) who state that the principal meaning of the term literature is a ‘description’ and, in particular, a verbal depiction of either an actual or make-believe work of art. They furthermore indicate that some ideas are better expressed by literature than by painting, for example, and that words can create visual art (Chaffee, 1984:312; Landwehr, 2002:11). Visual arts and performing arts are often referred to as ‘the arts’. ‘The arts’ then, as an umbrella term, covers both the performing arts and the visual arts (Hughes, 2012:5).

An arts festival can be defined as an event involving the celebration of a theme, of human creative skill in areas such as poetry, painting and music (i.e. the arts), and of an individual artist, where its primary focus is on the development, presentation and/or participation in the arts (Tassiopoulos, 2010:15; Williams & Bowdin, 2007:306; Inkei, 2005:6). As the main focus of this study is on arts festivals, Table 1.1 provides an overview of some of the large and popular arts festivals in South Africa and previous studies done by researchers on them. These studies

focused on the arts, on the economics and social profile and impacts of the arts festivals, effective marketing strategies and travel motivation as well as the cultural domains at these festivals. The reason for identifying these arts festivals and the research done at them is to provide the researcher insight to the arts festival context in South Africa to effectively explore and identify areas that lack in research at South African arts festivals.

**Table 1.1: Previous research done on some of the arts festivals in South Africa**

NATIONAL ARTS FESTIVALS	STUDY TOPIC	REFERENCES
<b>Klein Karoo National Arts Festival (KKNK)</b>	Culture	Kitshoff, H. 2004. Claiming cultural festivals: playing for power at the Klein Karoo Nasionale Kunstefees (KKNK). <i>South African Theatre Journal</i> , 18:65-81.
	Culture	Hauptfleisch, T. 2001. The eventification of Afrikaans culture – some thoughts on the Klein Karoo National Kunstefees (KKNK). <i>South African Theatre Journal</i> , 15:169-177.
	Economic	Snowball, JD. 2005. Art for the Masses? Justification for the Public Support of the Arts in Developing Countries – Two Arts Festivals in South Africa. <i>Journal of Cultural Economics</i> , 29: 107–125
	Social	Van Der Vyver, A.G. & Du Plooy-Cilliers, F. 2006. The social dynamics of arts festivals: a comparative analysis of the KKNK and the Grahamstown National Arts Festival. <i>South African Theatre Journal</i> , 20(1): 192-203.
	Culture	Hauptfleisch, T. 2003. The Cultural Bazaar: thoughts on festival culture after a visit to the 2003 Klein Karoo Nasionale Kunstefees (KKNK) in Oudtshoorn. <i>South African Theatre Journal</i> , 17(1): 258-275.
	Social	Kruger, M. Saayman, M & Saayman, A. 2009. Socio-demographic and behavioural determinants of visitors at the Klein Karoo National Arts Festival. <i>Event management</i> , 13(1):53-68.
	Social	Saayman, M., Kruger, M. & Erasmus, J. 2012. Lessons in managing the visitor experience at the Klein Karoo National Arts Festival. <i>Journal of applied business research</i> , 28(1):81-92.
	Social	Saayman, M., Kruger, M. & Erasmus, J. 2012. Finding the key to success: a visitors' perspective at a national arts festival. <i>Acta Commercii</i> , 12(1):150-172.
<b>Grahamstown National Arts Festival</b>	Economics	Saayman, M. & Rossouw, R. 2011. The significance of festivals to regional economies: measuring the economic value of the Grahamstown National Arts Festival in South Africa. <i>Tourism Economics</i> , 17(3): 603–624.
	Economic	Snowball, JD. & Willis, KG. 2006. Estimating the marginal utility of different sections of an Arts Festival: the case of visitors to the South African National Arts Festival. <i>Leisure Studies</i> , 25(1):43-56.
	Economic	Silva, J. 1998. The change, development and impact of the Grahamstown Arts Festival, with special reference to music. Grahamstown: Rhodes

		University (Unpublished Dissertation – M.A).
	Social	Saayman, M. & Saayman, A. 2007. Socio-demographic and behavioural determinants of visitor spending at a National Arts Festival: a panel data analysis. <i>World Journal on Events</i> . (Waiting to be published)
	Social	Van Der Vyver, AG. & Du Plooy-Cilliers, F. 2006. The social dynamics of arts festivals: a comparative analysis of the KKNK and the Grahamstown National Arts Festival. <i>South African Theatre Journal</i> , 20(1): 192-203.
	Economic	Snowball, JD. 2005. Art for the Masses? Justification for the Public Support of the Arts in Developing Countries – Two Arts Festivals in South Africa. <i>Journal of Cultural Economics</i> , 29: 107–125
	Culture	Snowball, JD. & Webb, ACM. 2008. Breaking into the conversation: cultural value and the role of the South African National Arts Festival from apartheid to democracy. <i>International Journal of Cultural Policy</i> , 14(2):149-164
	Culture	Pretorius, L. & Pretorius, M. 2006. There and back again: National Arts Festival, Grahamstown 2006. <i>South African Theatre Journal</i> , 20(1): 263-269
	Marketing	Willis, KG. & Snowball, JD. 2009. Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: the example of the National Arts Festival, South Africa. <i>Cult Econ</i> , 33:167–183.
<b>Aardklop National Arts Festival</b>	Social	Van Zyl, C. 2002. The participation of the host community in the Aardklop National Arts Festival. University of Pretoria (Dissertation – Mcom).
	Marketing	Van Zyl C & Botha C. 2003. Motivational factors of local residents to attend the Aardklop National Arts Festival. <i>Event Management</i> , 8(4): 213–222.
	Economic	Van Heerden A. 2003. Economic impact of the Aardklop National Arts Festival. Potchefstroom: Potchefstroom University for CHE (Dissertation - MCom).
	Marketing	Saayman, M. & Saayman, A. 2006a. Marketing analysis of Aardklop National Arts Festival. Potchefstroom: Institute for Tourism and Leisure Studies.
	Marketing	Kruger, M., Saayman, M. & Ellis, S. 2011. Segmentation by genres: the case of the Aardklop National Arts Festival. <i>International Journal of Tourism Research</i> , 13: 511–526
	Economic	Kruger, M., Saayman, M. & Ellis, S. 2010c. Determinants of visitor expenditure at the Aardklop National Arts Festival. <i>Event management</i> , 14(2):137-148.
<b>Vryfees Arts Festival</b>	Economic	Strydom, A.J., Saayman, M. & Saayman, A. 2007. The Economic impact of the Volksblad Arts Festival. <i>Acta Commercii</i> , 6:87-98.
	Economic	Saayman, M., Slabbert, E. & Saayman, A. 2005. Profile and economic impact of Volksblad arts festival. (Report on Profile and economic impact of Volksblad arts festival: 2005). Potchefstroom (Unpublished).
	Marketing	Pissoort, V. & Saayman, M. 2007. Market Segmentation of Visitors at three selected arts festivals in South Africa. <i>Acta Commercii</i> , 7: 225-268

	Culture	Joseph, CO. 2004. Volksblad-Kunste fees (Bloemfontein) 2004: an outsider's view. <i>South African Theatre Journal</i> , 18(1): 242-245
	Marketing	Kruger, M., Saayman, M. & Strydom, A. 2010. First-time versus repeat visitors: the Volksblad Arts Festival. <i>Acta Academica</i> , 42(4): 91-121
<b>Innibos Lowveld National Arts Festival</b>	Marketing	Kruger, M. & Saayman, M. 2012. When do festino's decide to attend an arts festival? An analysis of the Innibos National Arts Festival. <i>Journal of Travel &amp; Tourism Marketing</i> , 29(2): 147-162
	Economic	Van Niekerk, M. & Saayman, M. & Saayman, A. 2005. Profile and economic impact of Innibos Arts festival. Potchefstroom: Institute for Tourism and Leisure Studies.
	Economic	Van Niekerk, M. & Saayman, M. 2004. Profile and economic impact of Innibos – Lowveld National Arts Festival. Tshwane University of Technology, Mpumalanga Campus and Potchefstroom Institute for tourism and leisure studies, Potchefstroom University.
	Marketing	Pissoort, V. & Saayman, M. 2007. Market Segmentation of Visitors at three selected arts festivals in South Africa. <i>Acta Commercii</i> , 7: 225-268
<b>Oppikoppi Festival</b>	Marketing	Pissoort, V. & Saayman, M. 2007. Market Segmentation of Visitors at three selected arts festivals in South Africa. <i>Acta Commercii</i> , 7: 225-268.
	Marketing	Kruger, M. & Saayman, M. 2009. Travel motives of visitors attending Oppikoppi Music Festival. <i>Acta Academica</i> , 41(4): 56-73
	Culture	Truscott, R. 2011. National melancholia and Afrikaner self-parody in post-apartheid South Africa. <i>Psychoanalysis, Culture &amp; Society</i> , 16(1): 90–106.
	Culture	Haupt, A. 2006. Race, Audience, Multitude: Afrikaans Arts Festivals and the politics of inclusion, Muziki. <i>Journal of Music Research in Africa</i> , 3(1): 16-27.

**Source: Author's own compilation**

As illustrated in Table 1.1, there were only a limited amount of studies done on South African arts festivals. These studies specifically focused on different research fields, such as marketing and economic profiling, for South African arts festivals, where no specific studies focused on the arts festival's contribution to the arts. To determine the contribution of arts festivals is important, as the South African arts festivals were established to celebrate and ensure the life keeping of culture; the arts and its forms (KKNK, 2012b; Vryfees, 2012; InnibosKunste fees, 2012; Van Niekerk & Coetzee, 2011:349).

With the afore-mentioned in mind and in support of the title of the study, Table 1.2 shows the mission and goal statements of KKNK, Innibos and Vryfees in South Africa. The question arises whether arts festivals are successful in their purposes to contribute to the arts or are these events degenerating into social gatherings for entertainment and celebration with family and friends (Hauptfleisch, 2001:175; Cruywagen, 2002:190; Hauptfleisch, 2003; Hauptfleisch, 2004; Van der Vyver & Du Plooy-Cilliers, 2006:202; Pretorius, 2012).

**Table 1.2: The goals and mission statements of KKNK, Innibos and Vryfees arts festivals in South Africa**

ARTS FESTIVAL	DESCRIPTION	MISSION AND GOAL STATEMENTS	REFERENCES
<b>Klein Karoo National Arts Festival (KKNK)</b> <ul style="list-style-type: none"> <li>Oudtshoorn, Western Cape</li> </ul>	“The KKNK presents over 200 productions, works with over 750 artists in 40 different venues attracting more than 100 000 visitors each year”	<ul style="list-style-type: none"> <li>To promote excellence in art;</li> <li>developmental orientation towards the artists, festival attendees and the entrepreneurs;</li> <li>accountability for fairness of opportunity; and</li> <li>to promote access to arts.</li> </ul>	(KKNK, 2012b; Kruger, Saayman & Ellis, 2010b:80)
<b>Innibos Lowveld National Arts Festival (Innibos)</b> <ul style="list-style-type: none"> <li>Mbombela (Nelspruit), Mpumalanga</li> </ul>	“Innibos is a vibrant cultural event of national importance, which showcases music, theatre and dance as well as the visual arts. The festival attracts more than 90 000 visitors to the event annually”	<ul style="list-style-type: none"> <li>Promote the arts and the enjoyment thereof on a wide front;</li> <li>to market the Lowveld as an outstanding tourist destination;</li> <li>to stimulate the local economy; and</li> <li>to promote the arts, tourism and the economic growth of the Lowveld</li> </ul>	(InnibosKunste-fees, 2012; Jacobs, 2012)
<b>Vryfees Arts Festival (Vryfees)</b> <ul style="list-style-type: none"> <li>Bloemfontein, Free State</li> </ul>	“Formerly known as the Volksblad Arts Festival. This festival presents a large number of live shows, stage productions and an art market, attracting over 30 000 visitors”	<ul style="list-style-type: none"> <li>To develop local talent and to create the opportunity for artists to perform together at productions that the festival has to offer;</li> <li>to create work in all disciplines in the art industry;</li> <li>to promote the love for reading and literature; and</li> <li>to promote the interest of the community to the arts.</li> </ul>	(Vryfees, 2012; Pissoort & Saayman, 2007:258)

**Source: Author’s own compilation**

Table 1.2 clearly supports the statement that arts festivals are hosted to showcase different art forms (Quinn, 2005) and to contribute to the arts (Quinn, 2005; Visser, 2005; Hutter & Throsby, 2008:17; Ivanovic, 2008:84; Kruger & Petzer, 2008:113). Through identifying the mission and goal statements of the three arts festivals, it becomes easier to determine whether arts festivals still effectively reach their goals as arts contributors and to determine their part in keeping the arts alive. Arts festivals can indeed contribute to the arts if they pursue their desired goal and stated need to contribute to the growth and development of all art forms equally and, ultimately, to contribute to the livelihood of the arts.

Holden (2004) uses the term cultural contribution to encompass the full range of contributions yielded by cultural goods and services such as arts festivals. The term ‘contribution’ is suitable

when defining the different factors the arts festival holds for arts contribution. The term 'contribution' can be defined as the supporting factor that an object or person holds for the other; or for the part or share in production (Farlex, 2012; The Reader's Digest great encyclopaedic dictionary, 1971:199). It can then be seen as a voluntary gift (as of money, service or ideas) made to some worthwhile cause (Farlex, 2012). This can be put in an arts festival context; where the arts festival has supporting factors for the arts.

In the case of the present study, KKNK, Innibos and Vryfees take on the role of a contributor (one that contributes or helps) in the development and enhancement of the arts (Visser, 2005:161; Kruger, 2009:13). Heilbrun & Gray (2001), Jackson & O'Sullivan (2002:327), Nieman (2003), Holden (2004), Visser (2005:160-162) and Dunjic (2011) each identify contributions of arts festivals to the arts that are placed under the term 'cultural contribution'. These would include educational contribution (for example, the enhancement of arts knowledge or to improve skills in the arts) (Korza & Magie, 1989:3; Heilbrun & Gray, 2001:229; Faulkner, Moscardo & Laws, 2001:138; Prentice & Andersen, 2003:25; Quinn, 2006:302; Anheier & Isar, 2008:8; Winner & Hetland, 2008; Allen, O'Toole, Harris & McDonnell, 2012:50; Finkel, 2009:13; Dunjic, 2011:20; Page & Connell, 2012:352), emotional contribution (for example, where the festival inspires people to perhaps become an artist or to just visit more theatre productions or dance shows) (Waterman, 1989:55; Heilbrun & Gray, 2001:228; Axelsen, 2006; Quinn, 2006:302; Schwarz & Tait, 2007; Finkel, 2009:13; Hughes, 2012:13), economic contribution (for example, work opportunities for the community and income generation for local enterprises) (Korza & Magie, 1989:3; Mitchell & Wall, 1989:39; Rolfe, 1992; Heilbrun & Gray, 2001:227; Saayman & Saayman, 2004; Kitshoff, 2004:238; Saayman & Saayman, 2006b; Quinn, 2006:301; Allen *et al.*, 2012:61; Snowball, 2010; Anheier & Isar, 2008:3; Finkel, 2009:12; Goeldner & Ritchie, 2009:81; Jonker, Saayman & De Klerk, 2009:383) or quality contribution (for example, ensuring high standard quality productions at the festival through a particular set of rules and disciplines) (Korza & Magie, 1989:12,36; Reeves, 2002:37; Quinn, 2006:291,300; Allen, O'Toole, Harris McDonnell, 2008:180; Finkel, 2009:20; Liburd & Derkzen, 2009:137).

Arts festivals have a marketing contribution to the arts (for example, where the local community and visitors are made more aware of the festival and are being exposed to the different arts forms) (Korza & Magie, 1989:3; Bonus & Ronte, 1997:112; Nieman, 2003; Kitshoff, 2004:238; Richardt & Wilson, 2004; Visser, 2005:162; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Quinn, 2006:294; Anheier & Isar, 2008:264; Hutter & Throsby, 2008; Page & Connell, 2009:393; Jonker *et al.*, 2009:383; Koopman, 2012; Hughes, 2012:154) and also a growth and development contribution (for example, the introduction of new artists or the development of different production themes) (Korza & Magie, 1989:3; Waterman, 1998:55; Heilbrun & Gray, 2001:228; Faulkner *et al.*, 2001:138; Kitshoff, 2004:240; Visser, 2005:160; Quinn, 2006:302;

Anheier & Isar, 2008:263; Saayman & Rossouw, 2011:611; Koopman, 2012; Hughes, 2012:153).

The contributions can be described as the “missing link” when judging the arts festival’s full contribution to the arts and its forms (Holden, 2004). KKNK, Innibos and Vryfees will be evaluated in terms of these contributions to determine if the arts festivals can still be identified as contributors to the arts; their contribution to all forms of the arts and the extent thereof.

Previous research in this field will be used as a guideline to aid in the determination of those factors at the arts festivals that contribute to the arts. Table 1.1 illustrates arts festivals in South Africa and their impact or role as festivals in general. International research to date on the contribution of the arts festival to the arts themselves is very broad based, only focusing on one element of contribution, such as the economic contribution. However, even though these studies are mainly focused on the economic contribution of arts festivals, their findings are useful in providing a background to the current project. These studies are listed in Table 1.3.

**Table 1.3: Previous research done on the contribution of international arts festivals to the arts**

INTERNATIONAL STUDY	KEY WORDS	REFERENCES
Festival evaluation: An exploration of seven UK arts festivals	Evaluation as contributing to the arts	(Williams & Bowdin, 2007:314)
Festival tourism: A contribution to sustainable local economic development	Festival contribution to economic development	(Jackson & O’Sullivan, 2002)
Growing with the arts	Arts at arts festivals contributing to the artist	(Bernstein, 2006:25)
A new perspective on the decision making process of arts festival visitors	Motivation as contributing to the arts	(Gitelson & Kerstetter, 2000)
Festival management studies: Developing a framework and priorities for comparative and cross-cultural research	Culture as contributing to the arts	(Getz, Andersson & Carlsen, 2010)
Problematising ‘festival tourism’: Arts festivals and sustainable development in Ireland	Sustainable development as contributing to the arts	(Quinn, 2006:291)
The cultural economy: the cultures and globalisation <sup>1</sup> ; The economics of art and culture <sup>2</sup> ; Problematising “festival tourism” <sup>3</sup> ; Recreation, arts, events and festivals <sup>4</sup>	Emotional and social contribution of an arts festival to the arts	(Phillips & Steiner, 1999 <sup>1</sup> ; Heilbrun & Gray <sup>2</sup> , 2001:228; Quinn, 2006:302 <sup>3</sup> ; Schwarz & Tait, 2007 <sup>4</sup> )
The cultural economy: the cultures and globalisation <sup>1</sup> ; Let’s be festive <sup>3</sup> ; The social dynamics of arts festivals <sup>4</sup> ; Beyond price: value in culture, economics and the arts <sup>5</sup> ; The cultural economy: the cultures and globalization <sup>6</sup>	Marketing, promotional and exposure contribution of an arts festival to the arts	(Phillips & Steiner, 1999 <sup>1</sup> ; Nieman, 2003 <sup>2</sup> ; Visser, 2005:162 <sup>3</sup> ; Hutter & Throsby,

		2008 <sup>5</sup> ; Anheier & Isar, 2008:3 <sup>6</sup> )
The cultural economy: the cultures and globalisation <sup>1</sup> ; The economics of art and culture <sup>2</sup> ; Problematising “festival tourism” <sup>3</sup> ; Let’s be festive <sup>4</sup>	Growth and developmental contribution of an arts festival to the arts	(Phillips & Steiner, 1999 <sup>1</sup> ; Heilbrun & Gray, 2001 <sup>2</sup> ; Quinn, 2006 <sup>3</sup> ; Visser, 2005:160 <sup>4</sup> )
The cultural economy: the cultures and globalisation <sup>1</sup> ; Problematising “festival tourism” <sup>2</sup>	Quality contribution of an arts festival to the arts	(Phillips & Steiner, 1999 <sup>1</sup> ; Quinn, 2006:300 <sup>2</sup> )
The cultural economy: the cultures and globalisation <sup>1</sup> ; The economics of art and culture <sup>2</sup> ; Problematising “festival tourism” <sup>3</sup> ; The cultural economy: the cultures and globalization <sup>4</sup>	Economic contribution of an arts festival to the arts	(Phillips & Steiner, 1999 <sup>1</sup> ; Heilbrun & Gray, 2001:227 <sup>2</sup> ; Quinn, 2006:301 <sup>3</sup> ; Anheier & Isar, 2008:3 <sup>4</sup> )
The cultural economy: the cultures and globalisation <sup>1</sup> ; The economics of art and culture <sup>2</sup> ; Problematising “festival tourism” <sup>3</sup> ; The cultural economy: the cultures and globalization <sup>4</sup> ; Art for arts classes matter more than ever – but not for the reasons you think <sup>5</sup> ; A picture of the contemporary combined arts festival landscape <sup>6</sup>	Educational contribution of the arts festival to the arts	(Phillips & Steiner, 1999 <sup>1</sup> ; Heilbrun & Gray, 2001:229 <sup>2</sup> ; Quinn, 2006:302 <sup>3</sup> ; Anheier & Isar, 2008:8 <sup>4</sup> ; Winner & Hetland, 2008 <sup>5</sup> ; Finkel, 2009:13 <sup>6</sup> )

**Source: Author’s own compilation**

Table 1.3 offers an outline of different contribution studies regarding arts festivals to the arts. These identified contributions in previous studies aid as guideline for the arts festivals to maintain their purpose to the arts in contributing to them.

Based on what art is, and what the roles of arts festivals are, this study will focus on the contribution of festivals to the arts in general and whether they still contribute in each factor (for example, in development or by marketing) to the arts; while specifically addressing the question of whether or not arts festivals have turned predominantly into social gatherings, rather than focussing mainly on their roles in contributing to the livelihood of the arts. The background in this proposal provided an overview of the literature review.

The next section will describe the problem at hand as well as the process of data collection and capturing that will be followed.

## **1.4 PROBLEM STATEMENT**

The research gap in the arts evaluation of arts festivals, concerning their contribution to the arts, has been given inadequate attention locally and internationally (Getz, *et al.*, 2010:34). In some global cases it might be seen that festival organisers disregard the value of arts festivals, in terms of their support to the arts, and simply perceive them as vehicles of economic generation or as ‘quick fix’ solutions to image problems (Quinn, 2005:927; Getz, 2009). This notion somewhat overshadows the contributions that arts festivals make to the arts (Hutter & Throsby, 2008:xv). Through determining the contribution of an arts festival to the arts it presents, the arts festival will effectively pursue in its purpose and direction – something that now seems to have been lost (Quinn, 2005:999). This is also evident in studies done locally. In 2011, research based on perception has shown that 46% of festival respondents at KKNK totally agreed with the statement that arts would become less important in society if it was not for the arts festival (Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011:26). This study will seek to fill the gap in knowledge of the contributions by the arts festivals to the arts from the perception of the festival visitors. It will seek to identify and expose aspects that contribute to the enhancement and development of the arts in the South African context. Ultimately, the study will determine whether an arts festival does indeed contribute to all forms of the arts. Further, from the perception of the festival visitors, the research will determine the meaning of an arts festival to them and whether the festivals live up to their mission statements, or perhaps determine if arts festivals have developed into a mere ‘party’ or ‘bazaar’, as a festival for socialising with friends and family (Hauptfleisch, 2001:175; Cruywagen, 2002:190; Hauptfleisch, 2003; Hauptfleisch, 2004:294; Van der Vyver & Du Plooy-Cilliers, 2006:202; Slabbert *et al.*, 2011; Pretorius, 2012).

In other words, the problem statement can be formulated as a research question, namely, “*What is visitors’ perceived contribution of South African arts festivals to the Arts?*”

## **1.5 GOAL OF THE STUDY**

### **1.5.1 Goal**

To determine the perceived contribution of South African arts festivals to the arts.

### **1.5.2 Objectives**

Based on the goal of the study, the following research objectives have been developed:

#### 1.5.2.1 Objective 1

- To identify by means of a literature study the following:
  - The relationship between the arts and culture
  - The arts context
  - The arts related tourism product with focus on arts festivals
  - The perceived contributions of arts festivals to the arts

#### 1.5.2.2 Objective 2

- To determine the perceptions that the visitors to KKNK have, regarding the festival's contributions to the arts.
- To analyse whether perceived contribution to the arts differ regarding the socio-demographic characteristics of the visitors to the KKNK.

#### 1.5.2.3 Objective 3

- To determine the perceived contribution of Innibos and Vryfees to the arts.
- To analyse possible differences regarding festival visitors' involvement in the arts at both Innibos and Vryfees in relation to their arts preference.

#### 1.5.2.4 Objective 4

- To determine the perceived contribution of arts festivals in South Africa to the arts through three arts festivals, namely KKNK, Innibos and Vryfees.
- To analyse whether KKNK, Innibos and Vryfees differ in terms of their contribution to the arts.

#### 1.5.2.5 Objective 5

To draw conclusions based on the research and make recommendations regarding arts contribution and involvement at Afrikaans arts festivals in South Africa.

## **1.6 METHOD OF RESEARCH**

### **1.6.1 Literature Study**

The literature review (or study) aid in gaining an understanding of the problem at hand and in the preparation of the research instrument. Searches for information were conducted through library catalogues, indexes and the use of the internet. Theoretical analyses of the term arts and of its divisions were examined using theses, journal articles, books and other tourism-related literature. Scientific databases such as EBSCOhost, Google Scholar, Journal A-Z, WorldCat and ScienceDirect were used to obtain further relevant publications and information on tourism, arts festivals, contribution to the arts and material concerning market perception theories. Specific keywords were used to obtain this information, namely, *arts contribution, arts festival, Innibos, KKNK, perception, performing arts, visual arts, Vryfees*.

Further, this study incorporated the use of both secondary data and primary data. Secondary data was used to examine previous findings on the items of festival contribution to the arts and to examine the importance of defining these items, while primary data was gathered through a survey.

### **1.6.2 Empirical Survey**

#### **1.6.2.1 Research design and method of collecting data**

This study attempted to determine the perceived contributions of three selected South African arts festivals, namely KKNK, Innibos and Vryfees to the arts. These arts festivals were chosen to accommodate differing geographical locations, varying lengths of existence ages and differing sizes of festivals. An exploratory factor analysis research method was conducted for the purpose of the study, where those items can be selected that is most related to the construct (Henson & Roberts, 2006:394; Gorsuch, 1997:533). This is also done to evaluate how each item relates to its own construct, as well has how it relates to other associated or similar constructs (Gorsuch, 1997:533). Descriptive statistics were also been used to describe the basic features of the data in the study for comparisons across units; providing simple summaries about the sample and the measures (Trochim, 2006). The study was quantitative in nature, collecting secondary data from existing sources, and collecting primary data by using a structured, self-administered questionnaire that collected problem-specific information. Primary data gave relevant and current information to the problem at hand and was casual in nature. The data for the study was collected from visitors to KKNK between 31 March and 7 April 2012 in the Western Cape, at Innibos between 27 June and 1 July 2012 in Mpumalanga and at

Vryfees between 10 and 15 July 2012 in the Free State. The use of secondary data, which is easier to access, enabled the researcher to explore the arts phenomena of arts festivals in general.

### 1.6.3 Sampling

A stratified sampling method was used to conduct the surveys during both festivals. Stratified sampling takes place where the population is divided into a number of homogeneous, non-overlapping groups, called strata. Within each stratum, independent sampling (e.g. availability sampling) is then conducted (Maree & Pietersen, 2008:175; Farlex, 2012). Strata has been formed in this study according to the paid shows (where festival visitors purchased tickets for shows and/or productions), paid entrance festival grounds (at the social points, such as at the stalls, the wine tasting booths and at picnic sites) and at the free shows in and around the area. Respondents were asked to participate voluntarily and willingly. This sampling method has been used to target respondents at the three arts festivals. A self-administered questionnaire was handed to respondents to complete at these festivals either before a production or at distinct relaxation points on each of the festival premises. This data-collecting method was chosen to ensure a high response rate, clarification of the problem and the relatively low costs.

There are several approaches that may be used to determine the sample size. These include the use of published tables or of applying formulae. Here, a formula has been used to calculate the sample sizes needed from KKNK, Innibos and Vryfees. The appropriate formula, according to Krejcie & Morgan (1970:607), is as follows:

$$s = X^2 N P (1 - P) / d^2 (N-1) + X^2 P (1 - P)$$

where (s) is the sample size, ( $X^2$ ) the desired confidence level, (N) the population size, (P) the population proportion and (d), the degree of accuracy expressed as a proportion. Krejcie & Morgan (1970:608) state that when the population is given 100 000, the sample size is 384. The level of precision (e) is 5% to compensate for surveys with sampling errors (for example, those questionnaires that are not returned or are incomplete).

The first calculation was used to determine the sample size needed at KKNK. The number of visitors to KKNK is annually 100 000 (KKNK, 2012b). This 100,000 (N) visitors to KKNK have formed part of the population under study. With regard to the confidence level of 95%, the aim was to hand out 650 questionnaires at KKNK during 31 March to 7 April 2012, where a total of 602 completed questionnaires have been collected. The next calculation was to determine the sample size at Innibos. Innibos attracts 90 000 (N) visitors per year (InnibosKunstefees, 2012).

The aim was to hand out 450 questionnaires, where a total of 407 completed questionnaires were collected during 27 June to 1 July 2012. Vryfees has an annual visitation of over 30 000 (N) (Volksbladfees, 2012; Vryfees, 2012; Pissoort & Saayman, 2007:258). The aim was to hand out 600 questionnaires at the festival from 10 to 15 July 2012, where a total of 575 completed questionnaires have been collected. The combined sample size was enough to produce valid results and to permit the formulation of useful, relevant and efficient conclusions and recommendations concerning possible improvements at arts festivals that can be presented to the organisers and managers.

#### **1.6.4 Development of questionnaire**

The questionnaire dealt with questions where respondents could give their perceptions concerning the contributions of the festivals to the arts (Jackson & O'Sullivan, 2002:327; Nieman, 2003; Holden, 2004; Visser, 2005:160-162). It is a newly designed measuring instrument based on literature, and was first tested at KKNK and later also used in the same format at Innibos and Vryfees. The questions on the questionnaire were divided into two categories, namely section A and section B. Section A focused on questions relating firstly, to the performing arts and secondly, to the visual arts. The questions asked for the performing arts were placed in the performing arts context, relating to all aspects pertaining from the performing arts products and activities to the performing artists such as singers, dancers and actors. The questions asked for the visual arts were exactly the same, but placed in the visual arts context, relating to all aspects pertaining from the visual arts products to the visual artists such as painters, sculptures, writers and photographers. The allocated questions to the performing arts and to the visual arts focused on their particular contribution to the specific art forms. .. For example, the arts festival can have different contributions to, say, music as an art. It can have an (1) educational contribution, a (2) quality contribution, an (3) economic contribution, a (4) growth and developmental contribution, a (5) marketing contribution or it could make an (6) emotional contribution. For the development of the questionnaire, three questions have been asked under each of the six mentioned categories of contribution by the arts festival to both the performing arts and the visual arts. This was necessary to determine the level of each contribution to the arts that an arts festival makes, at least as this was perceived by the festival visitors. Twenty-three (23) statements under each form of arts were measured on a 5-point Likert scale as from 1 to 5, where (1) I don't agree at all; (2) I moderately disagree; (3) I agree; (4) I agree more; (5) I totally agree. In section B, additional questions measured the personal involvement of the respondents to the arts to determine their role in the arts festivals' contribution to the arts. In this section the festival visitors' socio-demographic profiles were also determined. These questions were somewhat different in style, for example open- and closed-ended questions have been used together with a five-point Likert-type scale of agreement. The

questionnaire was based on the criteria found in the literature (see appendix for questionnaire on page 253).

### **1.6.5 Survey**

The research was done in three phases. The first survey was conducted during KKNK between 31 March and 7 April 2012, in Oudtshoorn, while the second survey took place during Innibos between 27 June and 1 July 2012, in Mbombela (Nelspruit) and the third survey during Vryfees between 10 and 15 July 2012 in Bloemfontein. The respondents were festival visitors and both ticket buyers and non-ticket buyers for a show or production. A destination-based survey was undertaken at each festival. This type of survey was needed because the respondents were asked to complete the questionnaire in and around the festival areas. Questionnaires were evenly distributed during the 2012 KKNK, Innibos and Vryfees surveys, where they were handed out at various venues (for example, where the respondents entered or left an area or where they waited for a production or show to begin). To distribute the questionnaires to the respondents at these arts festivals, the study was conducted by field-workers from the Tourism Department at the North-West University, Potchefstroom Campus. They have been trained to ensure that they understood the aim of the study as well as the structure and aims of the questionnaire. Training was also offered to approach the respondents and to assure the potential respondents that the survey was both anonymous and confidential. Respondents at both the festivals were free not to participate in the survey should they so choose.

### **1.6.6 Data analysis**

The information collected from the questionnaires returned from the respondents at KKNK, Innibos and Vryfees have been captured in Microsoft™ Excel™. The software programme, SPSS, was used to process the data (SPSS, 2012). The SPSS programme is often used by academics to calculate the relationships between variables. The use of this statistical software turned data concerning KKNK, Innibos and Vryfees's contributions to the arts into usable information (Kruger, 2009). *T*-tests were used to determine any statistically significant differences between two components in this survey. An analysis of variance (ANOVA) was also used that assessed the difference between the means of two or more groups (Eiselen, Uys & Potgieter, 2005:119). The purpose of ANOVA is to test whether there is a statistically-significant difference in the contributions between groups. An Exploratory Factor Analysis was also used to cluster the specific items of an arts festival that contributes to the arts. Effect-sizes have been conducted to determine if there were statistically significant differences between the three festivals and their unique contributions to the art forms.

## **1.7 DEFINING THE CONCEPTS**

The following defined concepts will be used regularly throughout the study:

### **1.7.1 Arts**

The White Paper (1996:6) on Arts, Culture and Heritage defines arts as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study of forms such as traditional dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature". According to Phillips & Steiner (1999:7-90), art is free creation, unfettered by functional requirements; art is the imitations of abstract ideas or natural objects; art is a reflection of culture as well as forms of interaction with other cultures; art corresponds to a 'scientific revolution': every work of modern art figures out a new law, imposes a new paradigm, a new way of looking at the world; art expresses meaningfully local experiences and processes; it conveys a message about regional and national ethnicity; it emphasises personhood that alternates between individuality and dispersal, capitalism and social relations; and art expresses ambiguities about self and identity. Zijlmans & Van Damme (2008) describe arts as a means of self-expression and communication. They further describe it as rare, elite, original and costly; that it is similar, or closely related to concepts of beauty, skill, creativity, imagination, representational accuracy, or self-expression; that it is composed of autonomous objects (paintings, sculptures, ceramics), or activities (dances, songs, performances); that it is the province of specialists 'artists' and are by no means universally held or practised.

### **1.7.2 Performing arts**

According to the Reader's Digest great encyclopaedic dictionary (1971:656), the term 'perform' means 'to carry out' or the 'execution' of something, such as the performing of a play. Performing arts can then be described as 'all live productions' and share a common production technique (Heilbrun & Gray, 2001:4). A performance is put on in a venue to which the audience must come; the performance can be repeated in exactly the same way as often as might be desirable to satisfy a larger audience (Heilbrun & Gray, 2001:4). The performing arts include forms such as drama, dance and music (Heilbrun & Gray, 2001:4). Ultimately, the term performing arts can be described as the arts that are primarily performed before an audience (Farlex, 2012).

### **1.7.3 Visual arts**

Visual art gives voice and language to the otherwise mute art object (Chaffee, 1984:312). According to Edginton *et al.* (2004:219), the visual arts can be described as the decorative arts, as beautiful objects for their own sake. Visual arts are an outlet for human expression and provide a vehicle for the inherent desire of the individual to create. Communication is one of the primary values of visual arts, which takes place through creativity, self-expression and integration (Edginton *et al.*, 2004:214). The visual arts include forms such as literature, paintings, sculpture, photography, printing and crafts.

### **1.7.4 Perception**

Krugman (1965:351) defined perception as the immediate memory one has when thinking of something. According to the Reader's Digest great encyclopaedic dictionary (1971:655), the term perception can be defined as an act or intuitive recognition of, or for, something. Perception can also be defined as the expression of many things in one (Kulstad, 1982:66). Schiffman & Kanuk (2009:152) and Strydom (2011:61) simplified the definition of perception as the process by which an individual selects, organises and interprets stimuli into a meaningful and coherent picture of the world. It can be described as 'how we see the world around us' (Schiffman & Kanuk, 2009:152). These stimuli can be either physical (from the outside environment) or internal (expectations, motives) based on previous experience (Schiffman & Kanuk, 2009:158), for example, how the festival attendees 'see' the arts festival's contributions to the arts.

### **1.7.5 Arts festival**

McIntosh, Goeldner & Ritchie (1995:157) state that art festivals allow a region or community to celebrate its uniqueness, promote itself, develop local pride and enhance its economic value. Getz (1997:4) further describes arts festivals as temporary occurrences, either planned or unplanned, that has a finite length, where every event is a unique blending of its duration, setting, management and people. Tassiopoulos (2010:5) agrees and defines art festivals as presenting the visitor with a unique perspective of ordinary, everyday life with an opportunity to participate in a collective experience where novelty is assured. Arts festivals can be grouped into several categories, including high profile, general celebrations of the arts, festivals that celebrate a particular location, art form festivals, celebrations of work by a community of interest, calendar (including cultural or religious) festivals, amateur festivals and commercial music festivals. It could be summarised that arts festivals involve the celebration of a theme or event, of human creative skill in areas such as poetry, painting and music, and may involve the

celebration of an individual artist (Williams & Bowdin, 2007:306). According to Kruger & Petzer (2008:113), an arts festival can be described as a community-themed event or celebration designed to display different art forms and activities, along with the related tourism and hospitality experiences.

### **1.7.6 Klein Karoo National Arts Festival (KKNK)**

KKNK is one of South Africa's largest art festivals and is held annually during the March/April school holidays in Oudtshoorn, in the Western Cape. The 18th annual KKNK was held in 2012. It has evolved into a popular, Afrikaans, language-specific festival on the national arts calendar. The festival includes both the visual and the performing arts. KKNK has produced a great deal of all new Afrikaans theatre in the country since its existence.

### **1.7.7 Innibos Lowveld National Arts Festival**

Innibos Lowveld National Arts Festival attracted more than 90 000 visitors to the city of Mbombela in Mpumalanga from 27 June to 1 July 2012 (InnibosKunstefees, 2012; Kruger & Saayman, 2012:148; Pissoort & Saayman, 2007:258). Over a period of six days, the festival provides the visitors with a compilation of arts and entertainment products, services and facilities, such as theatre and music productions and arts exhibitions. In the year 2012, the attendee numbers on the festival grounds have grown with ten percent (10%), followed with growth in ticket sales of 30% from 14 000 to a total of 17 000 (InnibosKunstefees, 2012).

### **1.7.8 Vryfees Arts Festival**

Vryfees is one of the larger arts festivals in the country, when measured by ticket sales. Vryfees, formally known as the Volksblad Arts Festival, was established in 2001 in conjunction with the University of the Free State, then forming part of the NEWS 24 arts festival initiative. The festival attracts more than 30 000 visitors, showcases over 225 productions and working with more than 400 artists each year. The festival is held annually during the June school holidays. It has grown rapidly from 2001 when 6 000 tickets were sold, to the 40 000 tickets sold in 2010 (Vryfees, 2012).

## **1.8 PRELIMINARY CHAPTER CLASSIFICATION**

This study will consist of six chapters. An abstract that outlines each chapter will follow to give an idea of the information the different chapters will contain. All the chapters in this study work to the resolution of the initial problem statement.

### **Chapter 1: Introduction and problem statement**

Chapter 1 includes the introduction to the study, background to the study, problem statement, aims and objectives, methods of research and definitions of the key concepts. The main reason for undertaking the study was elucidated. The phenomena of festival tourism and the role of the arts festivals on arts, introduce the study. It will identify the problem that arts festivals have in that they do not always understand their specific contribution to the arts. This chapter provides an overview of the importance of arts festivals to the arts.

### **Chapter 2: Literature review**

Chapter 2 consists of the literature study. In this chapter the arts phenomenon is explored by discussing, firstly, the relationship between the arts and culture; secondly, defining the arts by looking at the characteristics and concept of the term arts; thirdly, exploring the arts related tourism product with focus on arts festivals; and lastly, identifying the perceived contributions of arts festivals to the arts.

### **Chapter 3: The festival visitors' perception of the KKNK's contributions to the arts**

Chapter 3 (Article 1) determines the perceptions that the visitors to KKNK has, regarding the festivals' contributions to the arts by means of a factor analysis. Further research is done to determine whether perceived contribution to the arts differ regarding the socio-demographic characteristics of the visitors to the KKNK by means of *t*-tests and ANOVAs.

### **Chapter 4: Differences regarding festival attendees' involvement in the arts at both Innibos and Vryfees**

The fourth chapter (Article 2) determines the perceived contribution of Innibos and Vryfees to the arts by means of factor analyses, and to further explore possible differences regarding festival visitors' involvement in the arts at both these festivals in relation to their arts preference, by means of *t*-tests.

## **Chapter 5: The festival visitors' perception of KKNK's, Innibos's and Vryfees's contributions to the arts**

Chapter 5 (Article 3) determines the perceived contribution of arts festivals in South Africa to the arts through three arts festivals, namely KKNK, Innibos and Vryfees by means of a factor analysis; followed by ANOVAs to explore possible differences between the three festivals in terms of their contribution to the arts.

## **Chapter 6: Conclusions and recommendations**

The final chapter, Chapter 6, consists of the conclusions to be drawn and the recommendations to be made, based on the information and results in the previous chapters. The aim of the recommendations is to give KKNK, Innibos and Vryfees organisers a more informed idea of the perceptions that the festival visitors have of the respective contributions to the arts made by the three festivals.

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# CHAPTER 2

## LITERATURE REVIEW

*“I put down a good book, stop listening to a piece of music, withdraw from the act of imaginatively reaching towards the experience of another person through their careful art, whatever it may be, and in that moment the world is suddenly more present, more strange, more a source of wonder and respect than it had been when I started.”*

*Keaney, Bunting, Oskala, Saucek, & Smith, 2007:30*

## **2.1 INTRODUCTION**

In this chapter, the arts phenomenon is explored firstly, by discussing the relationship between the arts and culture; secondly, by defining the arts by looking at the characteristics and concept of the term “arts”; thirdly, by exploring the arts-related tourism product with focus on arts festivals; fourthly, by identifying the perceived contributions of the arts festival to the arts; and finally, by stipulating some possible problems that the arts festivals can cause for these arts.

## **2.2 LITERATURE REVIEW**

The following section provides an overview of the arts and culture relationship in defining the arts. This overview will enable tourism and arts festival managers to approach the arts with better understanding. The arts will firstly be explored through the lens of culture.

### **2.2.1 THE ARTS AND CULTURE RELATIONSHIP**

The purposes of culture are to teach how to do things, how to think in order to organise the world, and how to communicate verbally and non-verbally expressed behaviour (Reisinger & Turner, 2012:12). The UNESCO and the World Commission on Culture and Development define culture that serves the purpose of arts and culture tourism in their report *Our Creative Diversity* (1995), as “the whole complex of distinctive spiritual, material, intellectual and emotional features that categorise a society or social group. It includes areas such as creative expression (for example, oral history, language, literature, performing arts, fine arts and crafts), community practices (for example, celebrations and patterns of social interaction that contribute to group and individual welfare and identity) and material or built forms such as sites, buildings, landscapes, arts and objects.” This definition is supported by Ivanovic (2008:21) and by Anheier & Isar (2008:3,8).

Culture can then be defined as a particular way of life, consisting of daily activities and modes of existence, whether of an individual, a group or a particular period in time (Goeldner & Ritchie, 2009:264; Van Heerden & Du Preez, 2005:2; Hall, 1980:59). Culture may also be thought of as being related to every aspect of the human condition (for example, encompassing the experiences of being human in a cultural context) and can be seen as the social construction (an idea or concept that people have built, where after they organise their actions and thoughts around it), expression (the act of conveying, or representing in words, art, music, or movement) and function of meaning (to determine or identify essential qualities) (Anheier & Isar, 2008:2).

When culture is defined, it opens a door whereby several characteristics can be identified in understanding the term more comprehensively. These characteristics of culture are identified by Anheier & Isar (2008:3) and Herbig (1998), as cited by Reisinger & Turner (2012:13), and include the following considerations:

- culture is the lived and creative experience of individuals and a body of artefacts, symbols, texts and objects;
- culture involves enactment and representation;
- culture embraces the art and art discourses, the symbolic world of meanings and the commoditised output of the cultural industries;
- culture is constitutive of both individual and collective identity;
- culture is the expressions of everyday life;
- culture is closely related to the concept of communication, which refers to the ways that meanings, artefacts, beliefs, symbols and messages are transmitted through time and space, as well as being processed, recorded, stored and reproduced;
- cultural forms and meanings are critical elements of many different productive, as well as discursive, strategies;
- culture provides guidelines for behaviour of a group of people;
- culture results from human interaction and is unique to human society;
- culture is learned from other members of the society;
- culture changes as society changes and develops;
- culture is the sum of acquired experience and knowledge;
- culture offers direction and guidance; and

- culture comprises of processes (for example, the ideas and the ways of life of people) and forms the outcomes of those processes (for example, buildings, arts, artefacts and customs) (Richards, 2001:7)

Cultural products and services can also be viewed as tourist attractions (Anheier & Isar, 2008:565; Ivanovic, 2008:24; Richards, 2001:7). People often visit cultural attractions to learn about the lives and behaviour of others or even of themselves (Goeldner & Ritchie, 2009:264; Faulkner, Moscardo & Laws, 2001:4). Cultural tourism has rapidly evolved from simply a niche-market, a special interest division, to having since been recognised as a definable tourism form, as an ‘alternative’ type of tourism (Ivanovic, 2008:79; Richards, 2001:7; Hughes, 2012:5). Cultural tourism can be defined in numerous ways. Primarily, it can be thought of as the component of tourism oriented towards the culture of a particular country or community. Richards (2001:7), Ivanovic (2008:76) and Hughes (2012:5) add that cultural tourism can also be seen as the movement of tourists to cultural areas because of specific cultural motivations where they can learn about the culture(s) of a destination and gain new insight and experiences relating to a particular culture or a tradition thereof. In other words, the tourist is involved in the consumption of the way of life of that particular cultural area visited (Ivanovic, 2008:76; Hughes, 2012:5). Its destinations may include cultural tourist attractions such as museums, theatres and festivals (Anheier & Isar, 2008:565; Ivanovic, 2008:24; Richards, 2001:7). This particular type of tourism thus is the movement of persons for essentially cultural motivations (Ivanovic, 2008:76; Hughes, 2012:5). Hall & Zeppel (1990:87) looked at cultural tourism from a social point of view, where they defined it as “a form of experiential tourism where the cultural tourist is involved in, and is stimulated by, culture”. Goeldner & Ritchie (2009:264) and Faulkner *et al.* (2001:4) support this view of cultural tourism, and in addition state that it is “a means of travel for the purpose of learning about another’s ways of life and thought and of experiencing the present cultures of themselves and of others”. Thus, it seems evident that culture (in experiencing it, participating in it and visiting it) is core to the essence of cultural tourism. Table 2.1 provides definitions relating to culture and cultural tourism.

**Table 2.1: Definitions relating to culture**

TERM	DEFINITION	REFERENCES
<b>Culture</b>	“Culture is that complex whole which includes knowledge, beliefs, art, morals, law, customs, and any other capabilities and habits acquired by a man as a member of society”	(Tylor, 1924:1, as cited by Reisinger & Turner, 2012:5)
	“Culture represents the ideas and practices, sites and symbols, of what has been called ‘symbolic economy’, the process through which wealth is created from cultural activities, including	(Richards & Palmer, 2010:1)

	art, music, dance, crafts, museums, exhibitions, sport and creative design in various fields”	
	“Culture is directly and indirectly related to virtually every aspect of the human condition and can be seen as the social construction, expression and function of meaning”	(Anheier & Isar, 2008:2)
	“Culture is a shared, learned, symbolic system of values, beliefs and attitudes that shapes and influences perception and behaviour”	(Barclay, 2008:25)
	“Culture is a particular way of life, whether of an individual, a group or a particular period in time”	(Van Heerden & Du Preez, 2005:2)
	“Culture (from the Latin <i>cultura</i> , ‘tilling,’ ‘upbringing,’ ‘education,’ ‘development,’ ‘honoring’) ( <i>sic</i> ) is a system of historically developing metabiological programs of human life activity (activities and behavior) ( <i>sic</i> ) that ensures the reproduction and alteration of social life in all of its major manifestations”	(Stepin, 2003:9)
	“Culture is what people think (for example, values, attitudes, beliefs and ideas), what people do (for example, way of life and behaviour), and what people make (for example, cultural products such as art works and artefacts)”	(Richards, 2001:7)
	“Culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that categorise a society or social group”	(UNESCO, 1995; Ivanovic, 2008:21; Anheier & Isar, 2008:3,9)
	“Culture consist of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiments in artefacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may be considered as products of action and as conditioning elements of further action”	(Kroeber & Kluckhohn, 1985:181)
<b>Cultural tourism</b>	“Cultural tourism is the movement of persons for essentially cultural motivations that includes the visitation to the visual arts (arts galleries) and to the performing arts (presented in theatres and at festivals)”	(Hughes, 2012: 5; Ivanovic, 2008:76)
	“Cultural tourism is a means of travel for the purpose of learning about each other’s way of life and thought and experiencing the present cultures of themselves and of others”	(Goeldner & Ritchie, 2009:264; Faulkner <i>et al.</i> , 2001:4)
	“Cultural tourism is the component of tourism oriented towards the arts and culture of a particular country or community”	(Anheier & Isar, 2008:565; Ivanovic, 2008:24)
	“Cultural tourism markets cultural products to tourists as cultural experiences”	(Kantanen & Tikkanen, 2006:99)
	“Cultural tourism covers contemporary culture such as the present day creativity in arts and crafts and performance”	(Hughes, 2002:167)
	“Cultural tourism is where the tourists can learn about the culture of a destination and gain new experiences related to that culture	(Richards, 2001:7)

	in a number of ways, depending on the forms of culture they consume”	
	“Cultural tourism is the experience of other places and cultures, or to gain access to foreign cultures, different in time and space, through artefacts housed away from their original locations”	(Prentice, 2001:7)
	“Cultural tourism is tourism constructed, proffered and consumed explicitly or implicitly as cultural appreciation, either as experiences or through schematic knowledge gaining”	(Prentice, 2001:7)
	“Cultural tourism is the consumption of cultural products of the past and contemporary culture”	(Richards, 2001:7)
	“Cultural tourism is the movement of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to sites and monuments, travel to study nature, folklore and art, and pilgrimages”	(Richards, 1996:22)
	“Cultural tourism is the movement of persons to cultural attractions away from their place of residence, with the intention of gathering new information and experiences to satisfy their cultural needs”	(Richards, 1996:23)
	“Cultural tourism is all movements of persons to cultural attractions such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence”	(Richards, 1996:23)
	“Cultural tourism is a form of experiential tourism where the cultural tourist is involved in, and stimulated by, the performing arts, visual arts and festivals”	(Hall & Zeppel, 1990:87)
<b>Culture-core tourists</b>	“Culture-core tourists travel in order to see cultural attractions”	(Hughes, 2012:2; Hughes, 2002:170; Okumus, Avci, Kilic & Walls, 2012:640)
<b>Culture-peripheral tourists</b>	“Culture-peripheral tourists travel for some non-cultural purpose but who also visit cultural attractions”	(Hughes, 2012:2; Hughes, 2002:170; Okumus <i>et al.</i> , 2012:640)

**Source: Author's own compilation**

From Table 2.1 and the identified characteristics, the term culture can be viewed as both information and a communication system (Reisinger & Turner, 2012:9). Thus there exists a relationship between culture and language, where language can be viewed as the symbolic guide to culture; transmitting values, beliefs, perceptions and norms and facilitating perceptions of the world (Sapir, 1964:70, as cited by Reisinger & Turner, 2012:9). Cultural differences create differences in verbal and in non-verbal communication. Differences in language create different ways of expressing beliefs, values and perceptions (Reisinger & Turner, 2012:9). The language of culture is often expressed through the arts (of painting, music, dance, architecture, cinema,

etc.). The arts can thus be viewed as the means whereby culture is communicated (Stepin, 2003:13).

Therefore, the usage of culture is almost interchangeable with the arts, and culture can often be referred to as the term “arts” (Hughes, 2012:14). Culture can then be seen as playing an integral part in defining the arts (Waterman, 1998:55). For the purpose of this study, the focus will be narrowed to that part of culture called “the arts”. The arts are put in context in the following section.

**2.2.2 THE ARTS IN CONTEXT**

The term “arts” is complex in definition for, in order to define the arts, the term must be viewed as a whole. In general, the arts refer to works and activities such as music, ballet, drama, opera, as well as paintings and sculptures (see Figure 2.1).

Terms such as refinement, learned, serious, creative, enlightenment, expressive, fundamental, purposeful, emotional, inspirational and cultured are often used in relation to the arts (Hughes, 2012:13). Hughes (2012:13) offers that the arts are associated with being something “more than the ordinary man or woman could either produce or appreciate without training, education and effort”. In addition, the author adds that the arts can also be regarded as “the work of the highest levels of human creative ability of talented people”. Phillips & Steiner (1999:7,14) give additional definitions to the arts and state that the arts are free creation and imitations of abstract ideas or natural objects. Table 2.2 provides additional definitions relating to the arts.

**Table 2.2: Definitions relating to the arts**

TERM	DEFINITION	REFERENCES
<b>Arts</b>	“Arts are all forms of traditional dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study”	(White Paper, 1996:6; Hughes, 2012:2)
	“Arts are free creation unfettered by functional requirements”	(Phillips & Steiner, 1999:7)
	“Arts are imitations of abstract ideas or natural objects”	(Phillips & Steiner, 1999:14)
	“Arts corresponds to a ‘scientific revolution’: every work of modern art figures out a new law, imposes a new paradigm, a new way of looking at the world”	(Phillips & Steiner, 1999:90)
	“Arts are a reflection of culture as well as forms of interaction	(Phillips & Steiner, 1999:29)

	with other cultures”	
	“Arts is the newly invented and theorized artefact, once it has been separated from its customary social and ritual roles, where it is free to be for a different purpose and clientele”	(Phillips & Steiner, 1999:83)
	“Arts are a symbol of collective identity”	(Waterman, 1998:55)
	“Arts is a symbol of collective activity, which forms part of culture”	(Waterman, 1998:55)
<b>Tourist-arts</b>	“Tourist arts can be viewed as ethnic; relating to, or characterised by a sizable group of people sharing a common and distinctive racial, national, religious, linguistic, or cultural heritage”	(Phillips & Steiner, 1999:16; Farlex, 2012)
	“Tourist arts are the development of art forms because of the interaction with other cultures rather than a sign of the destruction of the maker’s cultures”	(Phillips & Steiner, 1999:29)
	“Tourist arts products are developed from traditional arts and becomes export and import items in a cross-cultural exchange substantiate the continued existence of both cultures”	(Phillips & Steiner, 1999:29)
	“Tourist arts are an indicators of the strong and sustained cultural existence”	(Phillips & Steiner, 1999:29)
	“Tourist arts express meaningfully local experiences and processes”	(Phillips & Steiner, 1999:65)
	“Tourist arts convey message about regional and national ethnicity”	(Phillips & Steiner, 1999:66)
	“Tourist arts emphasise personhood that alternates between individuality and dispersal, capitalism and social relations”	(Phillips & Steiner, 1999:66)
	“Tourist arts express ambiguities about self, identity and the ethnicity and the world expands into a state of global modernity”	(Phillips & Steiner, 1999:66)
<b>Artist</b>	“An artist is passionate, visionary, innovative, risk taker, networker and leader”	(Anheier & Isar, 2008:98)
	“An artist creates the idea, product or service”	(Anheier & Isar, 2008:98)
	“An artist is an entrepreneur in the sense that his ideas are converted into cultural goods (innovator)”	(Anheier & Isar, 2008:98)
	“An artist is free in their existence of reason”	(Phillips & Steiner, 1999:6)
	“An artist is an autonomous creator”	(Phillips & Steiner, 1999:6)
	“An artist is subject to the tastes, preferences, ideas and aesthetic notions of those who influence the market; they often affect the content as well as the form of a work of art”	(Phillips & Steiner, 1999:15)

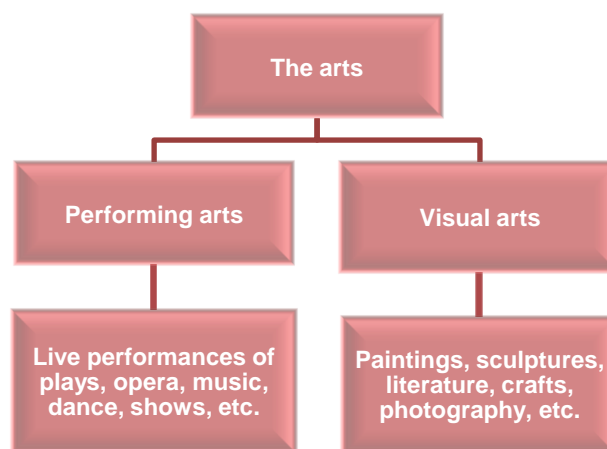
Source: Author’s own compilation

The term “arts” then encompasses a full range of characteristics. As in the case of culture, it becomes necessary to explore these characteristics to fully understand the meaning of the term, “arts”. Studies made by Phillips & Steiner (1999:7-90) and Zijlmans & Van Damme (2008) identified several characteristics of the arts that include the following:

- the arts are free creation;
- the arts are unfettered by functional requirements;
- the arts are the imitations of abstract ideas or natural objects;
- the arts are a reflection of culture as well as forms of interaction with other cultures;
- the arts correspond to a ‘scientific revolution’: every work of modern art figures out a new law, imposes a new paradigm, a new way of looking at the world;
- the arts express meaningfully local experiences and processes;
- the arts convey a message of regional and national ethnicity;
- the arts emphasise personhood that alternates between individuality and dispersal, capitalism and social relations;
- the arts express ambiguities about self and identity;
- the arts are a means of self-expression and communication;
- the arts are rare, elite, original and costly;
- the arts are similar, or closely related to, concepts of beauty, skill, creativity, imagination, representational accuracy, or self-expression;
- the arts are composed of autonomous objects (paintings, sculptures, ceramics), or activities (dances, songs, performances);
- the arts are created for their own sake as an expression of the creator’s vision and are not created primarily with a view to making money;

- the arts are global as, in most instances, people do not have to visit the place of origin of the art to gain access to it (Ivanovic, 2008:83);
- the arts are the province of specialist artists and are by no means universally held or practised;
- the arts have no limitations; and
- the arts cannot be restricted by ability, age or cultural background.

As is evident from the above, the term “arts” is exceptionally broad. The arts can perhaps be defined more clearly as a term comprising of a mixture of two divisions (see Figure 2.1). The term arts serve as an umbrella term, covering both these divisions, namely the performing arts and the visual arts (Hughes, 2012:5). The first division is that of the performing arts. According to Farlex (2012) and the Reader’s Digest great encyclopaedic dictionary (1971:656), the term “perform” means “to carry out” or the “execution” of something, such as the performing of a play. The performing arts are thus those where the participant is the mode of artistic expression and so can be described as all live productions, sharing a common production technique (Heilbrun & Gray, 2001:4). Heilbrun & Gray (2001:4) further identified characteristics of performing arts, when they state that the performing arts “are an activity, presentation or performance that is staged in a venue or outside arena, to which the audience must come and where the activity, presentation or performance can be repeated in exactly the same way, as often as might be desirable, to satisfy a larger audience”. As outlined in Figure 2.1, the performing arts include forms such as drama, dance and music (Heilbrun & Gray, 2001:4).



**Figure 2.1: The arts**

**Source: Author’s own compilation**

The second division of the arts are the so-called visual arts (see Figure 2.1), which are often referred to as the “fine arts”. Visual arts give voice and language to the otherwise mute art object (Chaffee, 1984:312). According to Edginton, Hudson, Dieser & Edginton (2004:219), the visual arts can be described as “the decorative arts, as beautiful objects for their own sake”. According to Edginton *et al.* (2004:214), it is the product of the artistic expression in the visual arts that is important. Visual arts can then be seen as an outlet for human expression, where communication is one of the primary values. This takes place through creativity, self-expression and integration (Edginton *et al.*, 2004:214). The visual arts include such forms as literature, paintings, sculpture, photography, printing and crafts.

Writing and literature, as an art form, can be classified either as performing arts or as visual arts. In this study, based on literature produced by Chaffee (1984) and Landwehr (2002), the term “literature” will be included with the visual arts division. These researchers believe that the principal meaning of the term literature is a “description” and, in particular, a verbal depiction of either an actual or make-believe work of art. They further indicate that some ideas are better expressed by, for example, literature than by painting and that words (literature) can create visual art (Chaffee, 1984:312; Landwehr, 2002).

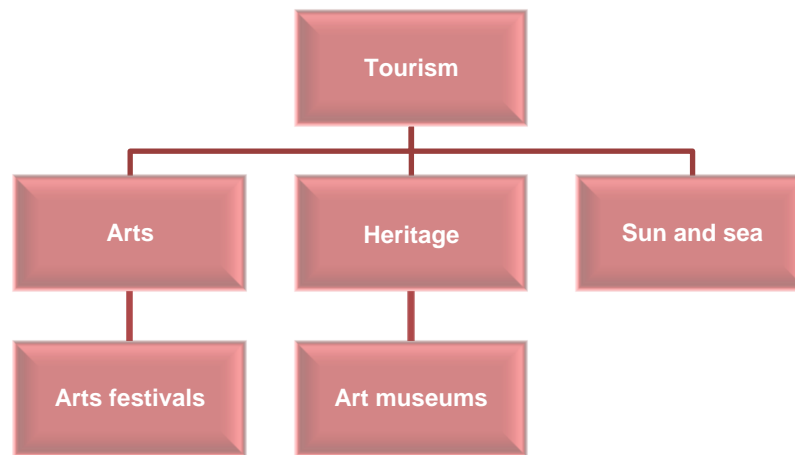
The definition of the arts within these divisions is clearer in that the definition fully explores the arts concept. The following section gives an overview of the arts-related tourism product in further exploration of the arts phenomena.

### **2.2.3 THE ARTS-RELATED TOURISM PRODUCT**

In this section, the arts and tourism are brought together and are examined in terms of their relationship.

#### **2.2.3.1 Arts tourism**

A significant relationship exists between the terms “arts” and “tourism” (Hughes, 2012:7; Richards, 2001:7). Arts attractions, such as arts festivals (for example, the Klein Karoo National Arts Festival and Innibos Arts Festival), arts museums and galleries (for example, ABSA Gallery in Johannesburg, African Feelings Gallery in Sandton) and cultural theatres (for example, Artscape in Cape Town) all have a tourism connection (Goeldner & Ritchie, 2009:276). This arts-tourism link is illustrated in Figure 2.2.



**Figure 2.2: The relationship between the arts and tourism**

**Source: Adapted from Hughes (2012:3)**

The relationship between the arts and tourism can be classified as arts tourism. According to Ivanovic (2008:84), tourism can be beneficial to the arts in that it provides audiences with access to a wide range of arts events (such as festivals and art galleries); secures deserved recognition for the arts; and secures funding for arts initiatives. In addition, as the numbers and range of cultural facilities have increased, there has been a considerable increase in the opportunities for arts tourism (Hughes, 2012:69). Any play, show, concert, festival (focus on arts festival), etc. that has the potential to attract audiences is an element of the arts tourism product (Hughes, 2012:78) and can thus be seen as an arts tourism attraction (Hughes, 2012:131; Richards & Palmer, 2010:22).

Arts tourism can be thought of as travel for the purpose of experiencing the elements of culture such as the arts of opera, ballet, museum exhibitions, theatre and festivals (Ivanovic, 2008:83; Hughes, 2012:2). Tourism can thus create a channel whereby traditional and new art forms can gain support and so help to broaden an audience for the arts (Ivanovic, 2008:83). In exploring the arts tourism phenomena as a whole, the following terms associated with arts and tourism have been identified and are displayed in Table 2.3.

**Table 2.3: Definitions relating to the arts and tourism**

TERMS	DEFINITIONS	REFERENCES
<b>Arts-related tourism</b>	“Arts tourism is any tourism that includes a visit to the arts (regardless of initial interest)”	(Hughes, 2012:2)
	“Arts tourism is travel for the purpose of experiencing the elements of culture such as the arts of opera, ballet, museum exhibitions, theatre and festivals”	(Ivanovic, 2008:83)
	“Arts tourism has been used to cover visits to museums, art galleries and theatre”	(Hughes, 2002:167)

<b>Arts-core tourists</b>	“Who travel in order to see the arts”	(Hughes, 2012:2)
	“Arts tourists is any who attended or visited any of the arts regardless of interest, though there was also an acknowledgement of several degrees of interest in the arts as a reason for the visit”	(Hughes, 2002:168)
<b>Arts-peripheral tourists</b>	“Who travel for some non-arts purpose but who also see the arts”	(Hughes, 2012:2)

**Source: Author’s own compilation**

These terms illustrate the relationship between the arts, on one hand, and tourism, on the other. They illustrate, in particular, two aspects of the relationship (see Table 2.3):

- Some arts have the ability to draw audiences from a great distance (Goeldner & Ritchie, 2009:276). Audiences who are attracted to a place by the arts may be termed ‘arts-core’ (Hughes, 2012:7; Hughes, 2002:2).
- Arts may be listed as additional visiting attractions by the people who are away from home for other purposes. These audiences may be termed ‘arts-peripheral’ (Hughes, 2012:7; Hughes, 2002:2).

To stimulate arts tourism, the development of an arts product must be the production of something distinctive (Hughes, 2012:189). The arts product (for example, music, dance, plays) must be rarely produced pieces. The productions must be of high standard and/or quality. There can also be a ‘star name’ in productions (such as famous artists like Sandra Prinsloo and singers such as Theuns Jordaan) (Hughes, 2012:189). Arts products can also include festivals (Quinn, 2006). The following section will explore the concepts relating to festivals in order to better define the term “arts festival”.

### **2.2.3.2 The arts festival**

Arts festivals play an important part in the arts tourism industry (Goeldner & Ritchie, 2009:229; Quinn, 2006:289). Festivals (being generally defined as a specific manifestation of events (Page & Connell, 2012:353) are the fastest growing segments of tourism in the world (Goeldner & Ritchie, 2009:227). The term festival is applied to many activities. Essentially, festivals are special events where there is a particular concentration of activities over a short period of time (Hughes, 2012:89). They can serve as a powerful tool to attract tourists during the off-season and to create an image and awareness for an area (Hughes, 2012). Festivals thus have the ability to spread tourism geographically and seasonally. Special events, such as the festival, allow a region or community to celebrate its uniqueness, promote itself, develop local pride and

enhance its economic well-being (Goeldner & Ritchie, 2009:229). Table 2.4 gives a number of definitions relating to events and festivals.

**Table 2.4: Events and festivals defined**

TERMS	DEFINITIONS	REFERENCES
<b>Event</b>	"Events are <i>special, one-off, unique and beyond everyday experience</i> , setting it apart from daily routine activities"	(Berridge, 2012:5)
	"Events are unique moments in time with ceremony and ritual to satisfy specific needs"	(Berridge, 2012:5)
	"Events are opportunities for leisure, social or a cultural experience outside the normal range of choices or beyond everyday experience"	(Berridge, 2012:5)
	"Events are temporary occurrences which is either planned or unplanned with a finite length of time"	(Tassiopoulos, 2010:12)
<b>Festival</b>	"A festival provides authenticity and uniqueness, convenient hospitality and affordability as well as theming and symbols for its participants and spectators"	(Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2012:33).
	"A festival is a time for celebration as is implied with the term feast from which festival is derived"	(Yeoman <i>et al.</i> , 2012:33)
	"A festival provide a showcase for local talent"	(Allen, O'Toole, Harris & McDonnell, 2012:48; Mayerfield & Crompton, 1995:41)
	"A festival is an event, usually and ordinarily staged by a local community, which centres on and celebrates some unique aspect of that community and the festival"	(Farlex, 2012)
	"A festival is a celebration of something the local community wishes to share and which involves the wider public as participants in the experience"	(Hall & Sharples, 2008:9)
	"A festival host all forms of entrepreneurial display"	(Quinn, 2006:927)
	"A festival is a regular public celebration that is organised by members of the community and has clear and strong community support"	(Inkei, 2005:6).
	"A festival is a time where people do something out of the norm, they abstain from the norm and they invert patterns of daily social life"	(Saayman & Saayman, 2004:150)
	"A festival is a traditional event staged to increase the tourism appeal to potential visitors"	(Uysal & Gitlesons, 1994).
	"A festival can be cultural artefacts which are not simply bought and consumed' but which are also accorded meaning through their active incorporation into people's lives"	(Jackson, 1993:208-209).
	"A festival consists out of generic gaiety, conviviality, cheerfulness"	(Falassi, 1987:1)
	"A festival is a social phenomenon encountered in virtually all human cultures"	(Falassi, 1987:1)

	"A festival is a sacred or profane time of celebration, marked by special observance"	(Falassi, 1987:1)
	"A festival is the annual celebration of a notable person or event, or the harvest of an important product"	(Falassi, 1987:1)
	"A festival is a cultural event consisting of a series of performances of works in the fine arts, often devoted to a single artist or genre"	(Falassi, 1987:1)
	"A festival is something exceptional, something out of the ordinary, something that must create a special atmosphere which stems not only from the quality of the art and the production, but from the countryside, the ambience of a city and the traditions of a region"	(Isar, 1976:131)
	<b>A festival is defined as an event celebrating a unique aspect of a particular community and can be once off or re-occurring</b>	(Author's own adaptation of the term)
<b>Festival tourism</b>	"Festival tourism is a phenomenon in which people from outside a festival locale visit during the festival period"	(Jackson & O'Sullivan, 2002)
	"Festival tourism is where festivals strive to function as tourist attractions where tourists are attracted to festivals"	(Jackson & O'Sullivan, 2002)

**Source: Author's own compilation**

Jackson & O'Sullivan (2002) define festival tourism as "a phenomenon in which people from outside a festival locale visit during the festival period". At other times, the use of the term seems to be founded on a number of assumptions: that festivals inevitably strive to function as tourist attractions, that tourists are invariably attracted to festivals, and that a relationship exists between the growth of festivals and tourist demand. The implication is that there exists a strong association between festivals and tourism (Quinn, 2006:289).

People seek meaning, novelty and identity, all of which contribute to the development of arts tourism and thus to the development of festivals also (Hughes, 2012:64). These terms can be defined as follows:

- Meaning can be defined as the stable movement (true meaning and authenticity) towards arts tourism. Meaningful experiences can be obtained from participation in or viewing of the arts (Hughes, 2012:64). This may be true in the case where people attend festivals; where they participate by attending the productions on offer or by experiencing the unique arts atmosphere at the festival.
- There is a continuing search for novelty and for experience for stimulation and excitement (Hughes, 2012:65). The arts festival as a tourist attraction in arts tourism can provide new and exciting ways of enriching peoples' lives through knowledge building and creativity stimulation.

- Identity creates interest in the arts. Hughes (2012:65) states that the arts may have an approach to life that is characterised by learning and by a concern for identity, style and new experiences. The festival may provide these outcomes to those visiting and participating in them.

As this study concerns the arts, emphasis will be placed on the arts festival. An arts festival can be defined as “an festival that must present over a short period of time (usually between three days and four weeks) a variety of works created or produced by other professional organisations or artists working in diverse artistic disciplines, such as performing arts, visual arts, media arts, or literature” (Inkei, 2005:6). Table 2.5 gives some definitions applied to the terms “arts festival” and “combined arts festival” in order to facilitate an understanding of the specific distinctions between these terms as used in arts tourism.

**Table 2.5: Definitions relating to arts festivals**

TERMS	DEFINITIONS	REFERENCES
<b>Arts festival</b>	“An arts festival is a festival that focuses on the visual arts in all its forms, but which may also focus on or include other arts. Arts festivals in the visual arts are exhibitions and are not to be confused with the commercial <i>art fair</i> ”	(Farlex, 2012)
	“Art-form festivals specifically focus on a ‘specific art form, offering unique opportunities for audiences to see particular kinds of work; they may also address the development of that art form by providing a focus for critical debate, master classes, commissions of new work etc.”	(Bowdin, Allen, Harris, McDonnell & O’Toole, 2012:23)
	“Arts festivals are usually short-term, special events, offering unique opportunities to see and hear performances and activities under exceptional circumstances”	(Hughes, 2012:91)
	“An arts festival is a relatively large number of artists and performances together in one place over a concentrated period of time”	(Hughes, 2012:91)
	“An arts festival is universal and displays considerable diversity in the forms as well as types of art that is featured”	(Tassiopoulos, 2010:15)
	“An arts festival can be described as a community-themed event or celebration designed to display different arts forms and activities, along with the related tourism and hospitality experiences”	(Kruger & Petzer, 2008:113)
	“An arts festival involves the celebration of a theme or event, of human creative skill in areas such as poetry, painting and music, and may involve the celebration of an individual artist”	(Williams & Bowdin, 2007:306)
	“An arts festival is an event usually focussed on the presentation of the arts and the selection of programming is guided by an artistic vision”	(Inkei, 2005:6).
	“An arts festival must present over a short period of time (usually between three days and four weeks) a variety of works created or produced by other	(Inkei, 2005:6).

	professional organisations or artists working in diverse artistic disciplines, such as performing arts, visual arts, media arts, or literature”	
	“An arts festival has its primary focus on the development, presentation and/or participation in the arts. This would exclude festivals that have just one or two art components”	(Inkei, 2005:6).
	“An arts festival has a programme conceived, produced, curated, marketed and presented as an integrated package. This implies the existence of an overall artistic vision”	(Inkei, 2005:6).
	“An arts festival occurs within a defined area/region and within a defined period of time”	(Inkei, 2005:6).
	“An arts festival was developed to display different art forms”	(Quinn, 2005)
	“An arts festival is where plays, performances and other arts events are effectively launched and displayed for the public today”	(Hauptfleisch, 2004:239)
	“Arts festivals are cultural commodities, and as such symbolize ( <i>sic</i> ) some of the debates in contemporary human geography, providing examples of how culture is contested”	(Waterman, 1998:5)
	“An arts festival shares various unique characteristics that include intense artistic output, a clear time-specific programme presented with a clear aim and direction”	(Rolfe, 1992).
	<b>An arts festival can be defined as a event celebrating a variety of art forms and genres that can be once off or reoccurring</b>	(Author’s own adaptation of the term)
<b>Combined arts festival</b>	“Combined arts festivals are arts festivals that seek to attract broader audiences by offering various genres of arts that may be attractive to a wider range of people, as opposed to a niche or single genre festival”	(Finkel, 2009:5)
	“Combined arts festivals are arts festival containing more than one genre of artistic performance, that is, music, drama and visual arts events, as opposed to those presenting in only one single genre of arts, such as film festivals”	(Casey, Dunlop & Selwood, 1996:93)

**Source: Author’s own compilation**

As indicated by Table 2.5, the term arts festival has been widely researched in the past. Since early years, the arts festival has provided unique arts programmes, contributing in different ways to the arts and to the forms that it hosts. The arts festival can be seen as a place where art lovers, artists and festival experience-seekers come together in order to enjoy the arts and festivities on offer (Hughes, 2012:91).

Of course, different arts can be present at arts festivals (Snowball, 2010:193; KKNK, 2011; KKNK, 2012; InnibosKunstefees, 2012; Vryfees, 2012). Each art festival can host a wide compilation of art forms, either just presenting the performing art or the visual arts, respectively, or a combination of different arts specifically combined for that particular event. The most common art forms presented by arts festivals in South Africa can be seen in Table 2.6, together with a short definition of each.

**Table 2.6: Arts present at South African arts festivals**

PERFORMING ARTS	DESCRIPTION	REFERENCES
<b>Productions</b> (Drama, Comedy, Film, Theatre)	“A situation or display that is exaggerated or unduly complicated”	(Farlex, 2012)
	“Performing was frequently referred to as a ‘chance to be something you’re not’ or to ‘live a life that you don’t live”	(Pitts, 2009:155)
	“It refers to the entire complex of processes occurring in and around a playing space at a particular time, which includes performers, text, audience and the greater context (historical, economic, social, political, cultural) within which it all takes place”	(Hauptfleisch, 2004:280)
<b>Music</b> (opera, street theatre, concerts, live music, classic, popular, folklore)	“The art of arranging sounds in time so as to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre”	(Farlex, 2012)
	“Part of human culture, reflecting deeply cultural, often religious or spiritual roots, evolving in many ways and directions”	(Anheier & Isar, 2008:472)
<b>Dance</b> (dance productions, street performances, pageantry)	“To move rhythmically usually to music, using prescribed or improvised steps and gestures”	(Farlex, 2012)
	“The art of composing dances for the stage, especially in conceiving and realizing ( <i>sic</i> ) the movements of the dancers”	(Farlex, 2012)
VISUAL ARTS	DESCRIPTION	REFERENCES
<b>Literature and publishing</b> (storybooks, poetry, book clubs, oral literature, magazines)	“The body of written works of a language, period, or culture”	(Farlex, 2012)
	“Imaginative or creative writing, especially of recognised artistic value”	(Farlex, 2012)
<b>Handcrafted arts/goods</b> (traditional arts, craft art, functional ware, sculptures, souvenirs, designer goods, graphic art, fine arts)	“Skill in doing or making something, as in the arts”	(Farlex, 2012)
	“Crafted goods offer an imagined access to a world of difference, constituted as an enhancement of the new owner’s knowledge, power or wealth. Such objects evoke curiosity, awe, fear, admiration, or contempt”	(Phillips & Steiner, 1999:3)
<b>Paintings</b> (graphic depiction)	“The process, art, or occupation of coating surfaces with paint for a utilitarian or artistic effect”	(Farlex, 2012)
	“A picture or design in paint”	(Farlex, 2012)

<b>Photography</b>	“Acts as a tool for recording things or events mechanically in a so-called objective manner (objective recorder of reality)”	(Swanepoel, 2005:202; Farlex, 2012)
	“It has been used as a means of interpretation or as a way of commenting on the world in which we live (interpreting reality)”	(Swanepoel, 2005:202)

**Source: Adapted from Snowball (2010:193), KKNK (2011), KKNK (2012), InnibosKunstefees (2012) and Vryfees (2012)**

The most popular arts present at arts festivals are thus live performances of music, dance and theatre productions (the performing arts), as well as paintings, sculptures, photography, literature and handcrafted goods (the visual arts). People visit arts festivals in order to experience these forms (Bowdin *et al.*, 2012:23; Hughes, 2012:91)

The following section examines the role of arts festivals, in the event context, as tourist attractions. Given the wide range of definitions, some aspects of the term arts festival are mentioned more than once. In order to better understand the arts festival phenomenon, the arts participation, arts attendance, arts experience and art support concepts are emphasised in the following sections.

#### 2.2.3.2.1 Arts participation and attendance at arts festivals

The results of studies previously completed by Dimaggio & Useem (1978), Hughes (2012) and Keaney (2008) strongly suggest that there exists a difference between the arts festival attendee and those not interested in the arts. People who go to the arts are relatively well-off, well-educated and in the older age categories (Dimaggio & Useem, 1978:185; Keaney, 2008:102; Richards & Palmer, 2010:322; Hughes, 2012:144). There exists a solid relationship between education and arts participation (Dimaggio & Useem, 1978:185; Keaney, 2008:102; Hughes, 2012:16). Adults who attended graduate school have the highest attended rates for every arts activity and participation is also highest among the higher income groups (Hughes, 2012:16). According to Hughes (2012:17), educational attainment of the arts is the single most powerful determinant of arts participation. People who understand and participate in the arts (or such artistic activities) are said to be cultured (Hughes, 2012:14; Ivanovic, 2008:21).

The motivations for attending the arts are wide-ranging, from awareness to the arts through to mere escapism and boredom (Cooper & Tower, 1992, as cited by Hughes, 2012:17). Hughes (2012:17) states that “the arts provide the opportunity not only to expand the mind and senses, but also to relax, to escape and fantasise, to be out in the company of others and to afford an opportunity for display. Going to see live performances offers the opportunities to see, meet and be with others, and equally, to be seen by others”.

Going to see the arts is also influenced by childhood exposure to the arts. People who have grown up with little or no exposure to the arts are less likely to go in adulthood (Dimaggio & Useem, 1978:187). This means that some people are 'comfortable' with going to the arts festival, they know what to expect and how to behave. People who are not familiarised in their early years may lack this 'comfort' factor (Hughes, 2012:17). Children of the well-educated are more likely than are others to have been exposed to the arts while they were young, and this early socialisation persists into adulthood (Dimaggio & Useem, 1978:187). Although higher education provides exposure to an environment where the arts are valued (Bourdieu, 1968:594 as cited by Dimaggio & Useem, 1978:187), a work of art only exists as such for a person who has the means to appreciate it.

In order to participate in the arts, there are several dimensions to the supply of the arts. Composers, play writers, choreographers, the people who create the artistic works (performers such as musicians, lyricists, actors and dancers) and technical staff for lighting, sound and scenery, all play an important role in the provision of the arts (Hughes, 2012:17) at an arts festival.

Dimaggio & Useem (1978:192) suggest that the arts audience has a core group who frequently attend a variety of events, together with various peripheral groups who occasionally sample perhaps only a single art form. These groups can be seen as:

- those near the centre and that constitute active arts social circles;
- those comprising friendships and acquaintanceships that are formed around a shared interest in the arts;
- those where cultural events are central topics of informal discussion and exchange; and
- where there is a strong expectation of high attendance at, and knowledge of, the arts.

The following table (Table 2.7) provides a comprehensive picture of the arts extent and nature of arts engagement among festival attendees, as well as of the principle motives of those who attend and participate in various events and activities present at festivals (Keaney, 2008:99-100).

**Table 2.7: Attendance at and participation in the arts**

ATTENDANCE AT AND PARTICIPATION IN THE ARTS	
Attendance at the arts	Participation in the arts
Craft exhibition	Singing to an audience
Event connection with books or writing	Playing a musical instrument to an audience, or for pleasure
Street arts	Writing music, stories, plays, poetry
Carnival	Performing in a play, drama, opera
Culturally-specific festival	Painting, drawing, photography
Play, drama, other theatre performances	Making films or videos
Contemporary dance, ballet, African people's dance, other live dance events	Textile crafts, wood crafts, other crafts
Video or electronic art event	Building original art, crafts
Classic musical concert, jazz performances, other live music events	Read and /or purchase books
Exhibition or collection of art, photography or sculpture	Ballet, other dance
Top 5 main reasons for attending arts events	Top 5 main reasons for participating in arts activities
1. Like going for type of event	1. Enjoyment
2. See specific performer event	2. Relaxation
3. Spend time with friends and family	3. To learn or develop skills
4. Accompanying children	4. To make things for oneself or gifts for others
5. Special occasion and celebration	5. Accompanying children

**Source: Adapted from Keaney (2008:100)**

Further the arts can produce collective benefits to those who consume them (Heilbrun & Gray, 2001:226). These benefits consist of the joy, stimulation and enlightenment that individuals gain when they attend the live performing arts, visit museums, galleries and arts festivals or who are otherwise engaged with works of art. Heilbrun & Gray (2001:226) identified some of these benefits that can be viewed as the following:

- The preservation of arts and culture as a legacy for future generations. This applies not only to the preservation of books and monuments, but also to the maintenance of the skills, tastes and traditions required for on-going excellence in the arts.
- For national identity and prestige. Some people take pride in the national or international recognition received by the artists and performers of their own country.

- Benefits to the local economy. The arts may attract out-of-town consumers and induce new firms to start up or re-locate.
- Contribution to a liberal education.
- Social improvements of arts participants. Participation in the arts better the humanity of participants human beings by exercising their sensibilities or by exposing them to the highest and best achievements of their fellows.
- Encouraging artistic innovation.

#### 2.2.3.2.2 Experiencing the arts

Keaney (2008:108) conducted a study where participants talked of how they had been drawn into or had first experienced the arts. "It seemed that people had often come to art through social networks and dynamics, rather than through the art itself". Many felt that their interest in the arts had been moulded in childhood or to attend a performance. Others pointed to the influence of a specific individual: a teacher, relative or a member of their peer group who had drawn them into the arts. The impact of the arts themselves has also influenced others to involvement and desire in the arts.

#### 2.2.3.2.3 Support for the arts

Some of the important reasons for support given to the arts by local and national governments, sponsors and by events, such as festivals and celebrations, are as follows;

- Hughes (2012:23) states that the importance of arts lies in their representation of the best of human achievement and in their ability to enhance the quality of life of people who experience them.
- There is often a problem for the arts to generate sufficient revenue to survive. Support is therefore given to encourage new talent. It is also given to ensure that existing artists can survive and flourish (Hughes, 2012:24).
- It is necessary and appropriate to help create and sustain imagination and inquiry, encouraging freedom of thought and facilitating the conditions for release of this creative talent. The quality of free-thinking would be lessened and new artistic outputs would not emerge without such support (Hughes, 2012:24).

- Support to the arts is justified in the form of enabling the arts to survive and also by keeping prices down to make it accessible to all (Heilbrun & Gray, 2001:103). In this way, participation and attendance in the arts are encouraged (Hughes, 2012:24).
- Arts are considered to be worthy of support because of their ability to attract tourists and create jobs or help the balance of payments (Hughes, 2012:24).
- On the other (and complementary) hand, tourism can prove beneficial to art as it provides audiences seeking access to a wide range of arts events, it secures deserved recognition and so secures funding for the arts initiatives (Hughes, 2012:24).

The justification for support for the arts reflects the views that they are somehow special and worthy of support, more so than are other leisure activities (Hughes, 2012:24).

#### **2.2.4 THE CONTRIBUTION OF ARTS FESTIVALS TO THE ARTS**

The first step in creating an arts festival is to examine the reasons for doing it (Korza & Magie, 1989:3). Hughes (2012:90) notes that arts festivals were established for many different reasons including:

- artistic vision reasons include a desire to celebrate, to promote awareness of and to increase understanding of a particular art form or culture. This may be so particularly when opportunities for performances are otherwise limited;
- to enable arts attendance by local residents in small towns or rural areas where there are few other opportunities;
- to provide opportunities, that would otherwise not be available, for locals to attend arts events;
- to improve local access to the arts;
- to encourage community coherence through participation; and
- to encourage a desire to exchange ideas, to test skills, to explore one's senses, to interact with people who share common or different values and lifestyles and to renew cultural ties within the community (Faulkner *et al.*, 2001:157).

Because of its significance in the tourism experience, it is not surprising that the tourism industry has become involved in several ways with the arts, including encouragement and using them in tourism products, such as arts festivals (Hughes, 2012:129). In contributing to the arts in these identified manners, this can lead to an additional market. There is a demand for arts festivals that provides an opportunity for commercial exploitation. Secondly, it can lead to a growth and expanding of the arts in the market. If the arts are believed to be beneficial and arts festivals, as tourism products, contribute to the existence of the arts, then arts festivals can claim to have contributed to those benefits (Hughes, 2012:157).

Several studies have identified reasons for the establishment of arts festivals, as can be seen in Table 2.8.

**Table 2.8: General contributions of the arts festival to the arts**

GENERAL CONTRIBUTIONS OF THE ARTS FESTIVAL TO THE ARTS	REFERENCES
Making it more accessible for them	(Hughes, 2012:90; Finkel, 2009:14, 18)
To promote the arts	(Finkel, 2009:4)
Provides exposure to the arts	(Finkel, 2009:11)
Instrumental justification for the arts	(Finkel, 2009:12)
Offering various genres of arts	(Finkel, 2009:5)
To enjoy the arts	(Finkel, 2009:4)
Provide interaction with the arts	(Finkel, 2009:4)
Market the arts	(Finkel, 2009:12)
Presents professional arts of a standard and scale which is not possible to sustain all year round	(Finkel, 2009:4)
Provides high standards of quality and artistic experience	(Finkel, 2009:16,17)
Provides educational programs at schools to encourage young people to become involved with the arts	(Finkel, 2009:13)
Has encourage recognition to the nation’s cultural life	(Rolfe, 1992:81)
To enable arts attendance by local residents in small towns or rural areas where there are few other opportunities	(Hughes, 2012:90)
To provide opportunities, that would otherwise not be available, for locals to attend arts events	(Hughes, 2012:90)
To encourage community coherence through participation	(Hughes, 2012:90)
To encourage participation in the arts	(Page & Connell, 2012:393)
Contributes to production and consumption of culture	(Waterman, 1998:55)

**Source: Author’s own compilation**

Successful festivals operate from a clear purpose or mission (Korza & Magie, 1989; Quinn, 2005). The arts festival's mission may include the following (Korza & Magie, 1989:3):

- to celebrate the arts;
- to entertain and have fun;
- to raise money;
- to provide a professional opportunity for artists;
- to create a forum for artistic experimentation;
- to foster pride and commitment in the community; and
- to develop audiences for the arts.

What is meant by the term, "contribution"? Somewhat simplistically, contribution can be thought of as the act of contributing (Farlex, 2012). The arts festival is believed to act as a contributor to the arts and its forms. Previous studies done by Dunjic (2011), Quinn (2006), Cina & Botha (2003), Mitchell & Wall (1989) and by Bolin & Dunstan (1985) focused on the festival's contribution to the arts. The arts are believed to enrich people's lives, while live performances have merits of their own such as social interaction and community, escapism, a sense of contentment, fulfilment, happiness, satisfaction, etc. Further, the arts are believed to contribute to the regeneration of cities. Arts festivals can claim some credit for these and many other positive aspects of the arts through ensuring the survival of the arts. More specifically, these attributes of arts would not be experienced by some people if it was not for the arts festival (Hughes, 2012:157).

Hughes (2012:153) constructed a figure where he explained the impact of tourism on the arts. Some arts activities, including many festivals, were established because of tourism (or have become dependent on tourism) and an ability to experience the arts would otherwise not be available (Hughes, 2012:155). Arts festivals are part of tourism, thus, making the figure relevant to arts festivals as well (see Figure 2.3).



**Figure 2.3: Tourism: its effect on the arts**

**Source: Adapted from Hughes (2012:153)**

Arts festivals play a great part in keeping the arts alive by contributing in different ways to the divisions of the arts the festival presents. Previous studies done by Heilbrun & Gray (2001), Jackson & O’Sullivan (2002:327), Nieman (2003), Holden (2004), Visser (2005:160-162), Quinn (2006:301), Anheier & Isar (2008:3), Winner & Hetland (2008), Finkel (2009:13), Schwarz & Tait (2007), Richardt & Wilson (2004), Van Der Vyver & Du Plooy-Cilliers (2006:192), Hutter & Throsby (2008) and by Hughes (2012), identified numerous contributions of an arts festival to the arts. In this literature review, the author compiled the most significant contributions that might play a role in the contribution of an arts festival to the arts, emphasising specific contribution terms and examining each of them separately. These contributions include (1) the emotional contribution; (2) the educational contribution; (3) the economic contribution; (4) the marketing contribution; (5) the quality contribution; and (6) the growth and developmental contribution of the arts festival to the arts and art forms the festival presents (see Figure 2.3).



**Figure 2.4: Authors own compilation of the arts festival's contribution to the arts.**

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

The identified contributions of an arts festival to the different art forms (as shown in Figure 2.4) will be discussed in the following sections.

#### **2.2.4.1 Educational contribution**

The first contribution of an arts festival is its educational contribution (Korza & Magie, 1989:3; Heilbrun & Gray, 2001:229; Faulkner *et al.*, 2001:138; Prentice & Andersen, 2003:25; Quinn, 2006:302; Anheier & Isar, 2008:8; Winner & Hetland, 2008; Allen *et al.*, 2012:50; Finkel, 2009:13; Dunjic, 2011:20; Page & Connell, 2012:352). The term education usually consists of synonyms such as mentoring, teaching and coaching. The interpretation of education can perhaps be described as a learning process where knowledge or skill is obtained or developed (Farlex, 2012) (see Table 2.9).

**Table 2.9: Definitions of interpretation of education**

COMPONENT	DEFINITIONS	REFERENCES
Education;	“The knowledge or skill obtained or developed by a learning process”	(Farlex, 2012)
Mentor; Teach	“A program of instruction of a specified kind or level”	(Farlex, 2012)
	“The field of study that is concerned with the pedagogy of teaching and learning”	(Farlex, 2012)
	“An instructive or enlightening experience”	(Farlex, 2012)

**Source: Author’s own compilation**

Given this, the arts festival can be seen to have an educational contribution towards the arts. According to Heilbrun & Gray (2001:229), a festival is set out to teach new or traditional art forms and techniques (Phillips & Steiner, 1999:127), encouraging artistic innovation by the learner (in this case, the artist, community and/or visitor attending the festival). Education in the arts thus focuses on creation and facilitating networks. The arts festival provides, then, a type of platform for artists where the artist can generate own knowledge from existing knowledge (Anheier & Isar, 2008:8), and where information regarding the arts is exchanged among the particular parties (Phillips & Steiner, 1999:127).

To revive artefacts through teaching, steps can be taken to ensure that the skill will not die with the artist (Phillips & Steiner, 1999:26). This leads to the revival of the arts (Phillips & Steiner, 1999:127; Heilbrun & Gray, 2001:229; Quinn, 2006:302; Anheier & Isar, 2008:8; Winner & Hetland, 2008; Finkel, 2009:13). The people who learn to make art during a particular time, such as at an arts festival, can become prominent artists (Phillips & Steiner, 1999:25), thus further ensuring the continuance of the arts. Along with attempts to try to attract broader audiences, most festivals have educational programs at schools to encourage young people to become involved with the arts (Finkel, 2009:13).

Questions formulated for the questionnaire were based on literature regarding the perceived contribution the festival makes to the arts through education are shown in Table 2.10.

**Table 2.10: Questions relating to the educational contribution**

QUESTIONS	REFERENCES
1. The festival contributes to the development of actors, dancers and singers' skills.	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)
2. The festival contributes to the development of the skills of painters, sculptors, photographers and writers.	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)
3. The festival improves people's knowledge about the performing arts.	(Finkel, 2009:4,14,18,19; Page & Connell, 2012:352; Korza & Magie, 1989:3)
4. The festival improves people's knowledge of the visual arts.	(Finkel, 2009:4,14,18,19; Page & Connell, 2012:352)
5. The festival promotes research within the arts.	(Quinn, 2005:931; Prentice & Andersen, 2003:25)

Source: Author's own compilation

### 2.2.4.2 Emotional contribution

The second contribution of an arts festival is its emotional contribution (Waterman, 1989:55; Heilbrun & Gray, 2001:228; Axelsen, 2006; Quinn, 2006:302; Schwarz & Tait, 2007; Finkel, 2009:13; Hughes, 2012:13). The term emotion is usually associated with the inner-self, where it has an influence on motivation and inspiration (Bradley & Lang, 2007:602). According to Table 2.11, emotion can be defined as the stimulation of the mind, or as an agency (such as a work of art) that prompts action or invention (Farlex, 2012; Bradley & Lang, 2007:602).

**Table 2.11: Definitions of interpretation of emotion**

COMPONENT	DEFINITIONS	REFERENCES
Emotional; Inspiration; Motivation	"Caused, determined, or actuated by emotion rather than reason"	(Farlex, 2012)
	"Stimulation of the mind or emotions to a high level of feeling or activity"	(Farlex, 2012)
	"The condition of being so stimulated"	(Farlex, 2012)
	"An agency, such as a person or work of art, which moves the intellect or emotions or prompts action or invention"	(Farlex, 2012)
	"Something, such as a sudden creative act or idea, which is inspired"	(Farlex, 2012)
	"The quality of inspiring or exalting: a painting full of inspiration"	(Farlex, 2012)
	"Divine guidance or influence exerted directly on the mind and soul of humankind"	(Farlex, 2012)
	"Desire to do; interest or drive; the act of drawing in"	(Farlex, 2012)
	"The stimuli that moves people"	(Bradley & Lang, 2007:602)

Source: Author's own compilation

By definition, the emotional contribution thus refers to “those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives” (Reeves, 2002:29). It can be argued that festivals are thus extensions of health promotion activities, as they create connections between individuals and the networks, norms, and trust that arise from those connections (Schwarz & Tait, 2007), so broadening their social networks and relationships (Phillips & Steiner, 1999; Heilbrun & Gray, 2001:228; Quinn, 2006:302; Schwarz & Tait, 2007).

The reasons that tourists choose to attend the arts may range from a desire to see something beautiful, a wish to be entertained or inspired, and a feeling that the arts can enrich their lives (Keaney, 2008:107). The emotional contribution can so be seen as an artistic activity, stimulating creativity and enhancing innovation (Reeves, 2002:30). The involvement in performing arts comes from witnessing at first-hand the work of art and through personal experience of performing arts they produce (Reeves, 2002:37), thus inspiring the individual to be part of the arts world (Reeves, 2002:37).

Questions formulated for the questionnaire based on literature concerning the perceived emotional contribution the festival makes to the arts are shown in Table 2.12.

**Table 2.12: Questions relating to the emotional contribution**

QUESTIONS	REFERENCES
1. The festival inspires people to become actors, dancers and singers.	(Finkel, 2009:13; Hughes, 2012:13)
2. The festival inspires people to become painters, sculptures, photographers and writers	(Finkel, 2009:13)
3. The festival encourages people to attend more theatre, music and dance productions	(Finkel, 2009:13)
4. The festival motivates people to visit more art exhibition, art markets, craft stalls or book exhibitions	(Finkel, 2009:13; Axelsen, 2006)
5. The festival influences people to join art associations (for example. dance clubs and theatre groups)	(Waterman, 1989:55)
6. The festival influence people to join art associations (for example, book clubs, photography clubs)	(Waterman, 1989:55)

Source: Author's own compilation

**2.2.4.3 Economic contribution**

The third contribution, the economic aspect of an arts festival (3), has been previously given adequate attention (Korza & Magie, 1989:3; Mitchell & Wall, 1989:39; Rolfe, 1992; Heilbrun &

Gray, 2001:227; Kitshoff, 2004:238; Saayman & Saayman, 2004; Saayman & Saayman, 2006; Quinn, 2006:301; Allen *et al.*, 2012:61; Anheier & Isar, 2008:3; Snowball, 2010; Finkel, 2009:12; Goeldner & Ritchie, 2009:81; Jonker, Saayman & De Klerk, 2009:383). Terms such as willingness to pay, sales, image enhancement, sustainability, market share, economic impact and competitive advantage all come to mind when arts festivals are evaluated in terms of their economic contribution (Phillips & Steiner, 1999; Heilbrun & Gray, 2001:227; Quinn, 2006:301; Anheier & Isar, 2008:3) (Table 2.13).

**Table 2.13: Definitions of interpretation of economics**

COMPONENT	DEFINITIONS	REFERENCES
Economic; Revenue	“Of, or relating to, the production, development, and management of material wealth, as of a country, household, or business enterprise”	(Farlex, 2012)
	“Of, or relating to, the science of economics: new economic theories regarding the effects of deficit spending”	(Farlex, 2012)
	“Financially rewarding; economical: It was no longer economic to keep the manufacturing facilities open”	(Farlex, 2012)
	“Of, or relating to, the practical necessities of life; material: wrote the book primarily for economic reasons”	(Farlex, 2012)
	“Of, or relating to, an economy: a period of sustained economic growth”	(Farlex, 2012)
	“Efficient; economical”	(Farlex, 2012)
	“All the income produced by a particular source”	(Farlex, 2012)

**Source: Author’s own compilation**

The arts festival has a definite economic contribution, in a sense that it can provide other sources of audiences and additional revenues for the arts (Heilbrun & Gray, 2001:324). It can therefore support artistic life and activity and further contribute to the existence of the arts (Hughes, 2012:153; Heilbrun & Gray, 2001:324). In the modern era, the making of art has occupied a special position among human activities (Heilbrun & Gray, 2001:3). Art sells for high prices, making it possible for artists to support themselves with their work instead of earning only a supplement to another full-time job, and so making the arts festival an ideal income opportunity for the artists (Phillips & Steiner, 1999:26). The arts festival can generate extra revenue and may result in higher ticket prices paid by the attendees and the ensuing greater spend by tourists on souvenirs and merchandise (Hughes, 2012:153). The economic contribution may make the difference between survival and extinction of the arts and artists. Arts tourism can therefore make a difference in that, in some cases, the arts are able to continue when they otherwise might not have done so (Hughes, 2012:154).

Extra employment may also result (Hughes, 2012:154; Allen *et al.*, 2012:61). There is a greater number of jobs for some companies survive that otherwise would not do so. The employment effects are therefore twofold (Hughes, 2012:154):

- 1) increase in number of people employed; and
- 2) same number of people employed but opportunity for individuals to obtain longer periods of employment and to be employed throughout the year.

The extra jobs that arts festival can create may attract people to the profession. This can mean that people may stay in the arts profession. By providing further employment opportunities and continuity of employment, many who would otherwise have sought work elsewhere may be able to survive and continue (Hughes, 2012:154). Heilbrun & Gray (2001:324) also state that artists are able to command a wage based on the fact that some audiences exist for their work. For example, "if no one ever wanted to attend a dance performance and no tickets were sold, or if no one ever purchased a painting, there would be no need for dancers or painters and no need to entice anyone to enter the profession (to become a dancer or painter). Heilbrun & Gray (2001:324) further state that if people are willing and able to attend dance productions or acquire paintings, there will be a demand for dancers and painters, and that this will tempt some persons to enter the profession.

The arts festival may bring additional benefits. The ability to attract tourists may make the arts more attractive to sponsors as tourism gives a wider geographical spread to their message. Sponsors may also be attracted by high-spend tourists and by the prestige of being associated with high quality productions, performers and events that may be evident in the case of some arts festivals, in particular. Festivals may result in considerable leverage of private sector funding for the arts (Hughes, 2012:156). Arts festivals may also provide wider support. Hoteliers, bar and restaurant owners all benefit from tourism and therefore look favourably on the arts. They may offer financial support to the arts, they may themselves sponsor productions or may lobby on behalf of the productions and artists (Hughes, 2012:156).

Questions formulated for the questionnaire based on literature concerning the perceived economical contribution the festival makes to the arts are shown in Table 2.14.

**Table 2.14: Questions relating to the economical contribution**

QUESTIONS	REFERENCES
1. The festival contributes to an increase in ticket sales of dance-, theatre- and music productions	(Finkel, 2009:12)
2. Because of the festival, there are more people who invest in visual art.	(Quinn, 2006)
3. The festival contributes to more employment opportunities for individuals within the theatre-, dance- and music industries.	(Rolfe, 1992; Mitchell & Wall, 1989; Goeldner & Ritchie, 2009:81)
4. The festival creates more employment opportunities for visual artists (painters, sculptors, photographers, writers).	(Rolfe, 1992; Mitchell & Wall, 1989; Goeldner & Ritchie, 2009:81)
5. The festival contributes to a more stable income for individuals within the theatre-, dance- and music industries.	(Rolfe, 1992: Kitshoff, 2004:238)
6. The festival contributes to a more stable income for painters, sculptors, photographers and writers	(Rolfe, 1992)
7. The festival contributes to an increase in CD and DVD sales of theatre pieces, dance and music	(Jonker <i>et al.</i> , 2009:383)
8. The festival encourages people to purchase more paintings, sculptures, photo art	(Jonker <i>et al.</i> , 2009:383)
9. The festival encourages people to purchase more books	(Korza & Magie, 1989:3)

Source: Author's own compilation

#### 2.2.4.4 Quality contribution

The quality contribution (4) pinpoints how festivals are in danger of losing their magic when they grow too much and too rapidly (Korza & Magie, 1989:12,36; Reeves, 2002:37; Quinn, 2006:291,300; Allen *et al.*, 2008:180; Finkel, 2009:20; Liburd & Derkzen, 2009:137). Quality is defined as the degree or grade of excellence (Farlex, 2012) (Table 2.15). The festival's role in quality contribution focuses on service quality, accessibility, festival variety, food and beverage, information and marketing, performing, participatory and visual arts, and the image of the festival (Getz, 1997:11).

**Table 2.15: Definitions of interpretation of quality**

COMPONENT	DEFINITIONS	REFERENCES
Quality; Standards	"An essential and distinguishing attribute of something or someone"	(Farlex, 2012)
	"An inherent or distinguishing characteristic; a property"	(Farlex, 2012)
	"A personal trait"	(Farlex, 2012)
	"Degree or grade of excellence"	(Farlex, 2012)
	"Distinguishing characteristic, property, or attribute"	(Farlex, 2012)

	“The basic character or nature of something”	(Farlex, 2012)
	“A trait or feature of personality”	(Farlex, 2012)
	“Serving as or conforming to a standard of measurement or value”	(Farlex, 2012)
	“An object that under specified conditions defines, represents, or records the magnitude of a unit”	(Farlex, 2012)
	“Degree or standard of excellence”	(Farlex, 2012)

**Source: Author’s own compilation**

According to Cole & Illum (2006:161) quality takes on two dimensions. The first dimension is the so-called performance dimension. The performance dimension includes areas such as the rating of service attributes, satisfaction at the attributes level and the quality of the attributes of a service which are under the control of a supplier. The performance quality leads to experience quality, which can also be referred to as the second dimension of quality. Experience quality is based on the satisfaction at the transaction level, meaning that experience must be the same or greater than what is initially expected before experiencing it.

It is important to establish standards of quality. In the case of the arts, “the arts are a discipline having a history of development, levels of training and experience”. These aspects include technical proficiency, artistic concept, form and content (Korza & Magie, 1989:12). Arts festivals have an effect on standards. In order to attract tourist (long-distance audiences) the production may need to be particularly ‘professional’ in content and particularly spectacular and/ or ‘unique’. Visitors, as outsiders, may “bring a new perspective” to the arts and thus “can challenge and enrich everyone’s perspective” (Hughes, 2012:156). The term quality fosters individuality. “If we all carve the same things, or just traditional objects, then nobody’s objects would stand out; since all men carve, there is competition to be unique” (Phillips & Steiner, 1999:62). This is also true for the performing arts, enhancing the quality in performances and thus the artists as well.

It is difficult to retain artistic autonomy and to maintain quality when the supply for the arts are becoming overwhelming (Phillips & Steiner, 1999). In order to prevent this, a festival organisation must ‘focus on its initial aims’, remembering whom it wants to reach and what it wants to achieve with the festival (Phillips & Steiner, 1999; Quinn, 2006:300). The arts (such as souvenirs, crafts and sculptures) should be portable and understandable and it helps if they are useful (Phillips & Steiner, 1999:237). The attendee must be inspired, thus leaving thinking positively towards the production or performance (Reeves, 2002:37).

In a previous study done by Pitts (2009:147), it was clear that there was a strong connection between their reason for visit and the quality performance/ product they received. High quality productions may attract visitors to the festival repeatedly, leading to increased annual visitor

revenue and re-investment in the arts festival (Quinn, 2006:302). This gives a clear indication that the arts festivals' quality and economic contribution go hand in hand.

Questions formulated for the questionnaire based on literature regarding the perceived contribution the festival makes to the arts by means of quality are shown in Table 2.16.

**Table 2.16: Questions relating to the quality contribution**

QUESTIONS	REFERENCES
1. The festival's selection requirements contribute to quality music-, dance- and theatre productions	(Finkel, 2009:4,16,17,20; Korza & Magie, 1989:12,36)
2. The festival creates a platform for the availability of quality paintings, sculptures, photo art and books	(Finkel, 2009:4,16,17,20)
3. The artists at the festival create a quality experience of arts during the festival.	(Liburd & Derkzen, 2009:137)
4. The festival improves the quality of artistic works	(Quinn, 2006:291,300)

**Source: Author's own compilation**

#### 2.2.4.5 Marketing contribution

The fifth contribution entails the marketing contribution of an arts festival (Korza & Magie, 1989:3; Bonus & Ronte, 1997:112; Nieman, 2003; Kitshoff, 2004:238; Richardt & Wilson, 2004; Visser, 2005:162; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Quinn, 2006:294; Anheier & Isar, 2008:264; Hutter & Throsby, 2008; Page & Connell, 2009:393; Jonker *et al.*, 2009:383; Koopman, 2012; Hughes, 2012:154). Marketing is associated with the terms awareness, exposure and promotion (Strydom, 2011) (Table 2.17), where it is defined as the act or process of buying and selling in the market (Farlex, 2012).

**Table 2.17: Definitions of interpretation of marketing**

COMPONENT	DEFINITIONS	REFERENCES
Marketing; Awareness; Exposure	"The act or process of buying and selling in a market"	(Farlex, 2012)
	"The commercial functions involved in transferring goods from producer to consumer"	(Farlex, 2012)
	"The provision of goods or services to meet customer or consumer needs"	(Farlex, 2012)
	"Having knowledge or cognizance"	(Farlex, 2012)
	"Aware implies knowledge gained through one's own perceptions or by means of information"	(Farlex, 2012)

**Source: Author's own compilation**

The marketing contribution is of benefit to the arts. The arts benefit through the awareness, promotion, exposure and comprehension that the arts festival provides (Phillips & Steiner, 1999:26). This is where networks can be built and promotional value of the arts to the sponsors can be identified (Phillips & Steiner, 1999; Nieman, 2003; Richardt & Wilson, 2004; Visser, 2005:162; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Hutter & Throsby, 2008; Anheier & Isar, 2008:3). Furthermore, the marketing contribution can create local demand for the arts and related services by raising the profile of the arts (Quinn, 2006:302), and making the attendees aware of new and upcoming artists in addition to fostering appreciation for well established artists and making the arts (for example, literature content) identifiable to a broad population (Phillips & Steiner, 1999:90). Tourism may also make some productions viable or perhaps more profitable because an extended run has become possible (Hughes, 2012:154).

In addition, festivals may be the only occasion when artists are seen or heard. The particular rationale of some festivals may be to introduce music or plays that are not commonly heard or seen or may appeal only to a limited local audience (Hughes, 2012). By placing them in a festival concept (such as the annual Klein Karoo National Arts Festival) they might succeed in appealing to an audience from further afield and so make their production more viable. Many of the arts festivals (for example, the KKNK and Innibos Arts Festivals) have a philosophy of introducing new artists and works (Hughes, 2002). Major artists may not be seen in small towns or rural areas because they cannot generate the audiences. Holding festivals in such locations may expand the potential audience (and local residents benefit). Festivals are therefore more likely to raise greater awareness than an on-going arts or entertainment programme in a theatre, arena or concert hall. The performer or performances thus come to the notice of a great number of people coming from a more widespread area (Hughes, 2012).

Questions formulated for the questionnaire based on literature regarding the perceived contribution the festival makes to the arts by means of marketing are shown in Table 2.18.

**Table 2.18: Questions relating to the marketing contribution**

QUESTIONS	REFERENCES
1. The festival promotes the image of performing arts (theatre, dance and singing) in SA	(Page & Connell, 2012:352; Quinn, 2006:293; Korza & Magie, 1989:3)
2. The festival promotes the image of the visual arts (paintings, sculptures, photo art and books) in SA	(Page & Connell, 2012:352; Quinn, 2006:293)
3. The marketing of the festival makes people more aware of the productions in the country in general	(Quinn, 2006:293,294; Hughes, 2012:154)
4. The marketing of the festival makes people more aware of SA art works and	(Jonker <i>et al.</i> , 2009:383)

literature in general	
5. The festival markets well-known as well as new artists within the performing arts	(Kitshoff, 2004:238; Korza & Magie, 1989:3; Anheier & Isar, 2008:264)
6. The festival markets well-known as well as new artists within the visual arts	(Kitshoff, 2004:238)
7. The festival establishes networking opportunities for performing artists	(Bonus & Ronte, 1997:112)
8. The festival establishes networking opportunities for visual artists	(Bonus & Ronte, 1997:112)

Source: Author's own compilation

#### 2.2.4.6 Growth and development contribution

The final contribution, the growth and development contribution (6), is where the arts festival itself plays a great role in keeping the arts in general alive (Korza & Magie, 1989:3; Waterman, 1998:55; Heilbrun & Gray, 2001:228; Faulkner *et al.*, 2001:138; Kitshoff, 2004:240; Visser, 2005:160; Quinn, 2006:302; Anheier & Isar, 2008:263; Saayman & Rossouw, 2011:611; Koopman, 2012; Hughes, 2012:153). The term growth can be seen as the act of developing or a state of being developed (Farlex, 2012). This also involves the process of growing, developing to a higher or more complex form (Farlex, 2012) (Table 2.19).

Table 2.19: Definitions of interpretation growth and development

COMPONENT	DEFINITIONS	REFERENCES
Growth; Development	"The act of developing"	(Farlex, 2012)
	"The state of being developed"	(Farlex, 2012)
	"A significant event, occurrence or change"	(Farlex, 2012)
	"A group of dwellings built by the same contractor"	(Farlex, 2012)
	"Determination of the best techniques for applying a new device or process to production of goods or services"	(Farlex, 2012)
	"The organized activity of soliciting donations or grants; fundraising"	(Farlex, 2012)
	"The process of growing"	(Farlex, 2012)
	"Full development; maturity"	(Farlex, 2012)
	"Development from a lower or simpler to a higher or more complex form; evolution"	(Farlex, 2012)
	"An increase, as in size, number, value or strength; extension or expansion"	(Farlex, 2012)

Source: Author's own compilation

Survival of the arts may be particularly important where it is felt that a particular art form may have been in danger of disappearing or that particular venues may be lost. Festivals may therefore allow the continuance of productions and art forms. Limited interest may mean productions are unviable but the plays may be considered to be so important that they should be preserved (Hughes, 2012). The tradition of performance and knowledge of the plays are preserved so that others may have the option of attendance at some later time (Hughes, 2012:155). The arts festival may be helpful in providing productions for theatre halls, as they may be demolished or turned to new uses if they are not successful. With the demolition of theatre hall, less opportunity are offered for future generations to experience the arts (Hughes, 2012:155).

The production of arts for the tourist market is a reflection of cultural continuity and adaptation (Phillips & Steiner, 1999:29). This may include creating and intensifying awareness and appreciation of particular art forms, expanding venue infrastructures (and the enhancement thereof – Quinn, 2006:306) and creating demand for new services and products (Quinn, 2006:291). In turn, this might lead to the strengthening of the capacity of arts. Through this, the arts festival creates local demand for arts and related services, and can potentially act as a catalyst for further creativity within the locale by prioritising development of local arts/ artists (Quinn, 2006:302).

Tourist art is the development of art forms because of the interaction with other cultures (Phillips & Steiner, 1999:29). The different kinds of objects that interested modern artists stimulate different kinds of demand. The interactive process between producer and consumer intensifies, resulting not only in greatly increased replications of objects but also in the production of many innovative and hybrid art forms (Phillips & Steiner, 1999:9). Developmental potential of this nature, however, can only be achieved through a sustained approach that emphasises long-term over short-term thinking, and that maintains quality of artistic experience in the face of increasing pressures to commercialise (Phillips & Steiner, 1999; Heilbrun & Gray, 2001; Quinn, 2006:291; Visser, 2005:160). Tourist art products that developed from traditional arts and become export and import items in a cross-cultural exchange substantiate the continued existence of both cultures (Phillips & Steiner, 1999:29). Indeed, the production and sale of art works for the tourist market, can contribute to the preservation and revival of the traditional art forms (Phillips & Steiner, 1999:29).

The growth and development contribution can have further benefits, in that they keep the arts alive for future generations (Anheier & Isar, 2008:37). Because of the survival of the arts, local residents benefit by being able to visit a theatre or hear a concert. They benefit by having the opportunity to see productions that would not exist if reliant wholly on a local market (Hughes,

2012:155). Thus, the arts have an important role in creating our national identity and helping people to appreciate beauty (Anheier & Isar, 2008:37).

Questions formulated for the questionnaire based on literature regarding the perceived contribution the festival makes to the arts by means of growth and development are shown in Table 2.20.

**Table 2.20: Questions relating to the growth and development contribution**

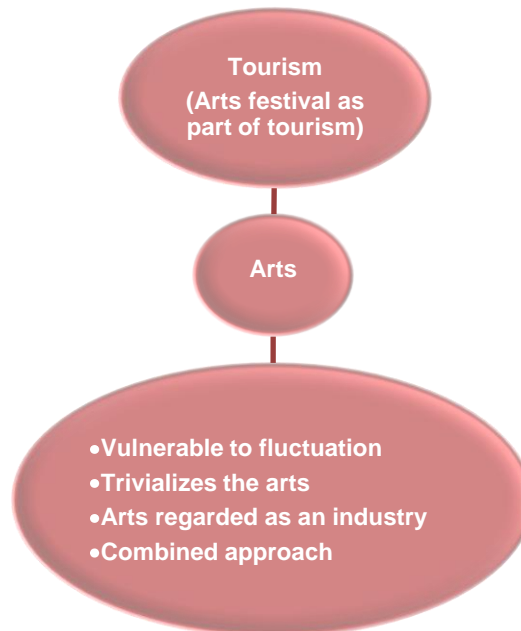
QUESTIONS	REFERENCES
1. Due to the festival, the number and variety of productions in SA have increased	(Hughes, 2012:153; Van Niekerk & Coetzee, 2011:350; Quinn, 2006:293; Faulkner <i>et al.</i> , 2001:138)
2. Because of the festival, the number and variety of art works have increased	(Korza & Magie, 1989:3)
3. The festival's existence has led to the development of other arts festivals in SA	(Kitshoff, 2004:240; Quinn, 2006:293)
4. Because of the festival, there is a growth in the number of painters, sculptors, photographers and writers that enter the market	(Heilbrun & Gray, 2001:228; Quinn, 2006:302)
5. The festival contributes to an increase in the production of arts products	(Saayman & Rossouw, 2011:611; Quinn, 2006:293)
6. Because of the festival, there are a growing number of actors, dancers and singers that have entered the market	(Heilbrun & Gray, 2001:228; Quinn, 2006:302)
7. Because of the festival, there is a growth in the number of paintings, sculptures, photo art and literature	(Korza & Magie, 1989:3)
8. The festival's financial support contributes to an increase in productions	(Faulkner <i>et al.</i> , 2001:138)
9. The festival's financial contribution contributes to the growth in visual arts	(Quinn, 2006:293; Faulkner <i>et al.</i> , 2001:138)
10. The festival develops infrastructure for theatre, dance and music productions	(Waterman, 1998:55, Faulkner <i>et al.</i> , 2001:138; Quinn, 2006:293; Hughes, 2012:94,171)
11. The festival develops infrastructure for the exhibition of visual art	(Quinn, 2006:293; Korza & Magie, 1989:3)

**Source: Author's own compilation**

These six contributions can be described as the “missing links” when assessing the arts festival's contribution in full to the arts and its forms (Holden, 2004). The arts festival should be evaluated in terms of all these contributions to determine if they can still be identified as an contributor to the arts; its contribution to all forms of the arts it presents and the extent thereof.

### 2.2.4.7 Problems associated with the contribution of arts festivals to the arts

Despite the many benefits claimed from the arts-tourism relationship, there are a number of problems that need to be recognised. Most of the problems relate to influences on the arts (see Figure 2.5).



**Figure 2.5: Some disadvantages of the influence of tourism on the arts**

**Source: Adopted from Hughes (2012:156)**

In the less industrialised parts of the world, tourism is often accused of destroying local culture, arts and traditions so that a society's identity is altered. Tourism may thus cause problems for the arts (Hughes, 2012:162). These problems may also be attributed to the arts festival as follows:

#### 2.2.4.7.1 Vulnerability

Arts tourism can work against the arts. Hughes (2012:162) states that "any art that is dependent on tourism will prosper only as long as the tourism flows occur, where an increase in tourism will cause problems". The arts festival is an easy means in presenting arts forms which are sometimes not seen elsewhere. This can be a problem if the arts festival, for some reason, is not hosted anymore.

#### 2.2.4.7.2 Trivialisation

The process of attracting tourists may lead to pressure to produce 'popular' artistic works. The product may then become in some way commercialised. The requirements of a tourist market may come in the way of artistic aspiration (Hughes, 2012:164). Some producers and performers may then present productions that are 'entertaining' and 'light' rather than original and meaningful (Hughes, 2012:164). Britton (1991) as cited by Hughes (2012:165) states that the arts are becoming increasingly commodified and standardised. The role of the arts as attracting tourists can be viewed as the process that encouraged commodification. The arts are made 'safe' and predictable through packaging and so they require limited consumer involvement. Thus, the arts industry offers superficial sensation without appreciation or understanding. The arts at the arts festivals are packaged and choices are limited (Hughes, 2012:165).

#### 2.2.4.7.3 Arts as an industry

Those who are involved in creating the arts product are in an industry like any other. This has the effect that the arts are seen as "an activity that has no extraordinary distinguishing characteristics". The arts are then only regarded as important for the income and employment effects that are generated. In this way, the arts may lose significance if another sector with a greater economic impact comes along (Hughes, 2012:166).

#### 2.2.4.7.4 Irrelevance

Arts aimed at non-local audiences face the criticism of not meeting the needs of locals. Arts festivals with a strong tourist input may be seen to lack local significance and they become open to charges of irrelevance and, in some cases, elitism (Hughes, 2012:167).

#### 2.2.4.7.5 Containing artistic freedom

Arts festivals present a constraint for artists. Through this, the arts festival contains the artist's artistic freedom. For example, where writers are required to create plays for one or two actors and directors are forced to improvise and compromise within stuffy school halls with inadequate infrastructure (Kitshoff, 2004:238).

#### 2.2.4.7.6 Combined approach

The escalating introduction of new festivals to the festival calendar has led to a surplus in the festival market, which has a direct impact on the arts festival (Van Zyl & Strydom, 2007:121).

This statement supports the fact that arts festivals take on the 'combined arts festival' approach (Finkel, 2009:3). A combined arts festival (or multi-arts festival) provides something for everyone (Korza & Magie, 1989:9). A combined approach is adopted, not only to provide quality arts experiences, but also to serve the need for socialisation with a focus on beer tents, wine tasting booths and relaxation points. This leads to the festival attendee enjoying not only the festivities, but also the social celebrations and the arts on offer (Hauptfleisch, 2001:175; Cruywagen, 2002:190; Kitshoff, 2004; Hauptfleisch, 2004; Van der Vyver & Du Plooy-Cilliers, 2006:202; Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011:11; Pretorius, 2012). However, the combined approach may indeed lead to visitors attending the occasional festival show or production, but the thousands of visitors might only go to the festival for the socialisation, opting for the stalls, restaurants and pubs rather than the arts (Hauptfleisch, 2001:175; Cruywagen, 2002:190; Kitshoff, 2004; Hauptfleisch, 2004; Van der Vyver & Du Plooy-Cilliers, 2006:202; Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011:11; Pretorius, 2012). It is thus clear that not all visitors visit arts festivals for artistic fulfilment. The combined arts festival approach can be seen to have shifted the festival from its classical arts focus to encompassing more popular art forms and audiences from broader backgrounds, arguing that arts festivals are created to concentrate on less artistic, and more commercial purposes (Finkel, 2009:4). Arts festivals must thus, re-determine their purpose and direction – something that now seems to have been lost (Quinn, 2005:999).

## **2.3 CONCLUSION**

The aim of this chapter was to examine the arts festival and its role in contributing to the arts. It showed that arts festivals, in this context, can be defined as the place that displays some forms of the arts for the visitors to enjoy; to learn from; to participate in; to be stimulated; to be exposed to; and so on.

The arts were first defined by exploring its relationship with culture, before placing it in context, identifying the characteristics of the arts and arts-related definitions. A perspective of the relationship between arts and tourism were given. It was shown that the arts-tourism relationship can be seen through the arts festival, where the arts can be seen as a means of encouraging tourism, and tourists, creating an audience for the arts, in the perseverance and development of the arts forms that the arts festival holds (Hughes, 2012:125).

Festivals were seen to have a privileged position in providing the means for everyone to experience the arts, and that its greatest value was to be different, innovative and productive. They open doors to new artistic forms, new performers, new audiences, unusual venues, unknown cultures, new points of view and new approaches to the arts. The arts festival can be

of advantage to the arts, as it is perceived to contribute to them, in the sense that it provides a platform for the education, emotional inspiration, economical benefit, quality experiences, marketing and growth and development of the arts, keeping them alive and preserving them for future generations to enjoy. These arts festival contributions can be specified by identifying the specific benefits that the festival holds for the arts. It is important, however, not to overlook the possibly negative contributions that the arts festival can cause to the arts. Identified problems need to be effectively addressed in order that festivals may fully contribute beneficially to the arts.

In conclusion, Table 2.21 outlines the questionnaire that was used in the survey to determine whether the arts festival is perceived to contribute to the arts by means of these six identified contributions, namely the (1) educational contribution, the (2) emotional contribution, the (3) economic contribution, the (4) quality contribution, the (5) marketing contribution and the (6) growth and development contribution. The questionnaire was based on literature as discussed in this chapter.

**Table 2.21: Summary of the contributions of an arts festival to the arts, as used in the questionnaire**

IDENTIFIED CONTRIBUTIONS OF THE ARTS FESTIVAL TO THE TYPES OF ARTS IT PRESENTS, AS USED IN THE QUESTIONNAIRE						
CONTRIBUTIONS	NO	PERFORMING ARTS	REFERENCES	NO	VISUAL ARTS	REFERENCES
<b>Emotional</b> (Quinn, 2006; Waterman, 1998:55)	a	<b>The arts festival inspires people to become actors, dancers and singers</b>	(Hughes, 2012:13; Finkel, 2009:13)	x	<b>The arts festival inspires people to become painters, sculptures, photographers and writers</b>	(Finkel, 2009:13)
		The arts festival inspires people to become actors	(Hughes, 2012:13; Finkel, 2009:13)		The arts festival inspires people to become painters	(Finkel, 2009:13)
		The arts festival inspires people to become dancers	(Hughes, 2012:13; Finkel, 2009:13)		The arts festival inspires people to become sculptures	(Finkel, 2009:13)
		The arts festival inspires people to become singers	(Hughes, 2012:13; Finkel, 2009:13)		The arts festival inspires people to become photographers	(Finkel, 2009:13)
					The arts festival inspires people to become writers	(Finkel, 2009:13)
	b	<b>The arts festival encourages people to attend more theatre, music and dance productions</b>	(Finkel, 2009:13)	y	<b>The arts festival motivates people to visit art exhibition, art markets, craft stalls and book exhibitions</b>	(Finkel, 2009:13)
		The arts festival encourages people to attend more theatre productions	(Finkel, 2009:13)		The arts festival motivates people to visit more art exhibitions	(Finkel, 2009:13; Axelsen, 2006)
		The arts festival encourages people to attend more music productions	(Finkel, 2009:13)		The arts festival motivates people to visit more art markets	(Finkel, 2009:13)
		The arts festival encourages people to attend more dance	(Finkel, 2009:13)		The arts festival motivates people to visit more craft stalls	(Finkel, 2009:13)

		productions				
					The arts festival motivates people to visit more book exhibitions	(Finkel, 2009:13)
	c	<b>The arts festival's influences people to join art associations</b>	(Waterman, 1998:55)	z	<b>The arts festival influence people to join art associations</b>	(Waterman, 1998:55)
		The arts festival influence people to join arts associations (for example, theatre groups)	(Waterman, 1998:55)		The arts festival influence people to join art associations (for example, book clubs)	(Waterman, 1998:55)
		The arts festival influence people to join arts associations (for example, dance clubs)	(Waterman, 1998:55)		The arts festival influence people to join art associations (for example, photography clubs)	(Waterman, 1998:55)
<b>CONTRIBUTIONS</b>	<b>NO</b>	<b>PERFORMING ARTS</b>	<b>REFERENCES</b>	<b>NO</b>	<b>VISUAL ARTS</b>	<b>REFERENCES</b>
<b>Economic</b> (Page & Connell, 2012:393; Korza & Magie, 1989:4)	d	<b>The arts festival contributes to an increase in ticket sales of dance-, theatre- and music productions</b>	(Finkel, 2009:12)	aa	<b>Because of the arts festival, there are more people who invest in visual art</b>	(Quinn, 2006)
		The arts festival contributes to an increase in ticket sales of dance productions	(Finkel, 2009:12)	bb	<b>The arts festival creates more employment opportunities for visual artists (painters, sculptors, photographers, writers)</b>	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall, 1989:39)
		The arts festival contributes to an increase in ticket sales of theatre productions	(Finkel, 2009:12)		The arts festival creates more employment opportunities for visual artists (for example, painters)	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall, 1989:39)
		The arts festival contributes to an increase in ticket sales of music productions	(Finkel, 2009:12)		The arts festival creates more employment opportunities for visual artists (for example, sculptors)	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall, 1989:39)
	e	<b>The arts festival contributes to more employment opportunities</b>	(Goeldner & Ritchie, 2009:81; Rolfe, 1992;		The arts festival creates more employment opportunities for visual	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall,

		<b>for individuals within the theatre-, dance- and music industries</b>	(Mitchell & Wall, 1989:39)		artists (for example, photographers)	(1989:39)
		The arts festival contributes to more employment opportunities for individuals within the theatre industries	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall, 1989:39)		The arts festival creates more employment opportunities for visual artists (for example, writers)	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall, 1989:39)
		The arts festival contributes to more employment opportunities for individuals within the dance industries	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall, 1989:39)	cc	<b>The arts festival contributes to a more stable income for painters, sculptors, photographers, writers</b>	(Rolfe, 1992)
		The arts festival contributes to more employment opportunities for individuals within the music industries	(Goeldner & Ritchie, 2009:81; Rolfe, 1992; Mitchell & Wall, 1989:39)		The arts festival contributes to a more stable income for painters	(Rolfe, 1992)
f		<b>The arts festival contributes to a more stable income for dancers, singers and actors</b>	(Kitshoff, 2004:238; Rolfe, 1992)		The arts festival contributes to a more stable income for sculptors	(Rolfe, 1992)
		The arts festival contributes to a more stable income for individuals within the theatre industries	(Kitshoff, 2004:238; Rolfe, 1992)		The arts festival contributes to a more stable income for photographers	(Rolfe, 1992)
		The arts festival contributes to a more stable income for individuals within the dance industries	(Kitshoff, 2004:238; Rolfe, 1992)		The arts festival contributes to a more stable income for writers	(Rolfe, 1992)
		The arts festival contributes to a more stable income for individuals within the music industries	(Kitshoff, 2004:238; Rolfe, 1992)	dd	<b>The arts festival encourages people to purchase more paintings, sculptures, photo art</b>	(Jonker <i>et al.</i> , 2009:383)
g		<b>The arts festival contributes to an increase in CD and DVD sales of theatre pieces, dance</b>	(Jonker <i>et al.</i> , 2009:383)		The arts festival encourages people to purchase more paintings	(Jonker <i>et al.</i> , 2009:383)

		<b>and music</b>				
		The arts festival contributes to an increase in theatre pieces CD / DVD sales	(Jonker <i>et al.</i> , 2009:383)		The arts festival encourages people to purchase more sculptures	(Jonker <i>et al.</i> , 2009:383)
		The arts festival contributes to an increase in dance CD / DVD sales	(Jonker <i>et al.</i> , 2009:383)		The arts festival encourages people to purchase more photo art	(Jonker <i>et al.</i> , 2009:383)
		The arts festival contributes to an increase in music CD / DVD sales	(Jonker <i>et al.</i> , 2009:383)	ee	<b>The arts festival encourages people to purchase more books</b>	(Korza & Magie, 1989:3)
<b>CONTRIBUTIONS</b>	<b>NO</b>	<b>PERFORMING ARTS</b>	<b>REFERENCES</b>	<b>NO</b>	<b>VISUAL ARTS</b>	<b>REFERENCES</b>
<b>Quality</b>	h	<b>The arts festival's selection requirements contribute to quality music-, dance- and theatre productions</b>	(Finkel, 2009:4,16,17,20; Korza & Magie, 1989:12,36)	ff	<b>The arts festival creates a platform for the availability of quality paintings, sculptures, photo art and books</b>	(Finkel, 2009:4,16,20)
		The arts festival's selection requirements contribute to quality music productions	(Finkel, 2009:4,16,17,20; Korza & Magie, 1989:12,36)		The arts festival creates a platform for the availability of quality paintings	(Finkel, 2009:4,16,20)
		The arts festival's selection requirements contribute to quality dance productions	(Finkel, 2009:4,16,17,20; Korza & Magie, 1989:12,36)		The arts festival creates a platform for the availability of quality sculptures	(Finkel, 2009:4,16,20)
		The arts festival's selection requirements contribute to quality theatre productions	(Finkel, 2009:4,16,17,20; Korza & Magie, 1989:12,36)		The arts festival creates a platform for the availability of quality photo art	(Finkel, 2009:4,16,17)
					The arts festival creates a platform for the availability of quality books	(Finkel, 2009:4,16,20)
	i	<b>The singers/actors/dancers at the arts festival create a quality experience of performing arts during the festival</b>	(Liburd & Derkzen, 2009:137)	gg	<b>Painters, sculptors and writers at the arts festival create a quality experience of visual arts during the festival</b>	(Liburd & Derkzen, 2009:137)

		The singers at the arts festival create a quality experience	(Liburd & Derkzen, 2009:137)		Painters at the arts festival create a quality experience of visual arts	(Liburd & Derkzen, 2009:137)
		The actors at the arts festival create a quality experience	(Liburd & Derkzen, 2009:137)		Sculptors at the arts festival create a quality experience of visual arts during the festival	(Liburd & Derkzen, 2009:137)
		The dancers at the arts festival create a quality experience of performing arts during the festival	(Liburd & Derkzen, 2009:137)		Writers at the arts festival create a quality experience of visual arts during the festival	(Liburd & Derkzen, 2009:137)
	j	<b>The arts festival improves the quality of actors, singers and dancers</b>	(Quinn, 2006:291,300)	hh	<b>The arts festival promotes the quality of painters, sculptors, photographers and writers</b>	(Quinn, 2006:291,300)
		The arts festival improves the quality of actors	(Quinn, 2006:291,300)		The arts festival promotes the quality of painters	(Quinn, 2006:291,300)
		The arts festival improves the quality of singers	(Quinn, 2006:291,300)		The arts festival promotes the quality of sculptors	(Quinn, 2006:291,300)
		The arts festival improves the quality of dancers	(Quinn, 2006:291,300)		The arts festival promotes the quality of photographers	(Quinn, 2006:291,300)
					The arts festival promotes the quality of writers	(Quinn, 2006:291,300)
<b>CONTRIBUTIONS</b>	<b>NO</b>	<b>PERFORMING ARTS</b>	<b>REFERENCES</b>	<b>NO</b>	<b>VISUAL ARTS</b>	<b>REFERENCES</b>
<b>Education</b> (Rolfe, 1992; Page & Connell, 2012:352; Korza &Magie, 1989:3)	k	<b>The arts festival contributes to the development of actors, dancers and singers' skills</b>	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)	ii	<b>The arts festival contributes to skill development of painters, sculptors, photographers, writers</b>	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)
		The arts festival contributes to the development of actors' skills	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)		The arts festival contributes to skill development of painters	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)
		The arts festival contributes to the development of dancers' skills	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)		The arts festival contributes to skill development of sculptors	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)
		The arts festival contributes to the	(Page & Connell, 2012:352;		The arts festival contributes to skill	(Page & Connell, 2012:352;

		development of singers' skills	Faulkner <i>et al.</i> , 2001:138)		development of photographers	Faulkner <i>et al.</i> , 2001:138)
					The arts festival contributes to the development of the skills of writers	(Page & Connell, 2012:352; Faulkner <i>et al.</i> , 2001:138)
	i	<b>The arts festival improves knowledge about performing arts</b>	(Page & Connell, 2012:352; Finkel, 2009:4,14,18,19; Korza & Magie, 1989:3)	jj	<b>The arts festival improves knowledge about the visual arts</b>	(Page & Connell, 2012:352; Finkel, 2009:4,18,19)
	m	<b>The arts festival promotes research within performing arts</b>	(Quinn, 2005:931; Prentice & Andersen, 2003:25)	kk	<b>The arts festival promotes research within visual arts</b>	(Quinn, 2005:931; Prentice & Andersen, 2003:25)
<b>CONTRIBUTIONS</b>	<b>NO</b>	<b>PERFORMING ARTS</b>	<b>REFERENCES</b>	<b>NO</b>	<b>VISUAL ARTS</b>	<b>REFERENCES</b>
<b>Marketing</b> (Korza & Magie, 1989:3)	n	<b>The arts festival promotes the image of performing arts (theatre, dance and singing) in SA</b>	(Page & Connell, 2012:393; Quinn, 2006:293; Korza & Magie, 1989:3)	ll	<b>The arts festival promotes the image of the visual arts (paintings, sculptures, photo art and books) in SA</b>	(Page & Connell, 2012:393; Quinn, 2006:293)
		The arts festival promotes the image of performing arts (for example, theatre) in SA	(Page & Connell, 2012:393; Quinn, 2006:293; Korza & Magie, 1989:3)		The arts festival promotes the image of the visual arts in SA	(Page & Connell, 2012:393; Quinn, 2006:293)
		The arts festival promotes the image of performing arts (for example, dance) in SA	(Page & Connell, 2012:393; Quinn, 2006:293; Korza & Magie, 1989:3)		The arts festival promotes the image of sculptures in SA	(Page & Connell, 2012:393; Quinn, 2006:293)
		The arts festival promotes the image of performing arts (for example, singing) in SA	(Page & Connell, 2012:393; Quinn, 2006:293; Korza & Magie, 1989:3)		The arts festival promotes the image of photo art in SA	(Page & Connell, 2012:393; Quinn, 2006:293)
					The arts festival promotes the image of books in SA	(Page & Connell, 2012:393; Quinn, 2006:293)
	o	<b>The marketing of the arts festival makes people more aware of the productions</b>	(Hughes, 2012:154; Quinn, 2006:294)	mm	<b>The marketing of the arts festival makes people more aware of SA art works and literature</b>	(Jonker <i>et al.</i> , 2009:383; Quinn, 2006:293)

					The marketing of the arts festival makes people more aware of SA art works in general	(Jonker <i>et al.</i> , 2009:383)
					The marketing of the arts festival makes people more aware literature in general	(Jonker <i>et al.</i> , 2009:383)
	p	<b>The arts festival markets well-known as well as new artists within the performing arts</b>	(Kitshoff, 2004:238; Korza & Magie, 1989:3)	nn	<b>The arts festival markets well-known as well as new artists within the visual arts</b>	(Kitshoff, 2004:238)
		The arts festival markets well-known artists within the performing arts	(Kitshoff, 2004:238; Korza & Magie, 1989:3)		The arts festival markets well-known artists within the visual arts	(Kitshoff, 2004:238)
		KKNK markets new artists within the performing arts	(Anheier & Isar, 2008:264)		The arts festival markets new artists within the visual arts	(Kitshoff, 2004:238)
	q	<b>The arts festival establishes networking opportunities for performing artists</b>	(Bonus & Ronte, 1997:112)	oo	<b>The arts festival establishes networking opportunities for visual artists</b>	(Bonus & Ronte, 1997:112)
<b>CONTRIBUTIONS</b>	<b>NO</b>	<b>PERFORMING ARTS</b>	<b>REFERENCES</b>	<b>NO</b>	<b>VISUAL ARTS</b>	<b>REFERENCES</b>
<b>Growth and development</b> (Rolfe, 1992; Hauptfleisch, 2001:170)	r	<b>Due to the arts festival, the number and variety of productions in SA have increased</b>	(Hughes, 2012:153; Van Niekerk & Coetzee, 2011:350; Faulkner <i>et al.</i> , 2001:138)	pp	<b>Because of the arts festival, the number and variety of art works have increased</b>	(Korza & Magie, 1989:3)
		Due to The arts festival, the number of productions in SA has increased	(Van Niekerk & Coetzee, 2011:350; Anheier & Isar, 2008:263)		Because of the arts festival, the number of art works has increased	(Korza & Magie, 1989:3)
		Due to The arts festival, the variety of productions in SA has increased	(Van Niekerk & Coetzee, 2011:350)		Because of the arts festival, the variety of art works has increased	(Korza & Magie, 1989:3)

s	<b>The arts festival's existence has led to the development of other arts festivals in SA</b>	(Quinn, 2006:293; Kitshoff, 2004:240)	qq	<b>Because of the arts festival there is a growth in painters, sculptors, photographers and writers</b>	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)
t	<b>The arts festival contributes to an increase in production of production/music CDs / DVDs</b>	(Saayman & Rossouw, 2011:611)		Because of the arts festival, there is a growth in the number of painters	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)
u	<b>Because of the arts festival, there are a growing number of actors, dancers and singers that have entered the market</b>	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)		Because of the arts festival, there is a growth in the number of sculptors	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)
	Because of the arts festival, there are a growing number of actors	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)		Because of the arts festival, there is a growth in photographers	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)
	Because of the arts festival, there are a growing number of dancers	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)		Because of the arts festival, there is a growth in the number of writers	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)
	Because of the arts festival, there are a growing number of singers	(Quinn, 2006:302; Heilbrun & Gray, 2001:228)	rr	<b>Because of the arts festival, there is a growth in paintings, sculptures, photo art, literature</b>	(Quinn, 2006:293; Korza & Magie, 1989:3)
v	<b>The arts festival's financial support contributes to an increase in productions</b>	(Faulkner <i>et al.</i> , 2001:138)		Because of the arts festival, there is a growth in the number of paintings	(Quinn, 2006:293; Korza & Magie, 1989:3)
w	<b>The arts festival develops infrastructure for theatre, dance and music productions</b>	(Hughes, 2012:94,171; Quinn, 2006:293; Faulkner, <i>et al.</i> , 2001:138; Waterman, 1998:55)		Because of the arts festival, there is a growth in the number of sculptures	(Quinn, 2006:293; Korza & Magie, 1989:3)
	The arts festival develops infrastructure for theatre productions	(Hughes, 2012:94,171; Quinn, 2006:293; Faulkner <i>et al.</i> , 2001:138; Waterman, 1998:55)		Because of the arts festival, there is a growth in the number of photo art	(Quinn, 2006:293; Korza & Magie, 1989:3)
	The arts festival develops	(Hughes, 2012:94,171;		Because of the arts festival, there is	(Quinn, 2006:293; Korza &

		infrastructure for dance productions	Quinn, 2006:293; Faulkner <i>et al.</i> , 2001:138)		a growth in the number of literature	Magie, 1989:3)
		The arts festival develops infrastructure for music productions	(Hughes, 2012:94,171; Quinn, 2006:293; Faulkner <i>et al.</i> , 2001:138; Waterman, 1998:55)	ss	<b>The arts festival's financial contribution contributes to the growth in visual arts</b>	(Quinn, 2006:293; Faulkner <i>et al.</i> , 2001:138)
				tt	<b>The arts festival develops infrastructure for the exhibition of visual art</b>	(Quinn, 2006:293; Korza & Magie, 1989:3)

Source: Author's own Table, based on literature

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# CHAPTER 3 (ARTICLE 1)

## IS IT STILL ABOUT THE ARTS? THE PERCEIVED CONTRIBUTION OF KKNK TO THE ARTS

*“Came up to Oudtshoorn yesterday morning having never been to the KKNK before.  
So what are the first impressions? Atmosphere – lekker.  
The programme is heavy on music and light on theatre.”  
Simon, 2011*

# IS IT STILL ABOUT THE ARTS? THE PERCEIVED CONTRIBUTION OF KKNK TO THE ARTS

## ABSTRACT

Arts festivals have grown in both number and size, especially in South Africa. This growth could be credited to the numerous benefits associated with arts festivals, including the enhancement of the local community's well-being; the economic injections for local businesses; the creation of career opportunities; the provision of quality performances; and particularly, their role in contributing to the livelihood of the arts. Arts festivals in South Africa have incorporated the latter in their mission statements. However, to date, the exact contribution of such a festival to the various arts forms, and the extent thereof, is rather unclear. The aim of this study is to determine the contribution of one of South Africa's largest and popular Afrikaans arts festival, the Klein Karoo National Arts Festival, in terms of economic impact to the arts, from the festival visitors' perception. In order to achieve this aim, a destination-based survey was administered at KKNK in Oudtshoorn, Western Cape, during March/April 2012. A factor analysis was subsequently conducted and five factors were revealed, being *Visual arts enhancement*, *Performing arts enhancement*, *Emotional inspiration*, *Visual arts involvement* and *Performing arts exposure*. ANOVA's and *t*-tests were done for further statistical analysis that determined differences between socio-demographic characteristics of the visitors to KKNK. There were some statistically significant differences between the perceptions of visitors based on their age. Implications were structured for the festival to ensure further contribution to all forms of the arts equally, as the festival is perceived to contribute to the arts.

**Key words:** *Arts festivals, arts contribution, perception, KKNK, socio-demographics*

### 3.1 INTRODUCTION

It is generally accepted that festivals have grown in both number and popularity, and might now be viewed as one of the fastest growing sectors in tourism (Getz, 1997:22; Goeldner, Richie & McIntosh, 2000:234; Jackson & O' Sullivan, 2002:326; Lee, Lee & Wicks, 2004:61; Van Zyl, 2006:150; Getz, 2008:403). South Africa has a rich tradition of festivals, and provides a wide variety of events, carnivals, street festivals and arts festivals throughout the year. Each of these has its own unique feel, program and festival visitor (Tassiopoulos, 2005:4) due to the host community and their cultural context (Derrett, 2009:120). According to Wood & Thomas (2009:149), the majority of festivals are built around local produce, sport and/or art forms, which may have led to the development of different types of festivals. The focus of this study is on arts festivals. Festivals, especially arts festivals, are known to provide festival visitors with a unique arts and entertainment experience (Getz, 2008:404; Finkel, 2009:16,17). One such an example is the Klein Karoo National Arts Festival (hereafter referred to as the KKNK).

In terms of economic impact on the host regions, the KKNK is one of the biggest and popular Afrikaans arts festivals in South Africa, generating millions in revenue each year. The festival is held annually during the March/April school holidays in Oudtshoorn in the Western Cape province, attracting an array of artists and thousands of visitors (N=100 000) from all over the country, (Kruger, 2009:2; Kruger, Saayman & Ellis, 2010:80; KKNK, 2012). When it comes to productions, KKNK is the leader in this field, having produced over 70% of all new Afrikaans theatre in the country since 1995 (Kruger, Saayman & Ellis, 2010:80; KKNK, 2012). As indicated above, it is evident that the KKNK provides a variety of activities and programmes, focusing on its artistic vision and enhancing the arts through the medium of Afrikaans (Kruger, 2009:15; Hauptfleisch, 2001:173). The festival accommodates both the performing arts, which includes drama, musical theatre, children's and street theatre, dance, and rock, and the visual arts, such as paintings, sculptures and literature (Van Heerden, 2003:11,12; Van Zyl & Strydom 2007:127; KKNK, 2012; KKNK, 2011). There are also the traditional flea markets, beer tents, food stalls, arts and crafts and amusement parks for visitors to enjoy (Kitshoff, 2004:238; KKNK, 2011).

Although the KKNK provides a quality arts experience, it also serves the need for socialisation. Indeed, some festival visitors barely attend the festival shows and productions, only attending the festival for its stalls, restaurants and pubs. Previous research on this topic is exemplified by Hauptfleisch (2001:175), Cruywagen (2002:190), Kitshoff (2004:239), Hauptfleisch (2004:296), Van der Vyver and Du Plooy-Cilliers (2006:202), Slabbert, Viviers, Oberholzer, Saayman and Saayman (2011:11) and Pretorius (2012). The KKNK may be viewed as a combined arts festival, providing an opportunity both to participate in the arts and catering to the socialisation

aspect. The latter gives rise to the question of whether or not the arts are still an important aspect of the festival (Finkel, 2009:4). To better understand what an arts festival comprises and the contributions it makes requires a closer examination of the goal and mission statement of the arts festival, in this case, of the KKNK.

The definition of an arts festival is evident in the goal and mission statement of the festival. The KKNK was established to promote excellence in the arts; to promote access to the arts; and to develop artists, festival attendees and entrepreneurs (KKNK, 2012; Kruger, Saayman & Ellis, 2010:80). This supports the statement that arts festivals were developed to highlight different art forms and to contribute to the arts in general (Hutter & Throsby, 2008:17; Ivanovic, 2008:84; Kruger & Petzer, 2008:113). Quinn (2005:999) believes that, because of this combined arts festival approach, the arts festival has somewhat lost its purpose and direction. By determining the contribution of an arts festival to the arts it presents, the arts festival may effectively pursue one of its goals, that is, to contribute to the arts.

In previous research, little attention has been given to the evaluation of arts festivals concerning their contribution to the arts (Getz, Andersson & Carlsen, 2010:34). This study seeks to determine if the arts festival can still be regarded as an arts contributor from the festival visitors' perception, even though not all festival attendees visit the festival in search of artistic fulfilment (Hauptfleisch, 2001:175). It also analyses whether these perceived contribution to the arts differ regarding the socio-demographic characteristics of the visitors to KKNK. To achieve its goal, the chapter (Article 1) is structured as follows: the literature review follows this introduction, thereafter the method of research is discussed. This is followed by the findings and implications of the research, after which certain conclusions, based on the results of the research, are made.

### **3.2 LITERATURE REVIEW**

Festival tourism has been termed as an "emerging giant" (Getz & Frisby, 1988:22) and is widespread around the globe (Goeldner & Ritchie, 2009:229). Quinn (2006:288) defines festival tourism as being where people from outside the festival locality visit the festival. A festival can be defined as "something exceptional, something out of the ordinary ... something that must create a special atmosphere which stems from the quality of the art and the production" (Isar, 1976:131). Festivals are an important expression of human activity, contributing to our social and cultural life (Allen, O'Toole, Harris & McDonnell, 2012:15). The most common type of festival is the arts festival, which can encompass mixed art forms and multiple venues (Allen, *et al.*, 2012:15). Tassiopoulos (2010:5), Inkei (2005:6), Mayerfield & Crompton (1995:41), Falassi (1987:1), Quinn (2005:927) and Williams & Bowdin (2007:306) variously defined arts festivals as being universal; the celebration of a theme or event, of human creative skill in areas such as

poetry, painting and music. They believed that arts festivals may involve the celebration of an individual artist; provide a showcase for local talent; display considerable diversity in the forms as well as in the types of art that are featured; present the arts to the visitor with a unique perspective of ordinary, everyday life, together with an opportunity to participate. Arts festival were also opined to provide excellent support for artistic, cultural and audience development and to have their primary focus on the development, presentation and/or participation in the arts.

An arts festival must thus give attention to the arts. The unique nature of KKNK is clearer within the divisions of the arts. The arts can be divided into two divisions, the performing arts and the visual arts (Hughes, 2012:5). Broadly speaking, the performing arts (in which the participant is the mode of artistic expression) include all types of music, dance and drama. The visual arts (also referred to as the fine arts) is the product of artistic expression and includes painting, sculpturing, engraving, printing, crafts and literature (Chaffee, 1984:312; Landwehr, 2002:12; Edginton, Hudson, Dieser & Edginton, 2004:214). KKNK presents a unique compilation of these different art forms for the festival visitor. For the purpose of this study, the term “art” will be restricted to those art forms available at the KKNK. These art forms include dance and music productions, drama and theatre productions, craft market, literature, paintings and sculptures (KKNK, 2011; KKNK, 2012).

Each of these art forms must be developed and preserved for an arts festival to reach its goal of contributing to the arts. The arts festival can then be identified as a contributor (contributing to different subsets, for example, the different art forms), because of the positive outcomes that accrue from these events (Besculides, Lee & McCormick, 2002:304). In the case of the present study, the KKNK takes on the role of a contributor (one that contributes or helps) in the development and enhancement of the arts (Visser, 2005:161; Kruger, 2009:13). Heilbrun & Gray (2001), Jackson & O’Sullivan (2002:327), Nieman (2003), Richardt & Wilson (2004), Holden (2004), Visser (2005:160-162), Van Der Vyver & Du Plooy-Cilliers (2006:192), Quinn (2006:301), Anheier & Isar (2008:3), Winner & Hetland (2008), Finkel (2009:13), Hutter & Throsby (2008) and Hughes (2012), each identify differing contributions made to the arts by arts festivals (see Figure 3.1).



**Figure 3.1: Author's own compilation of the arts festivals' contribution to the arts.**

**Sources:** Adapted from studies done by Heilbrun & Gray (2001), Jackson & O'Sullivan (2002:327), Nieman (2003), Holden (2004), Visser (2005:160-162), Quinn (2006:301), Van Der Vyver & Du Plooy-Cilliers (2006:192), Hutter & Throsby (2008), Anheier & Isar (2008:3), Finkel (2009:13) and by Hughes (2012).

The first contribution of an arts festival is its educational contribution (1) (Korza & Magie, 1989:3; Faulkner, Moscardo & Laws, 2001:138; Heilbrun & Gray, 2001:229; Prentice & Andersen, 2003:25; Quinn, 2006; Allen *et al.*, 2012:50; Winner & Hetland, 2008; Anheier & Isar, 2008:8; Finkel, 2009; Dunjic, 2011; Page & Connell, 2012:352). The contribution of the arts festivals can be seen here as the teaching of traditional and modern art forms. New and established artists set the pace for the resurgence and preservation of these art forms, where communication and information exchange take place to teach and develop new styles and techniques (Faulkner *et al.*, 2001:138). The people who learn to make art during a particular time, such as at an arts festival, can become prominent artists, while the festival provides a platform for artists and a platform where new knowledge can be generated and existing knowledge propagated (Anheier & Isar, 2008:8). Through teaching, steps can be taken to make sure that the art forms will not die with the artist (Phillips & Steiner, 1999:26). This may result in the revival of the arts (Phillips & Steiner, 1999:25,127; Heilbrun & Gray, 2001:229; Quinn, 2006:302; Anheier & Isar, 2008:8; Finkel, 2009:13).

The second contribution of an arts festival is its emotional contribution (2) (Waterman, 1989:55; Hughes, 2000:13; Heilbrun & Gray, 2001:228; Reeves, 2002:29,30,37; Axelsen, 2006; Schwarz & Tait, 2007; Finkel, 2009:13). Reeves (2002:29) defines emotional contributions as, 'those effects that go beyond the artifacts and the enactment of the event or performance itself and

have a continuing influence upon, and directly touch, people's lives'. With this in mind, the arts festival inspires arts participants to become part of the art world, broadening their social networks and relationships (Heilbrun & Gray, 2001:228; Quinn, 2006:302). Emotional contribution thus becomes an artistic activity, by stimulating creativity and enhancing innovation (Reeves, 2002:30). The involvement in performing arts comes from witnessing and experiencing the work of art or of the performing arts produced (Reeves, 2002:37). Thus, the arts festival may inspire the individual to be part of the arts world (Waterman, 1998:55; Finkel, 2009:13; Hughes, 2012:13).

The third contribution, namely the economic contribution (3) of an arts festival, has been given adequate attention in previous studies (Korza & Magie, 1989:3; Mitchell & Wall, 1989:39; Rolfe, 1992; Heilbrun & Gray, 2001:227; Kitshoff, 2004:238; Saayman & Saayman, 2004; Saayman & Saayman, 2006; Quinn, 2006:301; Anheier & Isar, 2008:3; Snowball, 2010; Allen *et al*, 2012:61; Jonker, Saayman & De Klerk, 2009:383; Finkel, 2009:12; Goeldner & Ritchie, 2009:81). Arts festivals, as part of tourism, can provide other sources of audiences and revenue. It can therefore support artistic life and activity and contribute to the existence of the arts (Hughes, 2012:153). The arts festival can be seen as an ideal income opportunity for artists, making it possible for artists to support themselves through their work (Kitshoff, 2004:238). Additional employment may also result, such as where the arts festivals can ask a sculpturer to sculp objects relating to the specific festival theme, to let an actor play in an additional theatre production aside from the primarily assigned production already performing in, or to ask a writer to publish an article about the festival in an additional festival newspaper (Hughes, 2012:154). Arts festivals may bring a further benefit in that the arts are able to continue when they otherwise might not have done so (Hughes, 2012:154). The ability of festivals to attract tourists may make the arts more attractive to sponsors as it offers a wider geographical spread to their message (Hughes, 2012:156).

The quality contribution (4) pinpoints how festivals are in danger of "losing their magic" when they grow too much and too rapidly (Korza & Magie, 1989:12,36; Reeves, 2002:37; Quinn, 2006:291,300; Allen, O'Toole, Harris & McDonnell, 2008:180; Finkel, 2009:20; Liburd & Derkzen, 2009:137). The festival's role in quality contribution focuses on service quality, accessibility, festival variety, information and marketing, performing, participatory and visual arts, and on the overall image of the festival (Getz, 1997:11). It is vital to establish standards of quality. In the case of the arts, the arts are a discipline having a history of development, levels of training and experience (Korza & Magie, 1989:12), where these standards must be of relevance. The arts festival itself has an effect on standards. The production must be particularly 'professional' in content, 'spectacular' and 'unique' (Hughes, 2012:156). The term 'quality' fosters individuality. "If we all carve the same things, or just traditional objects, then

nobody's objects would stand out; since all men carve, there is competition to be unique" (Phillips & Steiner, 1999:62). This is also true for the performing arts, enhancing the quality in performances and thus the artists as well (Faulkner *et al.*, 2001:138). The attendee must be inspired, leaving thinking positively towards the production or performance (Brown & Novak, 2007:50; Reeves, 2002:37). High quality products and performances may attract visitors to the festival repeatedly, leading to annual visitor revenue and re-investment in the arts festival (Quinn, 2006:302). This gives clear evidence that the quality of the art festivals and their economic contribution goes hand in hand.

The fifth contribution entails the marketing contribution (5) of an arts festival (Korza & Magie, 1989:3; Bonus & Ronte, 1997:112; Nieman, 2003; Kitshoff, 2004:238; Richardt & Wilson, 2004; Visser, 2005:162; Quinn, 2006:294; Van der Vyver & Du Plooy-Cilliers, 2006:192; Hutter & Throsby, 2008; Anheier & Isar, 2008:264; Jonker *et al.*, 2009:383; Page & Connell, 2009:393; Koopman, 2012; Hughes, 2012:154). The arts benefit through the awareness that the arts festival provides (Hughes, 2012:154; Jonker *et al.*, 2009:383). This is where networks can be built and the promotional value of the arts to the sponsors can be identified (Nieman, 2003; Visser, 2005:162; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Hutter & Throsby, 2008; Anheier & Isar, 2008:3). Further, the marketing contribution can create local demand for the arts and related services by raising the profile of the arts (Quinn, 2006:302). Festivals may be the only occasions when artists are seen or heard (Hughes, 2012), thus making the visitors more aware of new and upcoming artists (Kitshoff, 2004:238). The festival may introduce music or plays that are not commonly heard or seen. By placing them in a festival concept, they may succeed in appealing to a wider audience, and not just to the locals. This will make the production more viable (Hughes, 2012). The festival might foster greater appreciation for well-established artists and can make the arts (for example, literature content) identifiable to a broad population (Phillips & Steiner, 1999:90).

The final contribution, the growth and development contribution (6), is where the arts festival plays a significant role in keeping the arts alive (Waterman, 1998:55; Korza & Magie, 1989:3; Hughes, 2012:153; Faulkner *et al.*, 2001:138; Heilbrun & Gray, 2001:228; Kitshoff, 2004:240; Visser, 2005:160; Quinn, 2006:302; Anheier & Isar, 2008:263; Saayman & Rossouw, 2011:611; Koopman, 2012). The growing influence of entertainment is creating new ideas in entertainment management (Goeldner & Ritchie, 2009:229). These may include creating and intensifying awareness and appreciation of particular art forms, expanding venue infrastructures and creating demand for new services and products (Waterman, 1998:55; Hughes, 2012:94,171; Quinn, 2006:291,302). The arts festival thus acts as a catalyst for further creativity by prioritising development of local artists and the arts (Quinn, 2006:302). According to Phillips & Steiner (1999:9), the interactive process between producer and consumer intensified, resulting not only

in increased replications of objects but also in the production of many innovative hybrid art forms. The survival of the arts may be particularly important where it is felt that a particular art form may be in danger of vanishing. The arts festival may therefore allow the continuance of productions, art forms and venues considered to be important enough to survive (Hughes, 2012:155). Through this, the arts festival may be helpful in providing productions that can be held in theatre halls throughout the year (Hughes, 2012:155).

The effective and successful accomplishment of an arts festival's goal of contributing to the arts may be indissoluble from the way festival visitors perceive these six contributions. People who attend arts festivals are seen as being cultured (Hughes, 2012:14; Ivanovic, 2008:21), well-educated, wealthy and matured (Hughes, 2012:16; Dimaggio & Useem, 1978:185) and may thus have different perceptions regarding contributions made. These perceptions can also differ according to the socio-demographic and economic profile of these festival visitors (Schimp, 2010:122; Keaney, 2008:105; Schiffman & Kanuk, 2009:48; Besculides *et al.*, 2002:308). Even some activities or programmes at the festival can be perceived differently (Reeves, 2002:38). Strydom (2011:61), Schiffman & Kanuk (2009:152) and George (2004:400) define perception as the process by which an individual selects, organises and interprets stimuli into a meaningful and coherent picture of the world (for example, how the festival attendee perceived the arts festival's contribution to the arts). Perceptions may be negative or positive, and may vary in intensity depending on the environmental influences on judgement. Therefore, it is critical to develop positive perceptions in the minds of potential and current festival visitors, as they are the important role-players in ensuring the arts festivals' contribution to the art forms (Reisinger & Turner, 2012:151). For example, the visitors' positive perceptions determine the selection of the arts they prefer (Uusitalo, Simola & Kuisma, 2009:7). The more favourable these perceptions are, the greater the likelihood of annual festival attendance. Previous studies on perception and demographic variables found that the visitor's age (Schifter, 2002; Cohn, Macfarlane, Yanez & Imai, 1995:220; Dimaggio & Useem, 1978:184), geographical location (Jurowski & Gursoy, 2004:299; Mansfeld, 1992; Sheldon & Var, 1984), the arts preferred (Swami, Stieger, Pietsching & Voracek, 2010:855; Keaney, 2008:108; Winston & Cupchik, 1992:8) and the level of exposure during childhood to the arts (Uusitalo, Simola & Kuisma, 2009:7; Hughes, 2012:62; Dimaggio & Useem, 1978:184), may all have an influence on the manner in which visitors perceive the festival's contribution. These four variables will therefore also be investigated in this paper.

The KKNK was evaluated in terms of these perceived contributions to determine if the arts festival can still be identified as an contributor to the arts; its contribution to all forms of the arts it presents; and the extent thereof. By comparing the definition of an arts festival with the goals or purpose of the KKNK, several conclusions can be drawn in order to determine whether the KKNK is theoretically set out to contribute to the arts and if it is actually doing so. With the goal

of the KKNK and the reason for its establishment in mind, can this arts festival still be defined as an arts contributor, even though the KKNK takes on the role of a combined arts festival, providing opportunities for socialisation and bringing the arts to the people? Therefore, based on the role of KKNK, this chapter (Article 1) determined whether this festival contributes to the arts based on the contributions that were previously identified (for example, development or marketing of the arts). This study addresses the underlying question of whether or not this arts festival has turned primarily into a social gathering as opposed to an arts event that focuses on its main role, contributing to the livelihood of artists and to the arts in all their forms. This research provides KKNK organisers with the necessary information to further enhance the festival's contribution to all forms of art, thus satisfying and potentially broadening the arts audiences at KKNK. The findings may also indicate possible shortcomings regarding the festival's current contribution to the arts, thereby providing insights enable the most effective use of resources to maximise the contribution of KKNK to the performing and visual arts.

### **3.3 METHOD OF RESEARCH**

For the purpose of this chapter (Article 1), the data obtained during the 2012 KKNK was used. A structured questionnaire was used to collect the data. The method of research used will follow under the headings, (i) the questionnaire and (ii) statistical analysis.

#### **3.3.1 The questionnaire and survey**

A destination-based survey was undertaken at the arts festival, where questionnaires were evenly distributed at various venues during its hosting in April 2012. The respondents (both ticket buyers and non-ticket buyers) were asked to complete the questionnaire in and around the festival areas and were assured of both anonymity and confidentiality. Respondents were free not to participate in the survey should they so choose. The questionnaire was divided into three sections. The first section measured the perceptions of the festival visitor concerning the contributions of the festival to the arts. The questions used were based on the works of Jackson & O'Sullivan, 2002:327, Nieman, 2003, Holden, 2004, Finkel (2009) and of Hughes (2012). This section was further divided into two categories, (a) the performing arts; and (b) the visual arts. The same questions were asked in each section to determine the level of the contribution that an arts festival makes to the performing arts and the visual arts, at least as this was perceived by the festival attendee. These questions were measured on a 5-point Likert scale of agreement, with (1) *do not agree*, (2) *agree to a lesser extent*, (3) *agree*, (4) *agree to a greater extent*, and (5) *fully agree*, to determine the extent of agreement. The second section determined the socio-demographic profiles of the festival attendees. This was followed by a final section that sought to measure the actual buying or after-purchase behaviour of the

respondents, thus determining their real financial contribution to the arts. These two sections comprised both open- and closed-ended questions. A total of 602 completed questionnaires were collected, making the sample size more than large enough, according to a study done by Krejcie & Morgan (1970:608). This study indicated that 380 respondents ( $n$ ) could be seen as representative of a population of 100,000 ( $N$ ) and would result in a 95% level of confidence with a  $\pm 5$  sampling error. The formula to calculate the appropriate sample size, according to Krejcie & Morgan (1970:610), is as follows:

$$s = X^2 N P (1 - P) / d^2 (N - 1) + X^2 P (1 - P)$$

where  $X^2$  = the desired confidence level;  $N$  = the population size;  $P$  = the population proportion; and  $d$  = the degree of accuracy (expressed as a proportion). The analysed data can thus be used to produce valid results and efficient conclusions and recommendations concerning possible improvements for the festival.

### **3.3.2 Statistical analysis**

Microsoft™ Excel™ was used to capture the data and SPSS® 20.0, Release 20.0.0 (SPSS Inc, 2012) was used to analyse it. The analyses were completed in three stages. First, the general profile of the festival visitors to KKNK was determined through SPSS. Second, an exploratory factor analysis of the different contributions to the arts festival was made. Lastly,  $t$ -tests and an analysis of variance (ANOVA) were completed to determine possible differences in the perceptions of the festival attendees. These perceived differences were determined depending on the festival attendees' degree of exposure to the arts (little, moderate or a great deal), followed by their different age groups, their geographic profile and the arts they prefer.

The results of the statistical analyses are discussed in the next section.

## **3.4 RESULTS**

The results are presented in three parts, the general profile of the 2012 respondent population to the KKNK; the results of the exploratory factor analyses and, finally, the  $t$ -tests and ANOVAs between the level of exposure, different age groups, geographic profile and arts preferred.

### **3.4.1 Profile of respondents surveyed at KKNK**

Table 3.1 indicates that 66% of the respondents were female, while 34% were male. The results also indicate that most of the respondents were middle-aged or older adults, with an average

age of 48 years. The respondents' favourite type of art was theatre (51%) and music (34%). This correlates with the most preferred arts of the respondents, where the 84% of the respondents preferred the performing arts, followed by 16% who preferred the visual arts. Forty-three percent (43%) of respondents had had moderate exposure to the arts during childhood, 37% had had little exposure, followed by those who had had a great deal of exposure to the arts (20%). The majority of the respondents were from the Western Cape (59%), followed by those groupings from Gauteng (15%) or the Eastern Cape (14%) provinces.

The degree to which a respondent was involved in contributing to the arts was as follows: An average of 1.15 books was purchased per person at the festival, followed by those purchasing 1.19 CDs and/or DVDs, and 0.24 paintings. The respondent saw an average of 4.7 new artists (both paid and unpaid performances) at the festival. Respondents attended an average of 0.76 dance productions and purchased an average of 8.34 tickets per person. Respondents indicated that they were currently involved in 0.37 art associations/clubs. Respondents only visited 1.54 other arts festivals during the year, while they had visited KKNK, during its 18 years of existence, 7.13 times.

**Table 3.1: Profile of visitors to the Klein Karoo National Arts Festival**

Variable	Percentage (%) (n=600)	Variable	Percentage (%) (n=600)
<b>Age</b>	<b>%</b>	<b>Province of origin</b>	<b>%</b>
<19	6%	Western Cape	59%
20-24	6%	Gauteng	15%
25-34	10%	Eastern Cape	14%
35-44	12%	Free State	4%
45-54	25%	KwaZulu-Natal	2%
55-64	25%	Mpumalanga	1%
65>	16%	Northern Cape	3%
Average age:	48 years	North West	1%
		Limpopo	1%
<b>Type of arts preferred</b>	<b>%</b>	<b>Degree of arts exposure</b>	<b>%</b>
Performing arts	84%	Little	37%
Visual arts	16%	Moderate	43%
		A great deal	20%
<b>Favourite type of arts</b>	<b>%</b>	<b>Personal involvement</b>	<b>Averages</b>

Theatre	51%	Average books purchased	1.15 books
Dance	4%	Average CD's, DVD's purchased	1.19 CD's / DVD's
Music	34%	Average paintings, sculptures purchased	0.24 paintings
Painting	4%	Average new artists see perform	4.7 artists
Literature	2%	Number of dance productions attended	0.76 productions
Photography	2%	Average number of tickets purchased for productions, shows	8.34 tickets
Films	2%	Number of arts associations/clubs currently involved	0.37 art associations/clubs
Sculpting	1%	Average visits to the KKNK festival	7.13 times
		Average visits to other arts festivals	1.54 times

### 3.4.2 Results from the factor analyses

Once the results were obtained from the KKNK-survey, an exploratory factor analysis was applied to validate and determine the reliability of the data. The pattern matrix of the principal component factor analysis resulted in all 23 items loading (with a loading greater than 0.3) and revealing five factors, all of which were statistically valid (Table 3.2). These factors were labelled according to similar characteristics, namely *Visual arts enhancement* (Factor 1), *Performing arts enhancement* (Factor 2), *Emotional inspiration* (Factor 3), *Visual arts involvement* (Factor 4) and *Performing arts exposure* (Factor 5). The Cronbach Alpha coefficients range from 0.743 (the lowest) to 0.971 (the highest). The average inter-item correlation coefficients with values between 0.408 and 0.892 also imply internal consistency for all factors. These relatively high factor loadings indicate a reasonably high correlation between the factors and their component items (Kruger & Saayman, 2012:153). Therefore, validity was confirmed and the data were considered as being acceptable for exploratory research (Field, 2005).

The mean values of the five identified factors clearly indicated that *Performing arts exposure* (Factor 5) was the most important factor whereby an arts festival contributes to the arts, having a mean value of 3.940. This was followed by *Performing arts enhancement* (Factor 2) with a mean value of 3.891. Factor 1, *Visual arts enhancement*, had a mean value of 3.513; followed by Factor 4 (*Visual arts involvement*) with a mean value of 3.295. The factor that was perceived to contribute the least was *Emotional inspiration* (Factor 3) with a mean value of 3.272.

**Table 3.2: Factor analysis (KKNK's contribution to the arts)**

<b>FACTOR LABEL</b>	<b>Factor 1: Visual arts enhancement</b>	<b>Factor 2: Performing arts enhancement</b>	<b>Factor 3: Emotional inspiration</b>	<b>Factor 4: Visual arts involvement</b>	<b>Factor 5: Performing arts exposure</b>
KKNK market known and new artists in the visual arts	0.893				
Due to KKNK, there is a growth in the number of painters, sculptors, photographers and writers who enter the market	0.888				
Due to KKNK, the number and variety of works increased in SA	0.874				
Due to KKNK, there is a growth in the number of paintings, sculptures, photo art and literature	0.829				
Marketing KKNK makes people more aware of the SA art and literature in general	0.824				
KKNK brings networking opportunities to visual artists	0.823				
KKNK financial support contributes to growth in visual arts	0.794				
KKNK promotes the image of the visual arts (paintings, sculptures, photo art, books) in South Africa	0.788				
KKNK improves people's knowledge about the visual arts	0.765				
KKNK promotes research in the visual arts	0.751				
KKNK contributes to developing the skills of painters, sculptors, photographers and writers.	0.730				
KKNK develops infrastructure for the exhibition of visual art	0.704				
KKNK enhances the quality of painters, sculptors,	0.557				

photographers and writers.					
Painters, sculptors and writers at KKNK create a quality experience of visual art during the festival	0.503				
KKNK creates a platform for the availability of quality paintings, sculpture, photo and art books	0.402				
KKNK contributes to more employment opportunities for individuals within the theatre, dance and music industry.		0.722			
KKNK contributes to a more stable income for individuals within the theatre, dance and music industry.		0.691			
KKNK improves people's knowledge about the performing arts		0.643			
KKNK contributes to the development of actors, dancers and singers' skills		0.602			
KKNK contributes to an increase in ticket sales of dance, theatre and music productions.		0.585			
KKNK selection criteria contributes to quality music, dance and theatre productions		0.564			
KKNK promotes research in the performing arts		0.485			
The singers / actors / dancers at KKNK create a quality experience of performing arts during the festival		0.479			
KKNK improves the quality of actors, singers and dancers		0.475			
KKNK inspires people to become actors, dancers and singers			0.690		
KKNK influences people to join arts associations (for example, dance and theatre groups)			0.669		
KKNK inspires people to			0.443		

become painters, sculptures, photographers and writers					
Due to KKNK, more people make a financial input to the visual arts				0.616	
KKNK motivates people to buy more paintings /sculptures/photo art				0.614	
KKNK motivates people to buy more books				0.551	
KKNK creates more work opportunities for visual artists (sculptures/painters/photographers/writers)				0.498	
KKNK contributes to a sustainable income for painters, sculptures, photographers and writers				0.488	
KKNK influences people to join art associations (for example, book clubs, photography clubs)				0.462	
KKNK motivates people to visit more art exhibition, art markets, craft stalls or book exhibitions					0.839
KKNK contributes to a growth in the production of theatre/music CD's and DVD's					0.805
Due to KKNK, the number and variety of productions in SA increased					0.750
KKNK promotes known and new artists in the performing arts					0.669
The marketing of KKNK makes people more aware of productions in the country in general					0.644
Due to KKNK, there is growth in the number of artists, dancers and singers that enter the market					0.630
KKNK brings about networking opportunities for performing					0.606

artists					
KKNK develops infrastructure for theatre, dance and music productions					0.567
KKNK's financial support contributes to the growth in productions					0.560
<b>FACTOR LABEL</b>	<b>Factor 1: Visual arts enhancement</b>	<b>Factor 2: Performing arts enhancement</b>	<b>Factor 3: Emotional inspiration</b>	<b>Factor 4: Visual arts involvement</b>	<b>Factor 5: Performing arts exposure</b>
<b>Cronbach's Alpha</b>	0.971	0.907	0.743	0.923	0.917
Mean Value	3.513	3.891	3.272	3.295	<b>3.940</b>

### 3.4.3 Comparison of festival visitors' perceptions of KKNK's contribution to the arts

Next, possible differences in the perception of attendees were determined, based on the four variables of the preferred art form; the extent of exposure to the arts; the age; and the geographic location of the respondents. It was not purposed to investigate why differences existed, only to determine if indeed there were differences in perception between the four variables. A one-way-analysis of variance (ANOVA) and independent-sample *t*-tests were conducted to test for significant differences in the mean values of these specific independent variables, based on each of the factors identified by the factor analysis. As previously indicated, these variables were found to have had possible influences on the respondents' perceptions; and so were tested in this study (Sheldon & Var, 1984; Winston & Cupchik, 1992:8; Mansfeld, 1992; Cohn *et al.*, 1995:220; Schifter, 2000; Jurowski & Gursoy, 2004:307; Uusitalo *et al.*, 2009:7; Keaney, 2008:108; Swami *et al.*, 2010:855; Hughes, 2012:62).

#### 3.4.3.1 Comparison by extent of arts exposure

An ANOVA was carried out to determine statistical significant differences between the extents of exposure to the arts during childhood years (a little, moderate, a great deal) based on each of the identified factors. No statistically significant differences were found between the arts exposure categories. In general, respondents agreed that KKNK indeed contributes to the arts as specified by the five factors (since the mean values were 3.19 and above, with 3.00 indicating "I agree" on the 5-point Likert-scale). Attendees across all levels of arts exposure were of the opinion that *Performing arts exposure* was the greatest arts contribution made by

the KKNK, whereas they believed the smallest contribution (by average) was *Emotional inspiration* (Table 3.3). These results correspond with the results of the factor analysis.

**Table 3.3: ANOVA for comparison of identified factors by the level of arts exposure**

Identified factors	Little (n=220)	Moderate (n=254)	A great deal (n=124)	F-value	P-value
	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev		
Visual arts enhancement	3.43 (±.85)	3.57 (±.83)	3.52 (±.86)	1.585	.206
Performing arts enhancement	3.86 (±.72)	<b>3.89 (±.69)</b>	3.86 (±.70)	.170	.844
Emotional inspiration	3.19 (±.89)	3.33 (±.88)	3.31 (±.88)	1.657	.192
Visual arts involvement	3.20 (±.90)	3.38 (±.90)	3.29 (±.85)	2.150	.117
Performing arts exposure	<b>3.91 (±.76)</b>	<b>3.96 (±.69)</b>	<b>3.96 (±.65)</b>	.261	.771

### 3.4.3.2 Comparison by age

An inspection of the mean scores indicated that some age groups were found to be significantly different at the  $p < 0.05$  level of significance to the identified factors (Table 3.4).

**Table 3.4: ANOVA for comparison of identified factors by the different age groups of respondents**

Identified factors	0-24 years (N=72)	25-34 years (N=62)	35-44 years (N=70)	45-54 years (N=151)	55-64 years (N=151)	65+ (N=91)	F-value	P-value
	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev		
Visual arts enhancement	3.80 (±.66)	3.40 (±.84)	3.58 (±.86)	3.44 (±.84)	3.47 (±.90)	3.49 (±.84)	2.387	<b>.037*</b>
Performing arts enhancement	3.95 (±.60)	3.73 (±.65)	3.95 (±.75)	3.91 (±.68)	3.86 (±.73)	3.82 (±.73)	1.040	.393
Emotional inspiration	3.62 (±.86)	3.09 (±.79)	3.40 (±.91)	3.12 (±.93)	3.23 (±.91)	3.36 (±.74)	4.277	<b>.001*</b>
Visual arts involvement	3.56 (±.82)	3.13 (±.81)	3.44 (±.95)	3.27 (±.92)	3.28 (±.88)	3.20	2.364	<b>.039*</b>

<b>involvement</b>						(±.85)		
<b>Performing arts exposure</b>	3.96 (±.61)	3.71 (±.74)	3.96 (±.74)	3.97 (±.67)	3.97 (±.74)	3.97 (±.73)	1.432	.211

Significant differences were found between the different age groups regarding Factor 1 (*Visual arts enhancement*) where the age group 0-24 years differed from the age group 45-54 years (sig 0.039). Significant differences were also found within Factor 3 (*Emotional inspiration*) where the age group 0-24 years differed from age groups 25-34 years (sig 0.007); 45-54 years (0.001) and 55-64 years (sig 0.028). Factor 4 (*Visual arts involvement*) also differed significantly between age groups 0-24 years and 24-34 years (sig. 0.072).

### 3.4.3.3 Comparison by geographic profile

An independent-samples *t*-test was conducted to determine differences in the geographic residence (Western Cape Province compared to the other eight provinces in South Africa) of attendees based on each of the factors. There were no significant statistical differences ( $p < 0.05$ ) revealed by the results (Table 3.5).

**Table 3.5: T-test for comparison by geographic profile of identified factors for performing arts and visual arts**

Factor domains	Western Cape Province (n=350)	Other provinces (n=236)	F-value	P-value
	Mean & Std Dev	Mean & Std Dev		
<b>Visual arts enhancement</b>	3.53 (±.84)	3.48 (±.85)	.113	.737
<b>Performing arts enhancement</b>	3.83 (±.72)	3.92 (±.67)	.988	.321
<b>Emotional inspiration</b>	3.28 (±.89)	3.25 (±.86)	.044	.833
<b>Visual arts involvement</b>	3.30 (±.88)	3.27 (±.91)	.005	.944
<b>Performing arts exposure</b>	3.90 (±.73)	3.99 (±.68)	.778	.378

### 3.4.3.4 Comparison by preferred arts

An independent-samples *t*-test was conducted to compare the identified factors between the performing arts and the visual arts. Table 3.6 indicates no significant statistical differences ( $p < 0.05$ ) in scores for performing arts and visual arts for the factors, thus their perceptions regarding art contributions were relatively the same.

**Table 3.6: T-test for comparison by preferred arts of identified factors for performing arts and visual arts**

Factor domains	Performed arts (n=460)	Visual arts (n=89)	F-value	P-value
	Mean & Std Dev	Mean & Std Dev		
Visual arts enhancement	3.50 (±.85)	3.62 (±.82)	.170	.680
Performing arts enhancement	3.89 (±.71)	3.85 (±.71)	.046	.830
Emotional inspiration	3.27 (±.90)	3.38 (±.86)	.094	.759
Visual arts involvement	3.27 (±.90)	3.41 (±.87)	.353	.553
Performing arts exposure	3.95 (±.72)	3.92 (±.66)	1.185	.277

### 3.5 FINDINGS

The research set out to answer the questions whether or not KKNK still contributed to the arts and the forms it presented and whether perceived contribution to the arts differ regarding the socio-demographic characteristics of the visitors to the festival. Part of this evaluation process included seeking feedback from festival visitors during the festival to determine the immediate perception these visitors had of the festival's contribution to the arts. The results of this research offer the following findings.

Firstly, the perception of the festival attendees is that the KKNK indeed contributes to all the factors as all their mean values are above 3.00 (where 3.00 indicate that the respondent/festival visitor agrees according to the 5-point Likert-scale). These factors include Performing arts exposure (Factor 5) with a mean value of 3.94; Performing arts enhancement (Factor 2) with a mean value of 3.89; Visual arts enhancement (Factor 1) with a mean value of 3.51; Visual arts involvement (Factor 4) with a mean value of 3.30; and Emotional inspiration (Factor 3) with a mean value of 3.27.

Secondly, although it was perceived that KKNK still makes a significant contribution to Emotional inspiration, this is perceived to be the smallest contributor of all the factors. In a study done by Reeves (2002:37), inspiration stemmed from participation and the development of creativity through experience. It is thus important for festival organisers to motivate the visitors to attend the occasional festival show or production in order to stimulate inspiration and so enhance their perceptions regarding this contribution. This makes consideration of the Emotional inspiration factor important, even though it is perceived by respondents as the smallest contributor to their experience.

Thirdly, the general perception of the festival attendees is that the KKNK contributed more to the performing arts than it did to the visual arts. This supports previous research and literature conducted at the KKNK from 2006 to 2011, where festival visitors attended more performing arts than they did the visual arts related activities (for example, where 89% of festival visitors attended theatre and music productions, followed by 11% that attended literature and art exhibitions in 2011) (Slabbert, Viviers, Oberholzer, Saayman & Saayman, 2011).

Fourthly, there were no statistically-significant differences between the perceptions of attendees who had either a little, moderate or great deal of previous arts exposure concerning the factors. Previous studies done by Dimaggio & Useem (1978:187), Heilbrun & Gray (2001:399) and Hughes (2012:62) concerning the level of exposure, contradicts with this result, indicating that greater exposure to the arts during childhood increases arts involvement in later years. These authors examined the phenomenon further, suggesting that children of the well-educated are more likely than others are to have been exposed to the arts while they were young, and that this early involvement will/might persists into adulthood. Interestingly, this involvement might indicate a high-level exposure, leading to expert opinions in the arts. Tobias (2004:110) states that the more exposed and experienced an attendee was in the arts, the more familiar they became with the arts environment, and the greater the development of expert opinion and preference was that occurred within these individuals. In the case of this study, experts in the arts could be seen as insiders who know and graded each other in their valuation based on experience, knowledge and intuition in the arts (Bonus & Ronte, 1997:104). Many of these experts might themselves have practised as artists at some time, while others had either studied art history or had experienced the arts (for example, by attending an arts festival), and had thus developed cultural knowledge (Bonus & Ronte, 1997:104). Uusitalo *et al.* (2009:6) support this finding. In addition, their study indicated that satisfaction in the arts, was due to festival visitors' familiarity and knowledge about an individual art form (or in several forms) and artist (well-known or new artists in the market). A high level of exposure indicated involvement in the arts, and a high level of involvement in the arts meant that the visitors could respond with expert opinions concerning the festivals' contribution to the arts.

Fifthly, based on previous studies, which found that the perception of attendees living closer to the festival area could differ as opposed to those of attendees living further away from the festival; the perception of attendees at KKNK indicated no statistical significant differences in this regard. This contradicts Jurowski & Gursoy (2004:299) who reported that people living closer to the tourist attraction, for example, to an arts festival, were likely to have more positive perceptions (concerning to tourist impact and attitudes towards tourism) than were those living further from the attraction (see Mansfeld, 1992; Sheldon & Var, 1984).

Sixthly, the perception of attendees who prefer performing arts as opposed to visual arts did not differ with regard to the factors. Again, it was discovered that previous studies done on perception and preference contradicted this finding, as they indicated that perception may differ according to the individual's preference (Winston & Cupchik, 1992:8; Keaney, 2008:108). If the visitor preferred a specific, but familiar, type of art, it was because of the positive emotions it evoked and stimulated (Uusitalo *et al.* (2009:7). This preference was believed to lead to involvement. This opinion was supported by Swami *et al.* (2010:855). They believed that greater experience of, and greater interest by engaging with, an arts-related activity could lead to a stronger preference for that type of art in general, as well as to greater appreciation of a specific art form (for example, for the modern arts as opposed to traditional arts forms). A study done by Silva (2006:148) suggested that preference may differ according to a 'taste' for a specific art form. It can be argued that a taste for art can be described as a 'cultivated' taste, meaning that one has to be familiar with a given form of art to develop a taste for it, and the more familiar one becomes, the stronger the taste grows (Heilbrun & Gray, 2001:398). Arts education can help to cultivate the appropriate tastes, by directly stimulating demand for an art form (Heilbrun & Gray, 2001:399).

Seventhly, based on the factors, statistically significant differences were found between the perceptions of different age groups. The age group 'below 25 years' perceived that KKNK contributed more to visual arts enhancement than did the other age groups. These younger attendees (below 25 years) also perceived KKNK to contribute more to the arts concerning their emotional inspiration (Factor 3) (for example, to become performing or visual artists) when compared to the majority of the other attendees (age categories 25-34; 45-54 and 55-64). This supports previous research where arts participation was measured concerning younger participants, where participation would imply having seen some of an artist's actual works (Silva, 2006:152) or by attending a performance. Bonus & Ronte (1997:104) founded that perception differences might occur where participation was influenced by the knowledge and level of exposure to the particular art form. The results of studies by DiMaggio & Mukhtar (2004:176,177,183) and by Silva (2006:150) indicated that the younger respondents participated more in the visual arts; visiting art museums and galleries, where participation in the performing arts, such as attending a music concert, remained the same. This supports the findings on age perception differences as described above.

Finally, the perception of younger attendees (below 25 years) also differed from the age group 25-34 year olds, when based on the factor Visual arts involvement. Levy (1988), as cited by Tobias (2004:110) made the distinction between experienced arts enthusiasts and the 'lay public'. Attendees only become experienced if they attend the occasional festival show or production, making the unknown into the known through discovering by consuming. The

cultured person may be seen as well-educated and has been either moderately or, to a great deal, exposed to the arts from a young age (Keaney, 2008:102; Hughes, 2012:62,144; Dimaggio & Useem, 1978:185), giving the older market more expertise in the arts field, and leading to a more critical perception regarding contribution (Tobias, 2004:110).

### **3.6 IMPLICATIONS**

Although the general perception of most festival attendees is that the KKNK contribute to all of the different factors, none of the mean values are above 4.00, indicating that there is room for KKNK to improve the perceptions of festival attendees. Festival attendees become accustomed to what an arts festival offers, perhaps by seeing or by experiencing the artistic products, activities and performances repeatedly. Thus the festival must find and offer new artists, arts products, packages or experiences, in order for the festival attendees to improve their perceptions regarding the festival's contribution to the arts (Fridgen, 1996:33). The festival can also introduce other art forms such as films and photography to the festival programme.

The KKNK can work towards a greater balance in the perception of their contribution to the arts between performing arts and visual arts, specifically by improving the perception of KKNK's contribution to visual arts. More marketing and exposure to quality visual arts presented at the KKNK can improve the perceptions of the festival visitor, for example, by interviews with new and with well-known visual artists before and during the festival, thus giving the visitor an insight into what they offer. The festival can bring the visual arts to the performing arts, by presenting work of arts in the foyers of production venues to further promote exposure to these art forms.

KKNK could focus on improving perceptions regarding emotional inspiration as a contribution to the performing and visual arts. Arts and crafts workshops for attendees (for example, photography, pottery and creative writing) could be beneficial in this regard. The hosting of competitions for best paintings, sketches or even photographs could inspire young and old alike to participate in the arts, by presenting their work at the festival. The festival could create an opportunity for community participation in street theatre, plays and productions, thus broadening and developing creative skills and participation for inspiration. In addition to this, KKNK can create a platform for art and book clubs, thus inspiring the attendees to become more involved.

The younger attendees perceive that KKNK contributes to the arts to a larger extent. This is an important evaluation as the younger generation is the upcoming market for KKNK. By them having positive perceptions of KKNK's contributions to the arts, a good basis is provided for the festival management to maintain this perception and for capturing the loyalty and involvement in the arts of this generation.

Attendees' perceptions were similar concerning the varying extents in art exposure during childhood, their geographic distribution or art form preference (visual or performing). These insights can assist festival organisers not to stereotype visitors, which might lead to errors and limit understanding of the festival visitors' behaviour. With no statistical significant differences between these visitors' perception, a clear indication is given that the market may be homogeneous where perceptions of contribution are the same. This makes marketing of the arts festival simpler as the approach can be the same throughout the market.

### **3.7 CONCLUSION**

This study has focused on the perceived contribution of an arts festival to the arts from the festival visitors' perspective. It is clear that the festival attendees of the KKNK viewed the festival as a means to create, develop and enhance the arts image; attract arts enthusiasts; as well as to contribute to the arts economically, emotionally, educationally, and by marketing, growth and quality. It is evident that the KKNK, although a combined arts festival, fulfils its main goal of contributing to the arts. However, there is room for improvement. It was further found that perception differences occurred when considering the age variable of visitors attending the festival, but that no statistical differences were found between the geographic origin of visitors, their preference for a particular art form, nor of their level of exposure to the arts during childhood.

This research is the first of its kind in the South African arts festival context, and was the first to be conducted in this context at the KKNK. A valid measuring instrument for arts festival's contribution to the arts was developed. The research further contributes by supplying the festival management of KKNK with valuable recommendations to enable continuing fulfilment and possible improvement of its main reason for existence that is, ensuring the livelihood of the arts. This study has also contributed to South African arts festival literature where focus were placed on the contribution factors of these events to the arts forms it presents.

It is recommended that future research on this topic be conducted at other arts festivals, in order to enable comparative studies. Further, research on the actual arts involvement of arts festival attendees (their activities and spending relating to their arts involvement) should be conducted in greater depth. Finally, it is recommended that a measuring instrument be standardised for implementation at international arts festivals.

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# CHAPTER 4 (ARTICLE 2)

**“PUT YOUR MONEY WHERE YOUR MOUTH IS”: PERCEIVED VS. ACTUAL CONTRIBUTION TO THE ARTS AT TWO SOUTH AFRICAN ARTS FESTIVALS**

*“Each time you purchase a form of art,  
you're investing in a piece of history and in another person's life.”*

*Diane Overmyer*

## **“PUT YOUR MONEY WHERE YOUR MOUTH IS”: PERCEIVED VS. ACTUAL CONTRIBUTION TO THE ARTS AT TWO SOUTH AFRICAN ARTS FESTIVALS**

### **ABSTRACT**

In literature, it is evident that arts festivals offer additional benefits to the arts and that the visitors attending these festivals play a great deal in the realisation of these benefits when they are personally involved. Perception and preference might influence personal involvement of festival visitors when attending these events. The purpose of this chapter (Article 2) is to examine the contributions of two Afrikaans arts festivals to the arts and to determine whether preference for a particular type of art might influence personal arts involvement. Surveys were conducted at Innibos and at Vryfees. Separate Exploratory factor analyses and two-way frequency tables were conducted to determine the contributing factors of the festivals, followed by independent *t*-tests to investigate any statistically significant differences between the visitors preferring the performing arts and those preferring the visual arts and their personal arts involvement. The results show some moderate differences between preference and personal involvement in the arts. These results should be taken into consideration when marketing and planning arts festivals in order to better their contribution to the arts and to personal arts involvement.

***Key words: arts contribution, arts festival, arts involvement, Innibos, perception, Vryfees***

## 4.1 INTRODUCTION

The knowledge base regarding arts festivals is increasing, especially information relating to arts festivals in South Africa. Within the South African arts sector, which includes festivals, there are those who believe that arts festivals contribute to the arts in other areas such as making an economic contribution (Quinn, 2006; Snowball, 2010; Anheier & Isar, 2008), education (Dunjic, 2011; Allen, O'Toole, Harris & McDonnell, 2012:50; Faulkner, Moscardo & Laws, 2001:138) and to marketing (Page & Connell, 2009; Quinn, 2006:294; Kitshoff, 2004:238). In addition, interest in arts festival research is increasing as the event subject develops and matures. However, to date, there appears to be a dearth of research into arts festivals in general (Getz, Andersson & Carlsen, 2010:34; Williams & Bowdin, 2007:305), and in particular, to the arts festivals' full contribution to the arts.

In literature, the arts festival is commonly seen as the place where performing and visual art forms, as well as entrepreneurial displays, are positioned for the public to celebrate and enjoy (Quinn, 2006:927; Williams & Bowdin, 2007:306; Kruger & Petzer, 2008:113). The individual's consumption actions are influenced by a combination of opportunities and constrains, including available finance, time and perception (Page & Conell, 2009:75, 150). therefore, the perceptions of visitors are important to the festival managers, because in reality, it is not what actually is so that affects their actions, but what visitors *think* is so, that effects their actions. This is equally true for the visitors' buying habits, their leisure habits and their holistic involvement in the performing arts and visual arts at the festivals.

In order for an arts festival to contribute to the arts, it is important to know the visitors perception of the arts, and so be able to offer unique arts products to sell to these visitors as an aid for the arts themselves. Satisfactory experiences might be formed at the festival according to the visitor's perception of the performing and the visual arts on display (Page & Conell, 2009:150), where these perceptions are based on visitors' needs, wants, values, personal experiences (Page & Conell, 2009:150) and preferences. Because individuals make decisions and take actions based on what they perceive, it is critical for managers to understand the whole notion of perception and its related concepts in order to more readily determine what factors influence visitors to become personally involved in the arts. In this instance, it is vital to understand what influences the visitor at festivals to be personally involved in the consumption and/or participation in the performing and visual arts goods and activities when they prefer a certain type of art. Ultimately, when visitors are exposed to or are experiencing first-hand the arts at the festival, it may lead to the potential involvement of these arts products and activities on offer (Bonus & Ronte, 1997:104; Uusitalo, Simola & Kuisma, 2009:6). Arts involvement can then be seen as either active art-making, organisational volunteering or audience participation at the

festivals (Guetzkoq, 2002:12). Festival visitors then form, in a sense, part of the festivals' contribution to the arts when they are personally involved in participating, consuming or even volunteering in the arts (Guetzkow, 2002:2).

A seemingly simple question remains one of the principle challenges facing festivals and research: what is the role of the festival visitor in the festivals' contribution to the product or activity provided or celebrated? This is also true when placed in an arts festival context: what is the festival visitors' personal involvement in the arts that are displayed at the festival and in the festival's contribution to the arts? The role of the visitor, consciously or not, is to aid the arts festival in its contribution to the arts.

This chapter (Article 2) examines the significance of contributions in terms of visitors' personal involvement in the arts at art festivals. The primary aim is to determine the perceived contribution of arts festivals to the arts and to analyse possible differences regarding festival visitors' involvement in the arts at these festivals in relation to their arts preference. Twenty thousand visitors may attend a festival and spend thousands, and knowing 'how many' and 'how much' can give an indication to their personal involvement in the arts.

The chapter (Article 2) commences with a brief overview of two Afrikaans arts festivals in South Africa, namely, the Innibos Lowveld National Arts Festival (Innibos) and the Vryfees Arts Festival (Vryfees). According to the individual arts programs of these festivals, Innibos was chosen for its large provision of visual arts products when compared to Vryfees, while Vryfees was chosen for its greater focus on performing arts such as theatre productions (InnibosKunstefees, 2012; Vryfees, 2012). These ever-popular and large arts festivals (in terms of ticket sales and visitor attendance) are known to contribute to the arts when an investigation is made into their mission and goal statements, respectively. Innibos, held in Mbombela (Nelspruit), Mpumalanga, attracts almost 90,000 visitors (Kruger & Saayman, 2012:148; Pissoort & Saayman, 2006:258), with more than 60 theatre and music productions and art exhibitions, in and around the town. The Vryfees Arts Festival, formally known as the Volksblad National Arts Festival, held in Bloemfontein, Free State, has an annual attendance of more than 30 000 visitors (Vryfees, 2012) and was established to develop local talent, create opportunities for artists to perform together and to create work in all disciplines in the arts industry and promoting the love for reading and literature among locals and tourists (Vryfees, 2012).

This study explores contribution, perception and involvement literature and research to place the study in context. It then moves on to the results and findings to aid management in setting up a strategy to ensure greater, personal involvement in the performing and visual arts at the festivals, for more effective and fuller contribution to the arts and its forms.

## **4.2 LITERATURE REVIEW**

This chapter (Article 2) examines the bases of perception and discusses the principles that influence perception and interpretation of the visitor's preference for performing arts and visual arts. Knowledge of these principles enables managers to develop the arts festival for more effective arts contribution. It also addresses the role of personal involvement and perceptions of visitors to their preferred arts forms in order to play a greater role in the arts festival's contribution to the arts. Thus, the contributions of an arts festival to the arts can be linked to how the visitors at the festival perceive these arts and festival contributions.

### **4.2.1 The arts**

The arts are composed of autonomous objects or activities (Phillips & Steiner, 1999:14). Arts activities can be thought of as performing arts, for example, music-, dance and theatre performances (Zijlmans & Van Damme, 2008; Heilbrun & Gray, 2001:4), whereas arts products are the visual arts, for example, painting, sculpting and ceramics (Zijlmans & Van Damme, 2008:15; Edginton, Hudson, Dieser & Edginton, 2004:219; Chaffee, 1984:312). The arts may also be defined as imitations of abstract ideas or natural activities (Phillips & Steiner, 1999:14). The development of arts products and activities implies production of something distinctive; of rarely produced pieces of high standard and quality (Hughes, 2012:189). The arts are created for the arts lovers to enjoy or perhaps just for their own sake as an expression of the artist's vision (Zijlmans & Van Damme, 2008). The arts are thus not created primarily with a view to making money (Zijlmans & Van Damme, 2008). It is said that arts corresponds to a scientific revolution, where every work of art figures out a new law, imposes a new paradigm or a new way of looking at the world (Phillips & Steiner, 1999:90), thus reflecting certain perspectives of the arts world.

### **4.2.2 Perception towards the arts**

Perceptions can be defined as a process which refers to an individual's ability to gather, organise and interpret information received from the environment in which s/he finds him/herself (Saayman, 2006:90; Shiffman & Kanuk, 2009:152; Strydom, 2011:61). Perceptions of visitors are based on a complex and interrelated set of personal (for example, motivation, attitudes and personality), social (for example, social class, reference group and cultural background), environmental (for example, the direct surroundings such as the production hall on the festival grounds) and psychological factors (for example, beliefs and learning) (Saayman, 2006:89; Fridgen, 1996:31), all of which influences a visitors' decision on involvement in the arts (Fridgen, 1996:32). When a visitor purchases an art work, for example, there can be stated

motivations and reasons that might have influenced the visitor's perception towards the work of art and to actually buying the product (thus being personally involved). These motivations or reasons might be due to quality, interesting uses of colour, technique preference, or because it is the work of a famous painter (Throsby, 1994:4). Perception is also influenced by learning and past experience. Over time, a person develops ways of perceiving the arts. As a perceiver learns more about a person, a situation or product (such as artistic activities), perceptions become keener (Tobias, 2004:110). With more experience, people are able to differentiate quality from merely average products and services (Tobias, 2004:110; Fridgen, 1996:33). For example, people explore festivals, and the arts present at these festivals, together with other types of entertainment for new and different information.

Early studies revealed general principles that operate during the perception process. Festival managers can use these principles in designing the festival and its properties to contribute to the arts. According to Fridgen (1996:34), the first of these principles is sensory adaption. Arts festivals and artists are constantly seeking new ways, techniques and ideas to represent arts forms, and for their development (Schiffman & Kanuk, 2009:153). Through learning and experience, a person develops expectations about what things go together (Fridgen, 1996:34). At a festival, the visitor expects to see a theatre production and craft markets, but not with the same level of service (that is, quality) as would be experienced at a local flea market or school concert. The role of the context principle is important, where the term "context" is the setting or the interrelated conditions in which something exists or occurs. Certain things are expected to go together. This is the so-called figure-ground principle (Fridgen, 1996:35). The proximity principle helps to organise the world, but can lead to faulty conclusions (Fridgen, 1996:35). For example, it may be presumed that when the bell rings for a show, attendees enter the hall and the show begins. Mere association may suggest that the bell bring attendees into the hall. But, in reality, other motivations, not the bell, prompt the attendees to attend the concert. Selective perception principle implies to festivals also (Fridgen, 1996:35). For example, as Fridgen (1996:35) states, "the situation in which a visitor attends a less-than-perfect music production must be considered. After the commitment is made, the visitor may ignore the negative side of the production, such as lightning and technical difficulties through the process of selective perception. In this way, the production may be seen as successful in the mind of the perceiver" (Fridgen, 1996:35).

Fridgen (1996:37) identified the constituent elements of perception. The fundamental elements involved are the perceiver, the target and the situation. For this study, the perceiver is the festival visitor. Since the visitor is involved in perception, the characteristics of the individual influence the resulting perceptions (Saayman, 2006:90). Characteristics of the visitor include age, occupation, life-style and lifecycle-stage (Saayman, 2006:90). The targets of perception

are manifold, other visitors, a work of art or an object at the arts and craft stalls. Like the perceiver, the target also has characteristics that influence perception. Characteristics may be the setting of the production, the type of beads used in the crafts market, for example. The situation refers to the context in which the perception takes place. A physical situation could be a production venue, an exhibition hall or socialisation tent. Perception takes place within social situations also, which then falls within a wide range of human emotions. Difference in perception might occur under the influences of anger, joy or satisfaction (Fridgen, 1996).

Perceptions can be either positive or negative (Reisinger & Turner, 2012:151). Perception can also vary in intensity depending on the personal, social, environmental and psychological influences on judgement concerning the arts product (Reisinger & Turner, 2012:151; Schimp, 2010:122; Keaney, 2008:105; Schiffman & Kanuk, 2009:48; Besculides, Lee & McCormick, 2002:308). Positive perceptions need to be formulated in the minds of the festival visitor. These positive perceptions are important role-players, as they can be seen as the motivating factor in the purchase of any arts product or activity (Reisinger & Turner, 2012:151). For example, the visitors' positive perceptions will determine the selection of the arts they prefer (Uusitalo, Simola & Kuisma, 2009:7). The more favourable these perceptions, the greater the possibilities of future purchase behaviour and personal involvement in the arts.

### **4.2.3 Contribution to the arts**

The transformation of data into information and knowledge can be thought of as learning. Learning about the arts (in instances where the festival visitor is watching a music, dance, or theatre production, or merely strolling on the festival grounds between the crafts markets) can be enjoyable experiences (Fridgen, 1996:53). Human behaviour is largely the result of a learning process (Saayman, 2006:89). This leads to the different contributions the arts festival makes to the arts, not just for the enhancement and life-keeping of the arts, but also for participation, appreciation and involvement (in terms of purchasing) in the arts. The contributions that are key to involvement in the arts is mentioned in literature and in the studies of many researchers such as Heilbrun & Gray (2001), Jackson & O'Sullivan (2002:327), Nieman (2003), Richardt & Wilson (2004), Holden (2004), Visser (2005:160-162), Van Der Vyver & Du Plooy-Cilliers (2006:192), Quinn (2006:301), Anheier & Isar (2008:3), Winner & Hetland (2008), Finkel (2009:13), Hutter & Throsby (2008) and of Hughes (2012).

Six major contributions are identifiable. The first contribution is the educational contribution (Korza & Magie, 1989:3; Faulkner *et al.*, 2001:138; Heilbrun & Gray, 2001:229; Prentice & Andersen, 2003:25; Quinn, 2006; Allen *et al.*, 2012:50; Winner & Hetland, 2008; Anheier & Isar, 2008:8; Finkel, 2009; Dunjic, 2011; Page & Connell, 2012:352), where visitors learn about the

arts, and can make an informed decision regarding the purchase thereof (in terms of ticket sales or the selling of art work). Secondly, the arts festival contributes economically to the arts (Korza & Magie, 1989:3; Mitchell & Wall, 1989:39; Rolfe, 1992; Heilbrun & Gray, 2001:227; Kitshoff, 2004:238; Saayman & Saayman, 2004; Saayman & Saayman, 2006; Quinn, 2006:301; Anheier & Isar, 2008:3; Allen *et al.*, 2012:61; Snowball, 2010; Jonker, Saayman & De Klerk, 2009:383; Finkel, 2009:12; Goeldner & Ritchie, 2009:81) where the arts sell for high prices. The visitor may also be surprised with a bargain at these events, thus further influencing the visitor's involvement. Thirdly, the visitor can be emotionally inspired by the arts at the festival (Waterman, 1989:55; Hughes, 2012:13; Heilbrun & Gray, 2001:228; Reeves, 2002:29,30,37; Axelsen, 2006; Schwarz & Tait, 2007; Finkel, 2009:13), not only enhancing the visitor's enjoyment, but also stimulating involvement (for example, if the visitor perceived the production positively, it might motivate the individual to purchase the book on which the play's script was based on.

Fourthly, quality at the arts festival is perceived to be a contribution (Korza & Magie, 1989:12,36; Reeves, 2002:37; Quinn, 2006:291,300; Allen, O'Toole, Harris & McDonnell, 2008:180; Finkel, 2009:20; Liburd & Derkzen, 2009:137). The festival aims to provide high quality productions and art work. If the production is perceived by the visitor of a high standard, s/he might be motivated to attend the *production* or even the festival the following year. Fifthly, the arts festival has a marketing contribution (Korza & Magie, 1989:3; Bonus & Ronte, 1997:112; Nieman, 2003; Kitshoff, 2004:238; Richardt & Wilson, 2004; Visser, 2005:162; Quinn, 2006:294; Van der Vyver & Du Plooy-Cilliers, 2006:192; Hutter & Throsby, 2008; Anheier & Isar, 2008:264; Jonker *et al.*, 2009:383; Page & Connell, 2009:393; Koopman, 2012; Hughes, 2012:154), where awareness and exposure to the arts are of utmost importance for the visitor. If the visitor is not aware of the arts present at the festival, no positive perceptions can be formulated, leading to lesser involvement to these arts. Sixthly and finally, the growth and development contribution (Waterman, 1998:55; Korza & Magie, 1989:3; Faulkner *et al.*, 2001:138; Heilbrun & Gray, 2001:228; Kitshoff, 2004:240; Visser, 2005:160; Quinn, 2006:302; Anheier & Isar, 2008:263; Saayman & Rossouw, 2011:611; Koopman, 2012; Hughes, 2012:153) of an arts festival plays a great deal in to the preservation of these arts.

#### **4.2.4 Preference in the arts**

These differences in perception might be due to the level of exposure to the arts of the visitors in their childhood (or perhaps to current exposure) (Dimaggio & Useem, 1978:187; Heilbrun & Gray, 2001:399; Hughes, 2012:62). Exposure to the arts can lead to a preference for a particular type of art (studies have shown that performing arts are likely to be more preferred than the visual arts). Preferences are similar between individuals, with variations in behaviour

caused by differing shadow prices of commodities produced in which material goods and services, including the arts, enter as inputs (Throsby, 1994:7). The arts can further be distinguished as being addictive, in the sense that an increase in an individual's present consumption of the arts will increase her future consumption (Throsby, 1994:3). Taste (or preference) for example, for a style of music, is an acquired taste that will increase over time with exposure (Winston & Cupchik, 1992:8; Keaney, 2008:108; Swami, Stieger, Pietsching & Voracek, 2010:855). It is thought that the relative consumption of the arts will rise over time, not just because of a shift in taste, but because of experience (Swami *et al.*, 2010:855; Throsby, 1994:3). Arts consumption can be interpreted as a process leading both to present satisfaction and to the accumulation of knowledge and experience affecting future consumption and involvement (Throsby, 1994:3). Whether it is referred to as an addiction or as the cultivation of taste, the most relevant first step when developing a taste for the arts is dependent upon past consumption and involvement.

In order to determine the personal involvement of visitors in the arts (their actual contribution), and not just how they perceive the two arts festivals as contributing to the arts, the chapter (Article 2) will take the following structure. Firstly, the method of research will be discussed, followed by the results where recommendations and productive measures based on the research will be recommended for arts festival managers to use to ensure the on-going contribution of the festival to the arts.

### **4.3 METHOD OF RESEARCH**

This was a quantitative research study, where a structured questionnaire was used to collect the data. The following section describes the questionnaire, the sampling method used for the survey, and the subsequent statistical analysis conducted.

#### **4.3.1 Questionnaire**

The questionnaire used in both surveys was based on the works of Heilbrun & Gray (2001), Jackson & O'Sullivan (2002:327), Nieman (2003), Richardt & Wilson (2004), Holden (2004), Visser (2005:160-162), Van Der Vyver & Du Plooy-Cilliers (2006:192), Quinn (2006:301), Anheier & Isar (2008:3), Winner & Hetland (2008), Finkel (2009:13), Hutter & Throsby (2008) and Hughes (2012). It was divided into three sections. Section A captured the contribution factors, measuring 23 items on a five-point Likert scale, where 1 = not important at all, 2 = less important, 3 = important, 4 = very important and 5 = extremely important. This section sought the visitors' perception of the arts festivals' contribution to the arts, firstly on items concerning the performing arts, followed by items concerning the visual arts. Section B captured the

perceptions of respondents according to their contribution to the arts when attending these events, thereafter determining their actual personal involvement in the arts (for example, perhaps they first indicated that they perceived themselves as art lovers, but subsequently indicated they had purchased only a few tickets, if any at all). Section C then sought to capture demographic details, such as gender, age, home province, favourite type of art form (dance, music, theatre, film, painting, sculpting, photography, literature), favourite type of arts (performing arts or visual arts), and level of exposure to the arts during childhood.

#### **4.3.2 Survey and sampling**

A destination-based survey was undertaken at Vryfees in Mbombela, Mpumalanga, from the 10 to 14 July 2012, and at Innibos, Bloemfontein, Free State, from the 27 June to 1 July 2012. The festival grounds are divided into sections to facilitate and coordinate distribution of the questionnaires. For example, distribution of the questionnaires took place at the production venues, socialisation points and stall grounds. A stratified sampling method was therefore used, where trained fieldworkers followed specific guidelines when handing out questionnaires to different visitors. Fieldworkers approached the respondents and explained the goal of the survey and the questionnaire to ensure that visitors participated willingly and responded frankly and honestly. A total of 450 questionnaires were administered at Innibos, subsequently collecting 407 completed questionnaires. Six hundred (600) were distributed at Vryfees, and 575 completed questionnaires collected, whereafter further analyses were conducted. In a population of 100 000 ( $N$ ), 398 respondents ( $n$ ) would be seen as representative and result in a 95% level of confidence (Krejcie & Morgan, 1970:608). Therefore, since approximately a total of 100 000 ( $N$ ) visitors attended Innibos and 30 000 ( $N$ ) attended Vryfees, the number of completed questionnaires ( $n = 407$  for Innibos and  $n = 575$  for Vryfees) was more than adequate for further analysis. This formulation by Krejcie & Morgan (1970:610) is as follows: where  $X^2$  = the desired confidence level;  $N$  = the population size;  $P$  = the population proportion; and  $d$  = the degree of accuracy (expressed as a proportion), is as follows:

$$s = X^2 N P (1 - P) / d^2 (N - 1) + X^2 P (1 - P)$$

#### **4.3.3 Statistical analysis**

The data was captured using Microsoft© Excel© and analysed using SPSS (SPSS Inc, 2012). The data of the two festivals were kept separate. The analysis of data of the two festivals (Innibos and Vryfees) was done in four stages. Firstly, the profiles of the festival visitors at Innibos and Vryfees were determined. Secondly, a principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation, was performed on the 23 contribution items, 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 was used to determine whether the covariance matrix was suitable for factor analysis. Kaiser's criteria for the extraction of all factors with eigenvalues larger than one (1) were used because they were considered to explain a significant amount of variation in the data. All items with a factor loading greater than 3.00 were considered as contributing to a factor, and items with loadings less than 3.00 as not correlating significantly with this factor (Steyn, 2000). Items that cross-loaded on two factors, and where both had factor loadings greater than 3.00, were categorised in the factor where interpretability was best. A reliability coefficient (Cronbach's Alpha) was computed for each factor to estimate its internal consistency. All factors with a reliability coefficient above 0.6 were considered as acceptable in this study. Thirdly, *t*-tests were conducted to determine any statistical significant differences between preference for performing arts and visual arts based on personal involvement of the festivals visitors. Fourthly, frequencies of perceptual contribution of Innibos and Vryfees to the arts were analysed.

#### **4.4. RESULTS**

The following section provides an overview of the profile of visitors who attend Innibos and Vryfees, discusses the results of the factor analysis (arts festival contribution) and presents the results of the *t*-tests that were conducted on the preference for performing arts and visual arts, based on personal involvement and the frequencies of perceptual contribution of Innibos and Vryfees to the arts.

##### **4.4.1 Profile of respondents surveyed at Innibos and Vryfees**

Table 4.1 shows that 28% of respondents at Innibos are in the age group 45 to 54, followed by those in the age group 35 to 44 (23%) and by those in the age group 55 to 64 (10%). Twenty-four percent (24%) of respondents at the Vryfees indicated that they were in the age group 25 to 34 years, followed 20% that were in the age group 35 to 44 years, and then by 17% that were in the age group 45 to 54 years. The average age at Innibos was 45 years, with the average age of respondents at Vryfees, 42 years. The favourite type of art as recorded by respondents at Innibos is music (45%) and theatre (38%). This was similar to the results at Vryfees, where respondents indicated that their favourite type of art is theatre (44%) and music (42%). This correlates with the most preferred arts of the respondents at both these festivals, where 79% of the respondents preferred the performing arts at Innibos and 81% at Vryfees, followed by the 21% of respondents preferring the visual arts at Innibos and the 19% preferring visual arts at Vryfees (Table 1). As recorded in Table 4.1, 41% of respondents at Innibos had moderate exposure to the arts during childhood, (45% at Vryfees), while 37% had little exposure at

Innibos with 29% of respondents at Vryfees. Twenty-two percent (22%) of respondents had a great deal of exposure to the arts at Innibos, and 29% of respondents at Vryfees. The majority of the respondents at Innobos are from Mpumalanga (54%), while 28% are from Gauteng, followed by 5% from the North West provinces. The majority of respondents (82%) at Vryfees are from the Free State, followed by those from Gauteng (4%) and then from the Western Cape, Northern Cape and North West provinces (3% respectively) (Table 4.1).

An average of 0.52 books was purchased per person at Innibos, while an average of 0.72 books was purchased at Vryfees, followed by 1.07 CDs and/or DVDs and 0.36 paintings at Innibos, with 0.6 CDs and/or DVDs and 0.28 paintings at Vryfees. The respondents saw an average of 2.61 new artists (paid and unpaid performances) at Innibos, with 2.17 new artists being seen at Vryfees. Respondents at Innibos attended an average of 0.51 dance productions and purchased an average of 4.24 tickets per person. At Vryfees, respondents attended an average of 0.3 dance productions, purchasing an average of 5.04 tickets per person. At Innibos, respondents indicated that they are currently involved in 0.24 art associations/clubs, where respondents at Vryfees indicated that they were involved in 0.26 art associations/clubs. Only a small number of respondents visit other arts festivals during the year (1.29), while they have visited Innibos, over its 9 years of existence, 3.69 times. Respondents at Vryfees visited 1.2 other festivals and have attended the Vryfees, since it was first hosted in 2001, 4.88 times.

**Table 4.1: Profile of visitors to Innibos and Vryfees**

VARIABLE	INNIBOS (n=407)	VRYFEES (n=575)
<b>Age</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
<19	3%	3%
20-24	5%	10%
25-34	15%	24%
35-44	23%	20%
45-54	28%	17%
55-64	16%	16%
65>	10%	10%
Average age:	45 years	42 years
<b>Province of origin</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Western Cape	2%	3%
Gauteng	28%	4%
Eastern Cape	1%	2%
Free State	3%	82%

Kwazulu-Natal	2%	1%
Mpumalanga	54%	-
Northern Cape	0%	3%
North West	5%	3%
Limpopo	4%	1%
<b>Type of arts preferred</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Performing arts	79%	81%
Visual arts	21%	19%
<b>Degree of arts exposure</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Little	37%	29%
Moderate	41%	45%
A great deal	22%	26%
<b>Favourite type of arts</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Theatre	38%	44%
Dance	5%	3%
Music	45%	42%
Painting	5%	4%
Literature	2%	5%
Photography	2%	3%
Films	2%	1%
Sculpting	1%	-
<b>Personal involvement</b>	<b>Averages</b>	<b>Averages</b>
Average books purchased	0.52 books	0.72 books
Average CDs, DVDs purchased	1.07 CDs / DVDs	0.6 CDs / DVDs
Average paintings, sculptures purchased	0.36 paintings	0.28 paintings
Average new artists see perform	2.61 artists	2.17 artists
Number of dance productions attended	0.51 productions	0.3 productions
Average number of tickets purchased for productions, shows	4.24 tickets	5.04 tickets
Number of arts associations/clubs currently involved	0.24 art associations/clubs	0.26 art associations/clubs
Average visits to the KKNK festival	3.69 times	4.88 times
Average visits to other arts festivals	1.29 times	1.2 times

## 4.4.2 Results from Innibos

This section explores the perceived contribution of Innibos to the arts.

### 4.4.2.1 Results from the factor analyses (Innibos)

In the case of Innibos, using an Oblimin rotation with Kaiser Normalisation, the pattern matrix of the principal axis factor analysis identified five factors that were labelled according to similar characteristics (Table 4.2). All factors have relatively high reliability coefficients, ranging from 0.834 (the lowest) to 0.966 (the highest). Moreover, all items loaded on a factor had a loading greater than 0.3, and the relatively high factor loadings indicate a reasonably high correlation between the factors and their component items. The correlation patterns are relatively compact and yield distinct and reliable factors (Field, 2005:640). Bartlett's test of sphericity reached statistical significance ( $p < 0.001$ ), supporting the factorability of the correlation matrix (Pallant, 2007:197).

**Table 4.2: Factor analysis (Innibos)**

FACTOR LABEL	Factor 1: Visual arts enhancement	Factor 2: Performing arts enhancement	Factor 3: Emotional inspiration	Factor 4: Performing arts exposure	Factor 5: Visual arts involvement
Innibos markets known and new artists in the visual arts	0.872				
Marketing of Innibos makes people more aware of the South African art and literature in general	0.843				
Due to Innibos, there is a growth in the number of painters, sculptors, photographers and writers who enter the market	0.777				
Innibos promotes the image of the visual arts (paintings, sculptures, photo art, books) in South Africa	0.764				
Innibos brings networking opportunities for visual artists	0.752				
Innibos's financial support contributes to growth in visual arts	0.749				

Innibos promotes research in the visual arts	0.746				
Due to Innibos, the number and variety of works increased in South Africa	0.740				
Due to Innibos, there is a growth in the number of paintings, sculptures, photo art and literature	0.708				
Innibos improves people's knowledge about the visual arts	0.669				
Innibos develops infrastructure for the exhibition of visual art	0.588				
Innibos creates a platform for the availability of quality paintings, sculpture, photo and art books	0.561				
Painters, sculptors and writers at Innibos create a quality experience of visual art during the festival	0.535				
Innibos enhances the quality of painters, sculptors, photographers and writers	0.501				
Innibos contributes to developing the skills of painters, sculptors, photographers and writers	0.462				
Innibos contributes to more employment opportunities for individuals within the theatre, dance and music industry.		0.786			
The singers / actors / dancers at Innibos create a quality experience of performing arts during the festival		0.778			
Innibos contributes to an increase in ticket sales of dance, theatre and music productions.		0.769			
Innibos motivates people to attend more music, dance and theatre productions		0.739			

Due to Innibos, there is a growth in CD /DVD sales of music, dance and theatre productions		0.738			
The marketing of Innibos makes people more aware of productions in the country in general		0.687			
Innibos contributes to a more stable income for individuals within the theatre, dance and music industry.		0.682			
Innibos improves people's knowledge about the performing arts		0.651			
Innibos contributes to the development of actors, dancers and singers' skills		0.631			
Innibos promotes the image of the performing arts (music, dance, theatre) in South Africa		0.664			
Innibos's selection criteria contributes to quality music, dance and theatre productions		0.648			
Innibos markets known and new artists in the performing arts		0.598			
Innibos brings about network opportunities for performing artists		0.597			
Innibos betters the quality of actors, singers and dancers		0.549			
Innibos's financial support contributes to the growth in productions		0.436			
Innibos develops infrastructure for theatre, dance and music productions		0.403			
Innibos influences people to join arts associations (for example, dance and theatre groups)			0.756		
Innibos inspires people to become actors, dancers and singers			0.695		

Innibos inspires people to become painters, sculptures, photographers and writers			0.532		
The existence of Innibos leads to the development of other arts festivals				0.788	
Due to Innibos, there is a growth in the number of artists, dancers and singers that entre the market				0.634	
Innibos contributes to a growth in the production of theatre/music CDs and DVDs				0.605	
Due to Innibos, the number and variety of productions in South Africa increased				0.537	
Innibos motivates people to buy more paintings /sculptures/photo art					0.758
Innibos creates more work opportunities for visual artists (sculptures/painters/photographers/writers)					0.739
Innibos contributes to a sustainable income for painters, sculptures, photographers and writers					0.728
Due to Innibos, more people has a financial input in the visual arts					0.693
Innibos motivates people to buy more books					0.525
Innibos influences people to join art associations (for example, book clubs, photography clubs)					0.464
<b>FACTOR LABEL</b>	<b>Factor 1: Visual arts enhancement</b>	<b>Factor 2: Performing arts enhancement</b>	<b>Factor 3: Emotional inspiration</b>	<b>Factor 4: Performing arts exposure</b>	<b>Factor 5: Visual arts involvement</b>
<b>Cronbach's Alpha</b>	.966	.954	.834	.838	.913
Mean Value	3.65	<b>4.03</b>	<b>3.28</b>	3.75	3.43

Factor scores were calculated as the average of all items contributing to a specific factor in order to interpret them on the original five-point Likert scale of measurement. As Table 4.2 shows, the following contributions were identified: *Visual arts enhancement* (Factor 1), *Performing arts enhancement* (Factor 2), *Emotional inspiration* (Factor 3), *Performing arts exposure* (Factor 4) and *Visual arts involvement* (Factor 5). *Performing arts enhancement* (Factor 2) obtained the highest mean score (4.03), and was considered the most important contribution of respondents attending Innibos, with a reliability coefficient of 0.954. *Performing arts exposure* (Factor 4) had the second highest mean score (3.75), followed by *Visual arts enhancement* (Factor 1) (mean = 3.72) and *Visual arts involvement* (Factor 5) (mean = 3.67). *Emotional inspiration* (Factor 3) had the lowest mean score (3.28) and was rated as the least important contribution.

4.4.2.2 Perceived contribution of Innibos’s contribution to the arts

Respondents at Innibos perceived that the festival contributes to the arts in certain areas more than it does to others. According to Table 4.3, the respondents perceived that Innibos makes the arts more accessible (98%), that the festival creates a greater awareness of the arts (86%), that it promotes all forms of art to an equal degree (84%) and that the general quality of art at the festival has improved (83%)

**Table 4.3: Perception of Innibos’s contribution to the arts**

VISITORS’ PERCEPTION OF INNIBOS’ CONTRIBUTION TO THE ARTS	YES	NO
Innibos promotes all art forms on an equal level	84%	16%
Innibos makes the arts more accessible	98%	2%
Innibos inspires visitors to practise some form of the arts	55%	45%
Innibos improves visitors’ knowledge about the arts	81%	19%
The quality of art at Innibos improved	83%	17%
Innibos creates a greater awareness to the arts	86%	14%
The visitors experiences a greater variety of the arts at this year’s festival compared to previous festivals	73%	27%
Visitors specifically spend money on the arts at this year’s festival	67%	33%
Visitors consider themselves to be art lovers	81%	19%

Unfortunately, respondents indicated in Table 4.3, that they perceived Innibos as contributing less effectively to some of the aspects concerning the arts. They perceived Innibos as contributing in lesser extent to the inspiration of visitors to participate in the arts (45%), that the respondents did not spend money on art specifically during their visit at the festival (33%), and

that the festival contributed less effectively to providing a larger amount of art at this year's festival when compared to previous years (27%).

#### 4.4.2.3 Comparison of personal arts involvement to preference for the performing arts or the visual arts of respondents at Innibos

T-tests were conducted to test for significant statistical differences in the mean values of different arts products and activities purchased, comparing those respondents preferring the performing arts and those preferring the visual arts. Although Table 4.4 indicates no significant statistical differences between the mean values of personal involvement between the visitors preferring the performing arts and those preferring the visual arts. However, there was a moderate statistical significant difference in terms of ticket purchase in arts involvement, with a P-value of .007.

**Table 4.4: T-test between preferences for performing or visual arts based on personal involvement**

INNIBOS						
Arts	Performing arts (n=284)		Visual arts (n=78)		F-value	P-value
	Means	Std Dev	Means	Std Dev		
Books	0.482	1.24	0.449	1.04	.244	.622
CDs DVDs	1.039	1.24	.821	1.826	1.076	.300
Paintings	.275	2.281	.397	1.121	3.549	.060
New artists	2.916	.926	2.641	4.39	.115	.735
Dance	0.556	4.486	.449	1.664	.560	.455
Tickets	4.954	1.7	2.256	3.54	7.432	.007
Clubs	0.342	5.659	.115	.322	6.306	.012
Attended	3.824	3.197	3.462	3.202	.007	.934
Other	1.183	1.676	1.577	2.948	5.598	.019

#### 4.4.3 Results from Vryfees

The following section explores the contribution of Vryfees to the arts.

##### 4.4.3.1 Results from the factor analyses (Vryfees)

The factor analysis (Pattern Matrix) identified five contribution factors (Table 4.5) that were labelled according to similar characteristics. All contribution factors had relatively high reliability

coefficients ranging, respectively, from 0.44 (the lowest) to 0.82 (the highest). Moreover, all items loaded on a factor with loadings greater than 3.00. Relatively high factor loadings indicate a reasonably high correlation between the delineated factors and their individual items. Any items that cross-loaded on two factors with factor loadings greater than 3.00 were categorised in the factor where interpretability was best.

**Table 4.5: Factor analysis (Vryfees)**

<b>FACTOR LABEL</b>	<b>Factor 1: Visual arts enhancement</b>	<b>Factor 2: Performing arts enhancement</b>	<b>Factor 3: Performing arts exposure</b>	<b>Factor 4: Emotional inspiration</b>	<b>Factor 5: Visual arts involvement</b>
Vryfees markets known and new artists in the visual arts	0.818				
Vryfees brings networking opportunities for visual artists	0.793				
Due to Vryfees, the number and variety of works increased in South Africa	0.791				
Vryfees develops infrastructure for the exhibition of visual art	0.760				
Due to Vryfees, there is a growth in the number of painters, sculptors, photographers and writers who enter the market	0.756				
Due to Vryfees, there is a growth in the number of paintings, sculptures, photo art and literature	0.755				
Vryfees's financial support contributes to growth in visual arts	0.739				
Marketing of Vryfees makes people more aware of the South African art and literature in general	0.721				
Vryfees promotes the image of the visual arts (paintings, sculptures, photo art, books) in South Africa	0.690				
Vryfees improves people's knowledge about the visual	0.646				

arts					
Vryfees contribute to developing the skills of painters, sculptors, photographers and writers	0.622				
Vryfees enhances the quality of painters, sculptors, photographers and writers	0.606				
Vryfees motivates people to attend more music, dance and theatre productions		0.749			
Vryfees contribute to an increase in ticket sales of dance, theatre and music productions		0.745			
The singers / actors / dancers at Vryfees create a quality experience of performing arts during the festival		0.730			
The marketing of Vryfees makes people more aware of productions in the country in general		0.692			
Vryfees markets known and new artists in the performing arts		0.669			
Vryfees promotes the image of the performing arts (music, dance, theatre) in South Africa		0.651			
Vryfees contributes to more employment opportunities for individuals within the theatre, dance and music industry		0.605			
Due to Vryfees, there is a growth in CD /DVD sales of music, dance and theatre productions		0.578			
Vryfees contributes to the development of actors, dancers and singers' skills		0.572			
Vryfees's selection criteria contributes to quality music, dance and theatre productions		0.566			
Vryfees improves people's knowledge about the		0.519			

performing arts					
Vryfees brings about network opportunities for performing artists		0.484			
Vryfees contributes to a more stable income for individuals within the theatre, dance and music industry.		0.458			
Vryfees better the quality of actors, singers and dancers		0.458			
The existence of Vryfees leads to the development of other arts festivals			0.735		
Vryfees contributes to a growth in the production of theatre/music CDs and DVDs			0.656		
Due to Vryfees, there is a growth in the number of artists, dancers and singers that entre the market			0.635		
Vryfees's financial support contributes to the growth in productions			0.551		
Vryfees develops infrastructure for theatre, dance and music productions			0.500		
Due to Vryfees, the number and variety of productions in South Africa increased			0.494		
Vryfees influences people to join arts associations (for example, dance and theatre groups)				0.698	
Vryfees inspires people to become actors, dancers and singers				0.683	
Vryfees influences people to join art associations (for example, book clubs, photography clubs)				0.638	
Vryfees inspires people to become painters, sculptures, photographers and writers				0.583	
Vryfees motivates people to buy more paintings					0.606

/sculptures/photo art					
Vryfees creates more work opportunities for visual artists (sculptures/painters/photographers/writers)					0.580
Vryfees contributes to a sustainable income for painters, sculptures, photographers and writers					0.574
Vryfees motivates people to buy more books					0.557
Painters, sculptors and writers at Vryfees create a quality experience of visual art during the festival					0.551
Due to Vryfees, more people has a financial input in the visual arts					0.463
Vryfees creates a platform for the availability of quality paintings, sculpture, photo and art books					0.435
<b>FACTOR LABEL</b>	<b>Factor 1: Visual arts enhancement</b>	<b>Factor 2: Performing arts enhancement</b>	<b>Factor 3: Performing arts exposure</b>	<b>Factor 4: Emotional inspiration</b>	<b>Factor 5: Visual arts involvement</b>
<b>Cronbach's Alpha</b>	.959	.932	.887	.825	.878
Mean Value	3.62	<b>4.08</b>	3.67	<b>3.23</b>	3.58

Factor scores for the contribution items were calculated as the averages of all items contributing to a specific factor so that mean scores can be interpreted on the original 5-point Likert scale of measurement (1 = totally disagree; 2 = do not agree; 3 = agree; 4 = agree to a more extent; and 5 = totally agree). As shown in Table 4.5, according to the mean, Performing arts enhancement (Factor 2) was perceived to have the highest contribution for visitors and had the highest mean value (4.08), with a reliability coefficient of 0.932. Performing arts exposure (Factor 3) had the second highest mean value of 3.67, with a reliability coefficient of 0.887, followed by Visual arts enhancement (Factor 1) with a mean value of 3.62 and a reliability coefficient of 0.959. Visual arts involvement (Factor 5) had a mean value of 3.58 and a reliability coefficient of 0.878. Emotional inspiration (Factor 4) received the lowest mean value of 3.23, with a reliability coefficient of 0.825. It is therefore clear that visitors to Vryfees consider the festival as contributing to the performing arts and the visual arts (Table 4.5).

#### 4.4.3.2 Perceived contribution of Vryfees's contribution to the arts

Respondents considered Vryfees to be contributing to the arts (Table 4.6) in the senses that the festival makes the arts more accessible to them (98%), that the festival creates a greater awareness to arts (88%), that the quality of arts at the festival improved (87%), that the festival promotes all art forms on an equal basis (84%), and that the festival improved the respondents knowledge about the arts (83%).

**Table 4.6: Perception of Vryfees's contribution to the arts**

VISITOR PERCEPTION OF VRYFEES CONTRIBUTION TO THE ARTS	YES	NO
Vryfees promotes all art forms on an equal level	84%	16%
Vryfees makes the arts more accessible	98%	2%
Vryfees inspires the visitors to practise some form of the arts	52%	48%
Vryfees improves the visitors' knowledge about the arts	83%	17%
The quality of art at Vryfees improved	87%	13%
Vryfees creates a greater awareness to the arts	88%	12%
Visitors experienced a greater variety of the arts at this year's festival compared to previous festivals	75%	25%
Visitors specifically spend money on the arts at this year's festival	71%	29%
Visitors consider themselves to be arts lovers	78%	22%

Unfortunately, and as indicated in Table 4.6, the respondents viewed Vryfees as contributing to the arts to a smaller extent when it comes to inspiring the respondents themselves to practise some form of the arts (48%), to spend money specifically on the arts at this year's festival (29%), to experience a greater variety of the arts at this year's festival when compared to previous festivals (25%). These findings may be somewhat explained by noting that only 22% of respondents considered themselves to be arts lovers (22%).

#### 4.4.3.3 Comparison of personal arts involvement to preference for the performing arts or the visual arts of respondents at Vryfees

T-tests were also employed to determine any significant statistical differences between the type of arts products and activities the respondents purchased at the festival in terms of their arts preference. The only significant, and quite surprising, statistical difference was found between the amounts of paintings purchased between those who prefer the performing arts and those preferring the visual arts. Respondents who prefer performing arts purchased more paintings

with a mean value of 0.309 than those preferring the visual arts, with a mean value of 0.140 (Table 4.7).

**Table 4.7: T-test between preferences for performing or visual arts based on personal involvement**

VRYFEES						
Arts	Performing arts (n=408)		Visual arts (n=93)		F-value	P-value
	Means	Std Dev	Means	Std Dev		
Books	.814	1.764	.495	1.265	5.687	.017
CDs DVDs	.667	1.345	.505	1.316	1.804	.180
Paintings	<b>0.309*</b>	2.813	<b>0.140*</b>	.563	13.377	<b>.000*</b>
New artists	2.315	3.196	1.742	2.111	6.229	.013
Dance	0.324	1.051	.207	.719	3.182	.075
Tickets	6.047	7.818	3.000	3.956	11.241	.001
Clubs	0.255	0.948	0.301	1.699	.790	.374
Attended	5.248	3.836	4.204	3.792	.920	.338
Other	1.169	1.791	1.376	2.085	.634	.426

## 4.5 FINDINGS

The following findings indicate the contributions of the festivals and personal involvement of the visitors to the arts. Firstly, the profiles of the visitors to Innibos and Vryfees are similar regarding their average ages, arts preferences, arts exposure and favourite type of arts. This confirms previous findings (Kruger, Scholtz, Saayman & Saayman, 2012:5,23).

Secondly, visitors to Innibos and Vryfees considered the festivals as contributing to both the performing arts and the visual arts, as the mean values for all the contributing factors are above 3.00, as indicated on the 5-point Likert-scale. Studies done by Kruger *et al.* (2012:5,23) also confirm this finding.

Thirdly, the visitors to Innibos perceived the festival as contributing the most to the Performing arts enhancement (Factor 2). Performing arts exposure (Factor 4) was perceived as the second highest, followed by Visual arts enhancement (Factor 1) and Visual arts involvement (Factor 5). The Emotional inspiration (Factor 3) contribution of Innibos was perceived to contribute the least to the arts. As in the case of Innibos, the visitors to Vryfees perceived the festival as contributing to a great extent to the Performing arts enhancement (Factor 2), followed by Performing arts exposure (Factor 3), Visual arts enhancement (Factor 1) and Visual arts involvement (Factor 5).

Vryfees was also perceived to contribute the least to the Emotional inspiration (Factor 4) of the arts (Viviers, Botha, Slabbert, Seymour, Saayman & Saayman, 2012:56). The five factors confirmed the findings of Page & Connell (2012:352), Hughes (2012:13), Koopman (2012), Jonker *et al.* (2009:383), Finkel (2009:13), Anheier & Isar (2008:264), Kitshoff (2004:238), Waterman (1998:58) and of Mitchell & Wall (1989).

Fourthly, the results of the personal arts involvement of visitors to the festivals further confirm the results and factors from the factor analysis.

Fifthly, there were no statistically significant differences in terms of preferences for the performing arts and the visual arts at either of these festivals. This is in contrast to a study done by Heilbrun & Gray (2001:74, 182, 399) which indicated that the way the festival visitor perceives the arts can be influenced by their preference or taste for a certain type of art. It can thus be said that the market for the arts at the two festivals is homogeneous in relation to their personal involvement in the arts (Kruger *et al.*, 2012:5,23).

Sixthly, a moderate statistically significant difference was noted for Innibos, where the amount of tickets purchased by respondents preferring the performing arts was more than the respondents preferring the visual arts. This finding is somewhat confirmed by Swami *et al.* (2010:855) who found that when a visitor prefers something, it might lead to future personal involvement. Performing arts are arts activities, usually where the purchase of tickets needs to be done in order to participate in the activity or to experience it (Zijlmans & Van Damme, 2008; Heilbrun & Gray, 2001:4), thus leading to the higher ticket purchases of those who prefer the performing arts.

Seventhly, a statistically significant difference regarding the Vryfees visitors preferring the performing arts in that they purchased more paintings at the festival than did the visitors who preferred the visual arts was found. It can be said that with exposure comes knowledge and insight, leading to expert opinion (Tobias, 2004:110). In the case where visitors preferring the visual arts purchased less paintings than those preferring the performing arts, it could possibly be ascribed to them being more exposed over the years to these arts, making them more knowledgeable, and having an expert opinion regarding the quality and type of arts work (Tobias, 2004:110). Their decision to purchase a painting would then be influenced by previous experience or current information on the artists or on painting technique, leading to the purchase of, perhaps, greater quality and smaller quantity. This is in contrast to those who prefer the performing arts and have decided to purchase a painting. With less expert opinion and information concerning the painting, the visitors can be influenced to be personally involved in purchasing more quantity rather than quality. It may also be due to the appreciation that the

younger market may have for the arts (such as art work), but do not necessarily have the financial ability to purchase these products (DiMaggio & Mukhtar, 2004:176,177,183; Silva, 2006:150). Arts experts (Tobias, 2004:110), such as those visitors in the older market or with more knowledge of the arts works are likely to be more selective in personal involvement in the sense that they purchase fewer but more expensive items (Hughes, 2012:62,144; Tobias, 2004:110; Keaney, 2008:102; Dimaggio & Useem, 1978:185).

Eighthly, it is found that the preference for a type of art (either performing arts or visual arts) does not influence the personal involvement of the visitors to the arts. This is in contrast to a previous study done by Swami *et al.* (2010:855) which found that with preference comes involvement.

Lastly, there is room for further arts involvement by visitors as the averages are relatively low, especially in the case of involvement in arts associations and with arts product purchases such as books, CDs and art work.

#### **4.6 IMPLICATIONS**

From the results and findings, the following can be identified.

Firstly, as the profiles of visitors to Innibos and Vryfees are similar, marketing efforts to the markets can be the same. Marketing can increase the exposure levels of the arts to visitors, which then can stimulate an arts preference for the performing arts, visual arts or both of them.

Secondly, although it is perceived by the respondents that both Innibos and Vryfees contribute to the performing and visual arts, there is room for improvement as none of the contribution factor loadings were above 4.00. In order to better the perceptions of these festival visitors, new ways of presenting the arts should be implemented. Stricter quality requirements for arts products and services need also be implemented. If productions and art works of high standard are provided at the festivals, it will stimulate the artists to be more creative and innovative, thus further contributing to the development and education of the arts. This might also lead to the potential involvement of the visitors to the arts, as they know they will receive quality arts products and services.

Thirdly, the visitors perceived both the festivals as contributing the most to the Performing arts enhancement of the arts. The festivals must foster this positive perception by providing quality music, dance and theatre production activities and visual arts products. This positive perception is a good thing, as it will enable the festival to grow in the performing arts, to present new and innovative ideas and activities to augment this positive perception.

Fourthly, emotional inspiration is perceived to be the lowest contribution of Innibos and Vryfees to both the performing and the visual arts. This perception can be improved by making the visitor's part of the festival and telling them what it provides. This could be encouraged by offering arts competitions to the visitors, as well as by giving them the opportunity to participate in theatre and street productions. Arts workshops can also be introduced to better the skill and knowledge of the visitors.

Fifthly, a preference for the performing arts or the visual arts had no influence on personal arts involvement. Marketing of these arts as an effort to make the visitors more aware of them or greater exposure to the visitor market at the festivals can be the same at both festivals as these markets are homogeneous. Personal arts involvement can be improved where the arts are more exposed to the visitors, for example, book and art work exhibitions can be placed in the centre of the festival grounds or music, dance and theatre production CDs and DVDs can be present at the production site. Arts packages can be implemented for the festival. These packages can provide the visitors an extra arts benefit when they purchase a particular arts product. For example, with the purchase of a painting, the buyer can get a special offer when purchasing tickets for a theatre production or with the purchase of more than 10 production tickets, the buyer receives arts work by new artists.

Sixthly, festival visitors who purchased the most tickets at Innibos were those who preferred the performing arts. In order to improve personal involvement in ticket sales of those preferring the visual arts, the festival can market the performing arts at visual arts exhibition halls and venues by, for example, handing out posters and pamphlets or showing pre-recorded production extracts at these venues. This might stimulate performing arts ticket buying behaviour of visitors claiming to prefer the visual arts. As the visitors who prefer performing arts purchased the most paintings, more arts work can be brought to the performing arts venues and placed on sale. With more exposure to these visitors, it can lead to greater involvement. Quality arts work can be presented at these venues to stimulate future purchase involvement of those who prefer the visual arts when they attend a production.

Seventhly, festival visitors at Vryfees who purchased the most paintings were those who preferred the performing arts. Speeches and workshops on the visual arts at the festival can better the knowledge of visitors to these arts, so they can make future purchase decisions based on increased knowledge of, and exposure to, the arts, as in the case of visitors preferring visual arts who buy quality arts works.

Lastly, there are several ways in improving personal involvement in the arts. To augment personal involvement in the participation in arts associations, the festival can introduce programs or arts clubs/organisations to the festival program. Community members can take part in these associations. Arts festival associations can be responsible for the planning and development of the festival, for the quality selection of music, dance and theatre productions and for arts workshops during and outside the festival period. By improving the personal involvement in the purchase of books, CDs and artworks, the festival can market these art works and activities at the festival and position them where the most visitors, the visitors most likely to be buyers, are to be found on the festival grounds.

#### **4.7 CONCLUSION**

This chapter (Article 2) aimed to explore arts festival contribution through reviewing the literature base and presenting the findings of an exploratory study of arts contribution and personal involvement within two arts festivals. The literature review revealed previous festival contribution research, particularly in relation to personal involvement approaches through exploring the concept of perception.

The arts festivals in this chapter (Article 2) are perceived to contribute to the arts, as they stimulate the personal involvement of festival visitors in the performing and visual arts, no matter their preferences. However, further research is required in order to investigate contribution practise relating to personal involvement in a wider sample of arts festivals, in other sizes and types of festivals and events, and to fully understand the effectiveness of involvement contribution evaluation.

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# CHAPTER 5 (ARTICLE 3)

## ARTS FESTIVALS OR SOCIAL BAZARS? THE PERCEIVED CONTRIBUTION OF SOUTH AFRICAN ARTS FESTIVALS TO THE ARTS

*“There is no greater calling than to serve your fellow men.  
There is no greater contribution than to help the weak.  
There is no greater satisfaction than to have done it well.”*

*Walter Reuther*

## **ARTS FESTIVALS OR SOCIAL BAZARS? THE PERCEIVED CONTRIBUTION OF SOUTH AFRICAN ARTS FESTIVALS TO THE ARTS**

### **ABSTRACT**

There has been a remarkable rise in the number of Afrikaans arts festivals in South Africa subsequent to the apartheid times, where the purpose of arts festival development was to keep the arts alive. The outcomes of such festivals, past and present, yet remain little understood, particularly concerning the arts festivals' contribution to the arts. The aim of this chapter (Article 3) is thus to determine the contribution of three Afrikaans arts festivals, the KKNK, Innibos and Vryfees, to the arts as perceived by the festival visitors. This was undertaken to determine whether arts festivals still contribute to the arts, even as they take on the role of socialisation for competitive advantage and target number attendance in post-apartheid times. Understanding of their contributions will enable the development of effective strategies and festival programmes designed to contribute to the arts. The three festivals were compared in terms of their perceived contribution where differences were analysed and areas that lack contribution were identified. To achieve the goal, questionnaire surveys were conducted, after which an exploratory factor analysis was performed to determine the perceived contribution factors at the arts festivals. ANOVAs were then conducted to determine any statistically significant differences between the festivals in terms of their contribution to the performing arts and the visual arts. The results of this study indicate that the three festivals' contributions varied in terms of the extent, type and levels of contribution to the arts they presented. Nevertheless, the results confirm that visitors to Afrikaans arts festivals in South Africa perceive them as contributing to the arts. Marketing, programming and terrain planning recommendations to effectively increase arts contribution at these three festivals can now be made. Examining arts festivals based on their perceived contribution has, therefore, proved useful to comprehensively evaluate these festivals and particularly to determine their specific contribution to all types of arts.

***Key words: Arts festival, contribution, perception, arts, KKNK, Innibos, Vryfees***

## **5.1 INTRODUCTION**

The arts festival phenomenon has long been given tremendous attention by researchers (Kruger & Petzer, 2008:114; Lee, Lee & Wicks, 2004:61; Korza & Magie, 1989). Since the first established festivals in early times, they were distinguished by their use of arts, such as music and drama (Dunjic, 2011:15,16; Anheier & Isar, 2008:260; Allen, O'Toole, Harris & McDonnell, 2012:5; Hauptfleisch, 2004:292; Hauptfleisch, 2001:169; Faulkner, Moscardo & Laws, 2001:137). This is still true of the modern arts festival, which now flourish as independent artistic enterprises (Waterman, 1998:57; Ivanovic, 2008:84; Dunjic, 2011:16), embracing all genres of arts (Dunjic, 2011:19). Extensive research has led to some understanding of an arts festival where these events can generate several benefits to the celebrated product (Quinn, 2005; 2006; Yoon, Lee & Lee, 2010:335; Yan, Zhang & Li, 2012). These benefits are, however, usually associated with economic (Anheier & Isar, 2008:260, Snowball & Antrobus, 2002) and social benefits (Arcodia & Whitford, 2006; Quinn, 2005), ranging from the role the festival plays in regeneration (for example, offering employment opportunities and additional revenue) (Jackson & O'Sullivan, 2002) to the festivals' abilities in image enhancement (for example, quality) (see Quinn, 2005; Garcia, 2004:3082; Prentice & Andersen, 2003) and to the more general arts awareness (for example, exposure to the arts) (Jonker, Saayman & De Klerk, 2009:383; Hughes, 2012:154). These benefits of the festival can all be regarded as important factors to the product on offer, that is, to the arts.

## **5.2 BACKGROUND**

Arts festivals have an interesting history in South Africa, where the country is currently celebrating 18 years of democracy (Saayman & Saayman, 2006:574, Bain & Hauptfleisch, 2001). The reason why arts festivals were developed in South Africa was to celebrate culture (Van Niekerk & Coetzee, 2011:349). In pre-apartheid times, much was done by the government to ensure the livelihood and survival of the Afrikaans arts. This was done through the establishment of several regional councils (Bain & Hauptfleisch, 2001:11), for example, TRUK (Transvaalse Raad vir Uitvoerende Kunste / "PACT - Performing arts Council of the Transvaal") (TRUK – ESAT, 2012), SUKOVS (Streeksraad vir die Uitvoerende Kunste van die Oranje Vrystaat/ "PACOFs - Performing Arts Council of the Orange Free State") (SUKOVS – ESAT, 2012) and KRUIK (Kaaplandse Raad vir Uitvoerende Kunste/ "CAPAB - Cape Performing Arts Board") (CAPAB – ESAT, 2012), all of which encouraged creative initiatives, thus ensuring the livelihood of the Afrikaans arts in different regions throughout the country. Within each of their regions, these boards or councils founded theatre associations and created productions for the communities to enjoy (TRUK – ESAT, 2012; SUKOVS – ESAT, 2012; CAPAB – ESAT, 2012). After 1994, domestic political changes and subsequent budgetary cuts from national

government, led to the end of these associations (Saayman & Saayman, 2006:574; Bain & Hauptfleisch, 2001:14). Thereafter, an on-going hunger for the arts manifested itself among the Afrikaans-speaking people (InnibosKunstefees, 2012), where the Afrikaans speaking population began to fear the existence of their language and culture in the “new” South Africa (Van Niekerk & Coetzee, 2011:349). Artists also had to find some means to survive (Saayman & Saayman, 2006:574). The only solution at the time was to organise arts festivals. Since then, there have been several new initiatives, for example, the News 24 arts festival initiative (Vryfees, 2012), to create a platform for festival development, focusing on the enhancement and survival of the arts. Thus, a critical motive for the establishment and existence of post-apartheid arts festivals was to keep the Afrikaans arts alive (KKNK, 2012; Vryfees, 2012; InnibosKunstefees, 2012).

The first of these established Afrikaans arts festivals, was the Klein Karoo National Arts Festival (KKNK). It was established in 1994 (Van der Vyver & du Plooy-Cilliers, 2006:192; Van Niekerk & Coetzee, 2011:349), at Oudtshoorn in the Western Cape. The festival was to serve two main purposes: firstly, to establish a cultural and linguistic outlet for Afrikaans-speaking people of all groups and races in a post-apartheid South Africa; and secondly, to give the host community a financial boost by using the festival as a tourism attraction (Kitshoff, 2004:237). Today, the expanded aims of KKNK are to promote the Afrikaans language and its associated cultural achievements (Van der Vyver & du Plooy-Cilliers, 2006:193; Van Niekerk & Coetzee, 2011:349); to promote excellence in the arts; to provide access to the arts; and to develop artists, festival attendees and entrepreneurs (KKNK, 2012; Kruger, Saayman & Ellis, 2010:80). Shortly after the KKNK was initiated, the establishment of the Aardklop National Arts Festival followed in 1998 (Van Niekerk & Coetzee, 2011:350). This festival is annually held at Potchefstroom in the North West Province (Aardklop, 2012). The mission of Aardklop is to be a trend-setter, providing access and sustainability to the arts through being a quality arts festival (Aardklop, 2012). This is done by the provision of new and exciting productions, yet still focusing on entertainment. Subsequent to these two festivals, the capital city of Free State, Bloemfontein, first hosted the Volksblad Arts Festival (now known as the Vryfees) in 2001 (Van Niekerk & Coetzee, 2011:350). Vryfees sets out to develop local talent and to create opportunities for artists to perform together at the productions the festival offers; to create work in all disciplines in the arts industry; to promote a love for reading and literature; and to promote the interest of the community in the arts (Vryfees, 2012). The Innibos Lowveld National Arts Festival was then established in 2003 (Van Niekerk & Coetzee, 2011:350), and in a short nine years has grown to an attendance of almost 90,000 visitors annually (Kruger & Saayman, 2012:148; Pissoort & Saayman, 2007:258). This festival now includes more than 60 theatre and music productions and art exhibitions at 14 different venues in and around the town of Mbombela (Nelspruit), Mpumalanga, making a significant contribution to the development,

participation and awareness of the arts (InnibosKunstefees, 2012; Kruger & Saayman, 2012:148).

Each of these festivals is now well-established. They are very popular arts festivals, providing unique arts programs and experiences annually for thousands of festival visitors to enjoy (Kruger & Saayman, 2012:147). According to Hauptfleisch (2001:169), these festivals have played a distinctive part in the history of dance, drama and music in the country, re-established for the need for celebration and the maintaining of the cultural heritage of Afrikaans-speaking South Africans (Van Niekerk & Coetzee, 2011:350). Kruger (2009:15) and the festival managers of Innibos (2012) state that the festivals can be seen as enhancing the arts through the medium of the Afrikaans language. It is clear that these four festivals have laid a firm foundation, and have earned reputations for excellence in the arts. They created exposure to the arts and simultaneously provided the festival attendee with the opportunity to enjoy the arts through accessibility to quality arts products and/or arts works, through interaction and participation (KKNK, 2012; Vryfees, 2012; InnibosKunstefees, 2012). Arts festivals can be seen as one of the most prominent features of the arts and theatre scenes in South Africa (Hauptfleisch, 2001:169).

From these small beginnings, festivals boomed, with more than 400 festivals of various kinds, reaping the associated benefits and further contributing to the arts (Kruger & Saayman, 2012:147). With the introduction of a plethora of new festivals on the festival calendar (for example, the Tekkiefes, Bieliemielie Arts Festival and the Gariepfes Arts Festival, to offer just three examples) (Kruger & Saayman, 2012:147,148; Dunjic, 2011:22), the apparently uncontrolled growth led to cause for concern (Van Zyl & Strydom, 2007:121).

### **5.3 PROBLEM STATEMENT**

Competition began to rage between these festivals (Van Niekerk & Coetzee, 2011:348,351) to determine pre-eminence in terms of economic success, visitor numbers and popularity. By aiming to gain competitive advantage and to cater for a wide range of people, the arts festivals somehow lost their focus on the arts and began to divide their attention between the arts and entertainment (Finkel, 2009:3; Dunjic, 2011:25). Emphasis was not placed only on the arts, but also on shopping (at the stalls), amusement parks and socialisation points (for example, beer tents). According to Quinn (2006:300; 2005:999), the arts festival may, to some extent, lose its initial purpose (livelihood of arts) and direction by adopting this approach. This view is supported by Dunjic (2011:25), as this loss of focus is already evidenced by the decline of ticket sales of arts and theatre productions at these festivals (Kruger, Scholtz, Saayman & Saayman, 2012:1,10,11). Although visitor numbers may increase, the attendees are not necessarily

involved with the arts (Kruger *et al.*, 2012:1, 17; Dunjic, 2011:25), thus raising the questions whether or not the main reason for attendance is still about the arts or has the focus shifted to social, economic and other reasons? Perhaps this places the festivals in the same predicament as that experienced during the immediate post-apartheid period where the existence of the arts were threatened?

Contribution to the arts can therefore be viewed as a vital element, where staying focused on the original purpose of these arts festivals is recalled. Thus, the purpose of this research is to determine, from the perspectives of festival visitors, whether South African arts festivals still contribute to the arts and whether certain arts festivals contribute more to the arts than others do; if so, to which art forms do they contribute the most. Answers to these questions may identify possible areas that no longer make a contribution. To seek answers to these questions, three dominant Afrikaans Arts festivals, that together laid the foundation for arts contributions, were selected, thus accommodating differing geographical locations (Vryfees = central, KKNK = South and Innibos = North), varying lengths of existence ages (KKNK = 18 years, Vryfees = 12 years and Innibos = 9 years) and differing sizes of festivals (KKNK= large, Vryfees = medium and Innibos = small).



**Map 5.1: Geographic location of the KKNK, Innibos and Vryfees in South Africa**

**Source: Author's own compilation**

## **5.4 LITERATURE REVIEW**

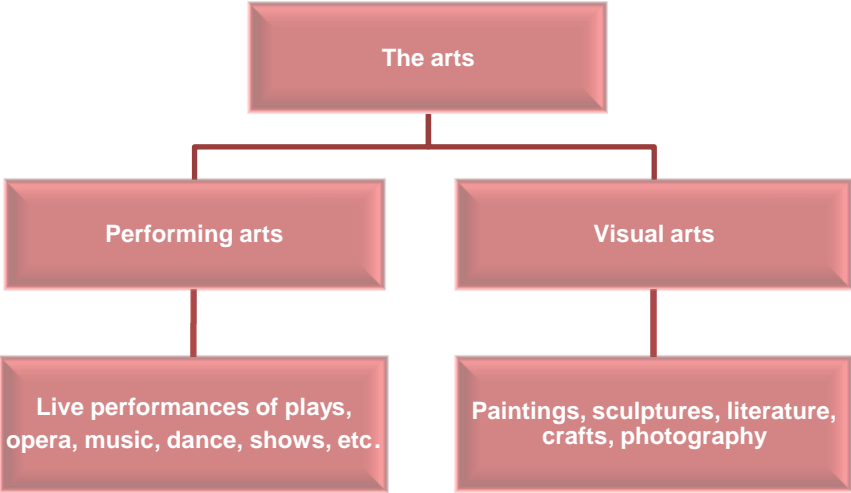
In this section, the arts festival itself, the arts it represents and its contributions to these arts as identified by Heilbrun & Gray (2001), Jackson & O'Sullivan (2002:327), Nieman (2003), Richardt & Wilson (2004), Holden (2004), Visser (2005:160-162), Van Der Vyver & Du Plooy-Cilliers

(2006:192), Quinn (2006:301), Anheier & Isar (2008:3), Hutter & Throsby (2008), Winner & Hetland (2008), Finkel (2009:13), Dunjic (2011:20) and Hughes (2012), are addressed (see Table 5.1).

It is commonly understood that festivals derived from the root of the word 'feast' (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2012:33), which implies a certain time of celebratory use (Quinn, 2006:289; Falassi, 1987:1). This "celebration" is evident in the definition of arts festivals, where they are identified as an event celebrating a variety of arts forms and genres that can be once off or reoccurring (Inkei, 2005:6; Williams & Bowdin, 2007:306; Kruger & Petzer, 2008:113; Dunjic, 2011:21). Farlex (2012), Falassi (1987:1) and Waterman (1998:59) each indicate that arts festivals are cultural events that consist of a series of performances of works of fine arts, often devoted to a single artist or genre and infused with generic gaiety, conviviality and cheerfulness. The arts festival, *per se*, has been exhaustively researched in the past and still seems to receive significant attention from academics around the world (Saayman & Rossouw, 2011; Kruger, Saayman & Ellis, 2011; Quinn, 2006; Rolfe, 1992; Korza & Magie, 1989). Arts festivals were designed to display the community's wealth, skill and attractiveness through dancing and singing, entertaining their hosts with gifts of food, craft, music and dance, thus beginning a two-way exchange of cultural interests and craft skills (Faulkner *et al.*, 2001:137). The so-called arts festivals owe their establishment to the desire to grant recognition to the artistic or intellectual contributions of a composer or artist, or to a specific period in the development of a particular art such as music, or to a distinctive musical genre (Farlex, 2012; Waterman, 1998:59; Falassi, 1987:1). Inkei (2005:6) suggests that an arts festival must present over a short period of time (usually between three days and four weeks) a variety of works created or produced by other professional organisations or artists working in diverse artistic disciplines, such as performing arts and visual arts. The principal objective of arts festivals can thus clearly be identified, as they function to assemble artists and public over a short period, focusing on performance where artists and the visitors alike can enjoy the fruits of concentrated art work (Waterman, 1998:59; Dunjic, 2011:21). As previously discussed, the arts festival is built around the different art forms (Inkei, 2005:6).

The arts can be taken to include all forms of traditional dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature, each of which can serve as the means for individual or collective creativity and expression through performance, execution, presentation, exhibition, transmission and study (White Paper, 1996:6). As indicated by this definition, the arts can be neatly divided between performing arts and visual arts (Heilbrun & Gray, 2001:4). Music, dance and theatre productions can all be understood as performing arts. The visual arts include painting, sculpting and literature. They are coherent too in a different sense, in that the subjects are jointly involved in making, buying and selling, and displaying art objects (Heilbrun & Gray,

2001:5). The making of art has occupied a special position among human activities (Heilbrun & Gray, 2001:3), and this is very evident in the hosting of arts festivals. These two arts genres are commonly understood to be on any festivals' artistic program and may be illustrated as in Figure 5.1.



**Figure 5.1: The arts**

**Source: Author's own compilation**

One of the reasons why arts festivals are so important is because of their contributions to the art forms they present.

As noted, arts festivals have many different benefits arising from them (Hughes, 2012:154; Jonker *et al.*, 2009:383; Anheier & Isar, 2008:260; Arcodia & Whitford, 2006; Quinn, 2006; Quinn, 2005; Garcia, 2004:3082; Prentice & Andersen, 2003; Snowball & Antrobus, 2002; Jackson & O'Sullivan, 2002). Benefits can perhaps be seen as contributing to something. Therefore, these contributions of arts festivals can be seen as benefits when identifying different aspects of an arts festival making contributions to the arts specifically. Unfortunately, as yet, few researchers have focused on festivals in the particular context of the contribution debate (Quinn, 2006:189). Nevertheless, and based on the work of Page & Connell (2012:352), Koopman (2012), Hughes (2012:13), Jonker *et al.*, (2009:383), Finkel (2009:13), Anheier & Isar (2008:264), Kitshoff (2004:238), Waterman (1998:58), Rolfe (1992), and that of Mitchell & Wall (1989), different contributions that have been associated with the arts festivals reveal themselves (Table 5.1).

**Table 5.1: Contributions of an arts festival**

CONTRIBUTION	THE ARTS	REFERENCE
<b>Educational contribution</b> (Rolfe, 1992)	Skill improvement of artists	(Page & Connell, 2012:352)
	Improved knowledge about the arts	(Finkel, 2009:4,14,18,19; Page & Connell, 2012:352)
	Promotes research within the arts	(Quinn, 2005:931; Prentice & Andersen, 2003:25)
<b>Emotional contribution</b> (Quinn, 2006; Waterman, 2009:58)	Inspire people to become artists	(Hughes, 2012:13; Finkel, 2009:13)
	Encourages people to attend more productions and/or exhibitions	(Finkel, 2009:13)
	Encourages people to join art associations	(Waterman, 1998:58)
<b>Economic contribution</b>	Increase in ticket sales	(Finkel, 2009:12)
	Increase investment	(Page & Connell, 2012:393)
	Create employment opportunities	(Rolfe, 1992; Mitchell & Wall, 1989)
	Stable income/ increase revenue	(Rolfe, 1992; Kitshoff, 2004:238)
	Increased art product sales	(Jonker <i>et al.</i> , 2009:383)
<b>Quality contribution</b> (Prentice & Andersen, 2003)	Creates a platform for quality art products and selections requirement	(Finkel, 2009:4,16,17,20)
	Artists create quality experience	(Liburd & Derkzen, 2009:137)
	Quality skill improvement of artists	(Quinn, 2006: 291,300)
<b>Marketing contribution</b>	Promotes the image of the arts	(Page & Connell, 2012:393)
	More awareness for productions and/or art work in the country	(Hughes, 2012:154; Jonker <i>et al.</i> , 2009:383)
	Markets artists (well-known and new)	(Kitshoff, 2004:238; Koopman, 2012; Anheier & Isar, 2008:264)
	Establish networking opportunities	(Bonus & Ronte, 1997:112)
<b>Growth and development contribution</b> (Rolfe, 1992; Hauptfleisch, 2001:170; Koopman, 2012)	Increased number and variety of productions and/or art work	(Hughes, 2012:153; Anheier & Isar, 2008:263)
	Leads to the development of other arts festivals	(Kitshoff, 2004:240)
	Increased production in arts products	(Hughes, 2012:153)
	Growing number of artists	(Heilbrun & Gray, 2001:228; Quinn, 2006:302)
	Financial support increase productions of the arts	(Faulkner <i>et al.</i> , 2001:138)
	Infrastructure development	(Waterman, 1998:55; Hughes, 2012:94,171)

Source: Author's own compilation

As indicated in Table 5.1, the term contribution can be sub-categorised to define different focus areas. The first contribution of an arts festival is *educational* (Korza & Magie, 1989:3; Faulkner *et al.*, 2001:138; Heilbrun & Gray, 2001:229; Prentice & Andersen, 2003:25; Quinn, 2006; Allen *et al.*, 2012:50; Winner & Hetland, 2008; Anheier & Isar, 2008:8; Finkel, 2009; Dunjic, 2011; Page & Connell, 2012:352). In general, education can be described by the terms 'learn', 'teach' and 'mentor'. This implies that the festival can be seen as a place for information exchange, regarding the artist's knowledge of, and techniques in, the arts for skill improvement and audience development (Page & Connell, 2012:352; Finkel, 2009:4,14,18,19; Anheier & Isar, 2008:8; Quinn, 2006:302; Heilbrun & Gray, 2001:229; Faulkner *et al.*, 2001:138). The educational contribution specifically addresses such areas as: skill improvement of artists (Page & Connell, 2012:352); knowledge improvement about the arts (Finkel, 2009:4,14,18,19; Page & Connell, 2012:352); and the promotion of research within the arts (Quinn, 2005:931; Prentice & Andersen, 2003:25). The educational contribution is thus concerned in determining aspects such as: skill development; knowledge transfer; and research promotion.

The second contribution, namely the *emotional contribution* (Waterman, 1989:55; Hughes, 2012:13; Heilbrun & Gray, 2001:228; Reeves, 2002:29,30,37; Axelsen, 2006; Schwarz & Tait, 2007; Finkel, 2009:13), is concerned with the terms inspiration and motivation. This is where the arts festival enhances creativity and stimulates innovation, inspiring the visitor to pursue the arts as a calling (or a hobby in addition to a full-time profession) (Hughes, 2012:13; Finkel, 2009:13), when s/he participates in the arts (either in first-hand attendance at a live performance or visiting an arts exhibition at the festival, or even joining an arts association of some kind) (Hughes, 2012:13; Finkel, 2009:13; Quinn, 2006:302; Reeves, 2002:30; Heilbrun & Gray, 2001:228; Waterman, 1998:55). Aspects such as inspiration to become artists; encouragement to attend more productions and/or exhibitions and in joining art associations are of importance to the *emotional* contribution of the arts festival to the arts.

The festival can also be seen as contributing *economically* to the arts (Korza & Magie, 1989:3; Mitchell & Wall, 1989:39; Rolfe, 1992; Heilbrun & Gray, 2001:227; Kitshoff, 2004:238; Saayman & Saayman, 2004; Saayman & Saayman, 2006; Quinn, 2006:301; Anheier & Isar, 2008:3; Allen *et al.*, 2012:61; Snowball, 2010; Jonker *et al.*, 2009:383; Finkel, 2009:12; Goeldner & Ritchie, 2009:81), where it is usually associated with income, revenue, regeneration and work opportunities. The economical contribution of an arts festival can be seen as being where the festival is supporting artistic life and activity, by creating additional work and income opportunities for the artists when producing and selling their work (either where an artist is performing in a production or painting for an exhibition). Sales of products and tickets, investments and income are generally concerned topics of economic contribution (Hughes, 2012:153,154; Snowball, 2010; Quinn, 2006:301; Kitshoff, 2004:238; Heilbrun & Gray,

2001:227). When contributing economically, the festival must closely examine aspects such as: increased ticket sales; increased investment; employment opportunities created; stable income/increase revenue; and increased art product sales.

The *quality contribution* (Korza & Magie, 1989:12,36; Reeves, 2002:37; Quinn, 2006:291,300; Allen, O'Toole, Harris & McDonnell, 2008:180; Finkel, 2009:20; Liburd & Derkzen, 2009:137) is concerned with the measure of standards, where artists and their art work must maintain their stance in the whole professional world, must remain unique and spectacular in content to avoid the possibility of 'losing their magic' when growth in the arts takes place too rapidly. The visitors must leave satisfied with the arts (for example, the visitor must have an experience of high quality in the arts. This can be achieved by the festival through the provision of high quality arts productions). Standards of quality depend also on the skills of the artists, requiring that the arts festival provides opportunities to the artist for developing and broadening their creative skills (Hughes, 2012:156; Brown & Novak, 2007:50; Reeves, 2002:37; Faulkner *et al.*, 2001:138; Korza & Magie, 1989:12). The quality contribution of arts festivals must thus focus on selection requirements; the creation of a platform for quality art products; the creation of a quality experience; and quality skill improvement.

The arts festival markets these art forms (referring to the *marketing contribution of arts festivals* (Korza & Magie, 1989:3; Bonus & Ronte, 1997:112; Nieman, 2003; Kitshoff, 2004:238; Richardt & Wilson, 2004; Visser, 2005:162; Quinn, 2006:294; Van der Vyver & Du Plooy-Cilliers, 2006:192; Hutter & Throsby, 2008; Anheier & Isar, 2008:264; Jonker *et al.*, 2009:383; Page & Connell, 2009:393; Koopman, 2012; Hughes, 2012:154), in creating and broadening awareness and exposure to the arts that are perhaps not commonly heard or seen, building network opportunities for artists and the visitors and ultimately raising the profile of the arts as they create local demand for the arts and other related services (Hughes, 2012:154; Jonker *et al.*, 2009:383; Hutter & Throsby, 2008; Anheier & Isar, 2008:3; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Quinn, 2006:302; Visser, 2005:162; Kitshoff, 2004:238; Nieman, 2003). The term "marketing" is thus similar in use to when reference is made to the awareness, exposure and promotion of the arts. Marketing contributions must focus on the promotion of the image of the arts, to creating greater arts awareness in the country, on the marketing of well-known and new artists, and on the establishment of network opportunities.

All of the above contributions lead to the *growth and development contribution* (Waterman, 1998:55; Korza & Magie, 1989:3; Faulkner *et al.*, 2001:138; Heilbrun & Gray, 2001:228; Kitshoff, 2004:240; Visser, 2005:160; Quinn, 2006:302; Anheier & Isar, 2008:263; Saayman & Rossouw, 2011:611; Koopman, 2012; Hughes, 2012:153). The educational, emotional, economical, quality and marketing contributions of the arts festival, play a significant role in

keeping the arts alive. This must include development of artists and visitors and must further create appreciation, awareness, involvement and interaction for a particular art form or activity. This is also true for the development of arts infrastructure such as production venues and exhibition halls. The arts festival thus encourages the continuance of productions and arts exhibitions all year round (Hughes, 2012:94,155,171; Quinn, 2006:291,302; Waterman, 1998:55). Other criteria such as the increased number and variety of productions and/or art work, the development of other arts festivals, perhaps the; increased production of arts products, a growing number of artists, increased productions due to the availability of financial support and infrastructure development are all important in evaluating the growth and development contribution of arts festivals to the arts. These identified contributions are important in evaluating the arts festivals' full contribution to the arts, thus focusing on performing arts and visual arts in their fullest sense.

The next section will describe the method of research. The questionnaire and sampling method will be explained first. This explanation will be followed by the findings and implications, and will conclude with relevant recommendations for the managers of each of the individual arts festivals. These results of the research will be beneficial to arts festival manager in that they will provide an assessment for the festival visitor's perception of the festivals as they are seen to contribute to the arts. This will thereafter aid in successful festival development and will aid planning thus ensuring further contributions to the arts.

## **5.5. METHOD OF RESEARCH**

A newly administered, structured questionnaire was used to collect the data at the three arts festivals. This section describes the questionnaire, the sampling method, the survey and the statistical analysis.

### **5.5.1 The questionnaire**

The questionnaire was divided into three sections. Section A captured the contribution factors, querying 23 items on a 5-point Likert scale, where 1 = do not agree; 2 = agree to a lesser extent; 3 = agree; 4 = agree to a greater extent; and 5 = fully agree. The section on contribution was based on the works of Page & Connell (2012:352), Koopman (2012), Hughes (2012:13), Jonker *et al.*, (2009:383), Finkel (2009:13), Anheier & Isar (2008:264), Kitshoff (2004:238), Waterman (1998:58), Rolfe (1992) and Mitchell & Wall (1989). It was specifically adapted for KKNK, Innibos and Vryfees research. Section B looked for information specific to the festival, capturing the potential and actual buying behaviour of the respondents at the festival. Greater awareness of the arts at the festival, saw new and well-known artists appearing, so influencing

the amount of CDs/DVDs bought or total ticket purchases. Section C captured the demographic profile, including the gender, age, home province, preferred arts, favourite art form and level of exposure during childhood of the festivals respondents.

### 5.5.2 Sampling and survey

Stratified sampling was applied at each of the KKNK, Innibos and Vryfees festivals. A total of 650 questionnaires were distributed at KKNK over the 8 days of the festival (31 March to 7 April 2012) in the Western Cape Province, providing 602 completed questionnaires to be included in the analysis. For a population of 100 000 ( $N$ ), 384 respondents ( $n$ ) are seen as being representative and result in a 95% level of confidence with a  $\pm 5\%$  sampling error (Krejcie & Morgan, 1970:608). The formula to calculate the appropriate sample size, according to Krejcie & Morgan (1970:610), where  $X^2$  = the desired confidence level;  $N$  = the population size;  $P$  = the population proportion; and  $d$  = the degree of accuracy (expressed as a proportion), is:

$$s = X^2 N P (1 - P) / d^2 (N - 1) + X^2 P (1 - P)$$

That is, since approximately 100 000 ( $N$ ) visitors attended the festival (KKNK, 2012), the number of questionnaires completed was more than adequate.

Over the nine year span of the Innibos Arts Festival, hosted in the Mpumalanga Province, more than 90 000 ( $N$ ) visitors attended each year. With 450 questionnaires distributed over the 5 day period of the festival (27 June to 1 July 2012) (Innibos, 2012), 407 completed questionnaires were available for inclusion, again making the sample size sufficient according to Krejcie & Morgan (1970:608). The Vryfees has experienced a rapid annual growth (in terms of ticket sales) since its establishment in 2001, in the Free State Province, with 30 000 ( $N$ ) annual visitors. Six hundred (600) questionnaires were distributed during the 4 days at the festival (10 July to 14 July 2012), resulting in 575 completed questionnaires for data examination, once more offering, according to Krejcie & Morgan (1970:608), a valid sample size with the appropriate amount of questionnaires.

A destination-based survey was undertaken, where questionnaires were distributed evenly throughout the various venues and the main festival grounds in Oudtshoorn (KKNK), Mbombela (Nelspruit) (Innibos) and Bloemfontein (Vryfees), respectively. This ensured that all visitors at the different festivals had an equal opportunity to participate in the survey. Respondents were approached by fieldworkers who moved around in order to minimise bias, explaining the goal of the survey and the questionnaire. This was done in order for willing participation and for frank and honest responses from the respondents.

### **5.5.3 Statistical analysis**

The analysis was completed in four stages, using Microsoft® Excel® and SPSS (SPSS Inc, 2012). The data from the three festivals were first kept separate to determine a general profile of the respondents at each festival. This was the first stage. In the second stage, a principal axis factor analysis was performed on the combined data set to determine the factors in general at arts festivals in South Africa that contribute to the arts forms they present. All items with loadings lower than 0.3 were not included in a factor (Steyn, 2000:1). Further, a reliability coefficient (Cronbach's Alpha) was computed to estimate the internal consistency of each factor. All factors with a reliability coefficient above 0.6 were considered as acceptable for this study. In the third stage, the visitors' perceptions were analysed based on the identified contributions discussed in literature by Page & Connell (2012:352), Hughes (2012:13), Koopman (2012), Jonker *et al.*, (2009:383), Finkel (2009:13), Anheier & Isar (2008:264), Kitshoff (2004:238), Waterman (1998:58), Rolfe (1992), Mitchell & Wall (1989) and according to the questionnaire design at each festival. This was done by means of ANOVAs (Analysis of Variance) to investigate any statistically significant differences between the festivals concerning the different items that contribute to the arts within each contribution. An ANOVA was also done to determine any statistically significant differences between the levels of visitors' involvement with the arts across the three festivals. The fourth stage was where the pooled data from the three festivals were analysed and plotted on diagrams to determine the overall visitor perceptions regarding the festivals' contribution to the arts. The results of these statistical analyses will be discussed in the next section.

## **5.6 RESULTS**

The results will firstly be discussed in terms of the general profile of the festival visitors at the KKNK, Innibos and Vryfees, followed by the results of the factor analyses conducted on the items indicating their contributions to the arts. Thereafter, the results from the ANOVAs will be examined, where possible differences in the perceptions of visitors regarding the aspects contributing to the arts differ across three arts festivals, as well as ANOVAs on actual involvement of these visitors in the arts.

### **5.6.1 Profile of respondents at KKNK, Innibos and Vryfees**

As seen in Table 5.2, the average age of respondents at KKNK is 48 years, followed by the average age of respondents at Innibos (45 years) and then at Vryfees (42 years). Although respondents at Vryfees are slightly younger than those of KKNK and Innibos, these festivals all attract the middle-aged to older generation. The largest groups of visitors record that 82% of

respondents at Vryfees are from the Free State Province, followed by 59% of respondents at the KKNK coming from the Western Cape Province and 54% of respondents at Innibos coming from Mpumalanga. Clearly, the majority of respondents at each of the three festivals are based in the province where each festival is held. When respondents were asked to indicate which artform they preferred (that is, performing arts versus visual arts), the majority of respondents at each festival indicated that they prefer the performing arts, with 84% of respondents at KKNK, 81% of respondents at Vryfees and 79% of respondents at Innibos. Respondents' indication of their favourite type of art correlated with their preferred arts, as 51% of respondents at KKNK indicated that theatre is their favourite type of art, followed by 45% of respondents at Innibos and 44% of respondents at Vryfees preferring music. Respondents at the three festivals recorded that 54% of respondents at Vryfees, followed by 43% of respondents at KKNK and 41% at Innibos had moderate exposure to the arts during childhood.

Table 5.2 indicates that an average of 1.15 books was purchased per person at KKNK, followed by 0.72 books at Vryfees and 0.52 books at Innibos. The average CDs and/or DVDs purchased at KKNK was by 1.19, whereas 1.07 CDs and/or DVDs was purchased at Innibos and 0.6 CDs and/or DVDs at Vryfees. Respondents purchased an average of 0.36 paintings at Innibos, followed by 0.28 paintings and/or sculptures at Vryfees and 0.24 paintings and/or sculptures at KKNK. The respondents saw an average of 4.7 new artists (paid and unpaid performances) at KKNK, while respondents at Innibos saw an average of 2.61 new artists perform, followed with the respondents at Vryfees who saw 2.17 new artists perform. At KKNK, respondents attended an average of 0.76 dance productions and purchased an average of 8.34 tickets per person. Respondents at Innibos attended an average of 0.51 dance productions, followed by the respondents at Vryfees who attended an average of 0.3 dance productions during their visit. Respondents at Vryfees purchased an average of 5.04 tickets per person, whereas respondents at Innibos purchased an average of 4.24 tickets per person. Respondents at KKNK indicated that they are currently involved at an average of 0.37 art clubs or art associations, followed by the respondents at Vryfees with an average of 0.26 art clubs or art associations, and lastly, Innibos with an average of 0.24. The average repeat visits of respondents during KKNK's 18 years of existence is 7.13 times, followed by the average repeat visits of respondents at the 12 years of Vryfees's existence (4.88 times); and then by those visitors to Innibos since its inception 9 years ago, who had an average of 3.69 visits. Respondents at KKNK indicated that they visit an average of 1.54 other arts festivals. This was followed by respondents at Innibos who visit an average of 1.29 other arts festivals, and lastly, by Vryfees respondents who visited an average of 1.2 other arts festivals.

**Table 5.2: Profile of visitors to KKNK, Innibos and Vryfees**

<b>VARIABLE</b>	<b>KKNK (n=602)</b>	<b>INNIBOS (n=407)</b>	<b>VRYFEES (n=575)</b>
<b>Age</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
<19	6%	3%	3%
20-24	6%	5%	10%
25-34	10%	15%	24%
35-44	12%	23%	20%
45-54	25%	28%	17%
55-64	25%	16%	16%
65>	16%	10%	10%
Average age:	48 years	45 years	42 years
<b>Province of origin</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Western Cape	59%	2%	3%
Gauteng	15%	28%	4%
Eastern Cape	14%	1%	2%
Free State	4%	3%	82%
Kwazulu-Natal	2%	2%	1%
Mpumalanga	1%	54%	-
Northern Cape	3%	0%	3%
North West	1%	5%	3%
Limpopo	1%	4%	1%
<b>Type of arts preferred</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Performing arts	84%	79%	81%
Visual arts	16%	21%	19%
<b>Degree of arts exposure</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Little	37%	37%	29%
Moderate	43%	41%	45%
A great deal	20%	22%	26%
<b>Favourite type of arts</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>	<b>Percentage (%)</b>
Theatre	51%	38%	44%
Dance	4%	5%	3%
Music	4%	45%	42%
Painting	4%	5%	4%
Literature	2%	2%	5%

Photography	2%	2%	3%
Films	2%	2%	1%
Sculpting	1%	1%	-
<b>Personal involvement</b>	<b>Averages</b>	<b>Averages</b>	<b>Averages</b>
Average books purchased	1.15 books	0.52 books	0.72 books
Average CDs, DVDs purchased	1.19 CDs / DVDs	1.07 CDs / DVDs	0.6 CDs / DVDs
Average paintings, sculptures purchased	0.24 paintings / sculptures	0.36 paintings / sculptures	0.28 paintings / sculptures
Average new artists see perform	4.7 artists	2.61 artists	2.17 artists
Number of dance productions attended	0.76 productions	0.51 productions	0.3 productions
Average number of tickets purchased for productions, shows	8.34 tickets	4.24 tickets	5.04 tickets
Number of arts associations/clubs currently involved	0.37 art associations/clubs	0.24 art associations/clubs	0.26 art associations/clubs
Average visits to the KKNK festival	7.13 times	3.69 times	4.88 times
Average visits to other arts festivals	1.54 times	1.29 times	1.2 times

### 5.6.2 Results from the factor analysis

An exploratory factor analysis was applied to determine the reliability of data from the results obtained at the three festivals. As seen in Table 5.3, the factor analysis (Pattern Matrix) identified 5 factors that were labelled according to similar characteristics from the loaded 23 items. These factors included *Visual arts enhancement* (Factor 1), *Performing arts enhancement* (Factor 2), *Emotional inspiration* (Factor 3), *Visual arts involvement* (Factor 4) and *Performing arts exposure* (Factor 5). The reliability of factors was determined by means of the Cronbach's Alpha. All factors had relatively high reliability coefficients ranging from 0.78 (the lowest) to 0.96 (the highest). Moreover, all items loaded on a factor with loading greater than 0.3 and the relatively high factor loadings indicate a reasonably high correlation between the delineated factors and their individual items (Pallant, 2007:197).

**Table 5.3: Factor analysis of KKNK, Innibos and Vryfees (combined data set)**

<b>FACTOR LABEL</b>	<b>Factor 1: Visual arts enhancement</b>	<b>Factor 2: Performing arts enhancement</b>	<b>Factor 3: Emotional inspiration</b>	<b>Factor 4: Performing arts exposure</b>	<b>Factor 5: Visual arts involvement</b>
The festivals market known and new artists in the visual arts	0.833				
Due to the festivals, the number and variety of works increased in South Africa	0.785				
The festivals bring networking opportunities for visual artists	0.776				
Marketing of the festivals make people more aware of the South African art and literature in general	0.771				
Due to the festivals, there are a growth in the number of painters, sculptors, photographers and writers who enter the market	0.763				
The festivals promote the image of the visual arts (paintings, sculptures, photo art, books) in South Africa	0.734				
Due to the festivals, there are a growth in the number of paintings, sculptures, photo art and literature	0.726				
The festivals' financial support contributes to growth in visual arts	0.719				
The festivals improve people's knowledge about the visual arts	0.708				
The festivals develop infrastructure for the exhibition of visual art	0.678				
The festivals promote research in the visual arts	0.624				
The festivals contribute to the development of the skills of painters, sculptors,	0.620				

photographers and writers					
The festivals enhance the quality of painters, sculptors, photographers and writers	0.543				
The festivals create a platform for the availability of quality paintings, sculpture, photo and art books	0.408				
The festivals contribute to an increase in ticket sales of dance, theatre and music productions		0.765			
The singers / actors / dancers at the festivals create a quality experience of performing arts during the festival		0.752			
The festivals contribute to more employment opportunities for individuals within the theatre, dance and music industry		0.741			
The festivals inspire people to visit more music, dance and theatre productions		0.735			
The festivals' selection criteria contribute to quality music, dance and theatre productions		0.670			
The festivals promotes the image of the performing arts		0.669			
The festivals contribute to the development of actors, dancers and singers' skills		0.653			
The marketing of the festivals make people more aware of productions in the country in general		0.637			
The festivals market known and new artists in the performing arts		0.634			
The festivals improve people's knowledge about the performing arts		0.627			
The festivals contribute to a growth in the production of theatre/music CDs and DVDs		0.626			

The festivals contribute to a more stable income for individuals within the theatre, dance and music industry		0.609			
The festivals better the quality of actors, singers and dancers		0.568			
The festivals bring about network opportunities for performing artists		0.506			
The festivals influence people to join arts associations (for example, dance and theatre groups)			0.649		
The festivals inspire people to become actors, dancers and singers			0.619		
The festivals inspire people to become painters, sculptures, photographers and writers			0.416		
The festivals lead to the development of other festivals				0.821	
Due to the festivals, there are a growth in the number of artists, dancers and singers that entre the market				0.658	
Due to the festivals, the number and variety of productions in South Africa increased				0.581	
The festivals' financial support contribute to the growth in productions				0.459	
Due to the festivals, more people has a financial input in the visual arts					0.713
The festivals motivate people to buy more paintings /sculptures/photo art					0.709
The festivals contribute to a sustainable income for painters, sculptures, photographers and writers					0.671
The festivals create more work opportunities for visual artists (sculptures/painters/photograp					0.661

hers/writers)					
The festivals motivate people to buy more books					0.599
The festivals influence people to join art associations (for example, book clubs, photography clubs)					0.573
The festivals motivate people to visit more art exhibition, art markets, craft stalls or book exhibitions					0.489
<b>FACTOR LABEL</b>	<b>Factor 1: Visual arts enhancement</b>	<b>Factor 2: Performing arts enhancement</b>	<b>Factor 3: Emotional inspiration</b>	<b>Factor 4: Performing arts exposure</b>	<b>Factor 5: Visual arts involvement</b>
<b>Cronbach's Alpha</b>	<b>0.955</b>	0.936	<b>0.775</b>	0.891	0.921
Mean Value	3.581	<b>4.033</b>	<b>3.279</b>	3.789	3.416

As seen in Table 5.3, *Performing arts enhancement* (Factor 2) has the highest mean value of 4.033, and was perceived as the most important arts contribution at the festivals. This was followed by factor 4, *Performing art exposure*, with a mean value of 3.789. Factor 1, *Visual arts enhancement*, has a mean value of 3.581, and *Visual arts involvement* (Factor 5) has a mean value of 3.416. Factor 3, *Emotional inspiration*, has the lowest mean value of 3.279, meaning that it is the least important perceived contribution to the arts at these festivals.

### 5.6.3 ANOVAs on perceived contribution to the arts

The following section indicates the extent of perceived contributions that each festival makes regarding the factors previously identified in literature. This section of the results is based on the perceived contributing factors of the questionnaire design where each of these factors is made up of different items grouped together for the performing arts and the visual arts. A comparison of the mean scores of the different items under each factor contributing to the performing arts and the visual arts resulted in several findings. The mean scores were found to be statistically significantly different at the  $p < 0.05$  level of significance regarding certain identified factors. These are reported below.

### 5.6.3.1 ANOVA: Educational contribution

**Table 5.4: Educational contribution**

PERFORMING ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival contributes to the development of actors, dancers and singers' skills.	3.96	3.95	4.06	2.453	.086
The festival improves people's knowledge about the performing arts.	3.99	4.09	4.09	2.389	.092
The festival promotes research within the performing arts.	3.69	3.79	3.66	2.381	.093
<b>Perceived educational contribution to performing arts: mean value (3.971)</b>	<b>3.88</b>	<b>3.94</b>	<b>3.94</b>	<b>1.169</b>	<b>0.311</b>
VISUAL ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival contributes to the development of the skills of painters, sculptors, photographers and writers.	3.32	3.45	3.54	7.476	.001*
The festival improves people's knowledge about the visual arts	3.51	3.68	3.69	6.792	.001*
The festival promotes research within the visual arts.	3.33	3.51	3.52	2.501	.082
<b>Perceived educational contribution to visual arts: mean value (3.450)</b>	<b>3.39</b>	<b>3.55</b>	<b>3.58</b>	<b>6.383</b>	<b>0.002*</b>
<b>Total perceived educational contribution mean (3.718)</b>	<b>3.64</b>	<b>3.75</b>	<b>3.76</b>	<b>5.253</b>	<b>0.005*</b>

As indicated in Table 5.4, the respondents at the three festivals stated that they perceive these festivals to make an overall contribution to the arts *educationally*. Statistical significant differences were found between Vryfees respondents and respondents at the other two festivals, whereby it is perceived that Vryfees contributes educationally more to the arts (mean = 3.76), as opposed to the contributions of Innibos (mean = 3.75) or of KKNK (mean = 3.64). However, perceptual differences with regards to educational contribution to the performing arts were not evident. Statistically significant differences were found between the arts festivals' educational contribution to visual arts, whereby respondents at Vryfees (mean = 3.54) perceive

the festival as making more of an educational contribution to visual arts in terms of skill development than does the respondents at Innibos (mean = 3.45) and at KKNK (mean = 3.32). Respondents also perceive Vryfees (mean = 3.69) and Innibos (mean = 3.68) to contribute more to the educational contribution of visual arts in terms of knowledge improvements than KKNK (mean = 3.51).

### 5.6.3.2 ANOVA: Emotional contribution

**Table 5.5: Emotional Contribution**

PERFORMING ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival inspires people to become actors, dancers and singers.	3.50	3.36	3.46	1.872	.154
The festival encourages people to attend more theatre, music and dance productions.	4.15	4.21	4.36	8.556	.000*
The festival influences people to join art associations (e.g. dance and theatre groups).	3.12	3.20	3.16	0.656	.519
<b>Perceived emotional contribution to performing arts: mean value (3.618)</b>	<b>3.59</b>	<b>3.59</b>	<b>3.66</b>	<b>1.132</b>	<b>.323</b>
VISUAL ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival inspires people to become painters, sculptors, photographers and writers.	3.19	3.25	3.27	.975	.377
The festival encourages people to attend more art exhibitions, art markets, art stalls or book exhibitions.	3.50	3.67	3.69	6.122	.002*
The festival influences people to join art clubs (e.g. book clubs, photography clubs, etc.)	3.10	3.20	3.16	1.137	.321
<b>Perceived emotional contribution to visual arts: mean value (3.331)</b>	<b>3.26</b>	<b>3.37</b>	<b>3.37</b>	<b>2.809</b>	<b>.061</b>
<b>Total perceived emotional contribution mean (3.478)</b>	<b>3.43</b>	<b>3.48</b>	<b>3.52</b>	<b>2.003</b>	<b>.135</b>

As indicated in Table 5.5, the mean scores of *Emotional contribution* regarding performing arts indicates that respondents perceive the Vryfees (mean = 4.36) to contribute more emotionally to the performing arts in a way that it encourages people to attend more theatre, music and dance productions than was the case at Innibos (mean = 4.21) and at KKNK (mean = 4.15). In terms of the festivals encouraging people to attend more art exhibitions, art markets, art stalls or book exhibitions (visual arts), Vryfees (mean = 3.69) was once again perceived to contribute more emotionally than Innibos (mean = 3.76) or KKNK (mean = 3.50). The festival with the highest perceived total emotional contribution was Vryfees, with a mean score of 3.52, followed by Innibos (mean = 3.48) and then by KKNK (mean = 3.43).

### 5.6.3.3 ANOVA: Economic contribution

**Table 5.6: Economic Contribution**

PERFORMING ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival contributes to an increase in ticket sales of dance-, theatre- and music productions.	3.92	3.98	4.17	11.318	.000*
The festival contributes to more employment opportunities for individuals within the theatre-, dance- and music industries.	3.99	3.99	4.05	.679	.512
The festival contributes to a more stable income for individuals within the theatre-, dance- and music industries.	3.70	3.84	3.818	2.837	.059
The festival contributes to an increase in CD and DVD sales of theatre pieces, dance and music.	3.86	4.04	3.92	4.849	.008*
<b>Perceived economic contribution to performing arts: mean value (3.936)</b>	<b>3.87</b>	<b>3.96</b>	<b>3.99</b>	<b>3.956</b>	<b>.019</b>
VISUAL ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
Because of the festival, there are more people who invest in visual art.	3.22	3.40	3.34	3.918	.020
The festival creates more employment	3.47	3.58	3.60	2.968	.052

opportunities for visual artists (painters, sculptors, photographers, writers).					
The festival contributes to a more stable income for painters, sculptors, photographers and writers.	3.30	3.47	3.44	4.147	.160
The festival encourages people to purchase more paintings, sculptures, photo art.	3.35	3.50	3.57	7.405	.001*
The festival encourages people to purchase more books.	3.32	3.42	3.56	7.611	.001*
<b>Perceived economic contribution to visual arts: mean value (3.433)</b>	<b>3.33</b>	<b>3.47</b>	<b>3.50</b>	<b>6.116</b>	<b>.002</b>
<b>Total perceived economic contribution mean (3.665)</b>	<b>3.60</b>	<b>3.70</b>	<b>3.75</b>	<b>6.570</b>	<b>.001</b>

Table 5.6 reveals the mean scores of perceived *Economic contribution*, in terms of increased ticket sales for the performing arts. Vryfees (mean = 4.17) is perceived to contribute more to the performing arts economically than does Innibos (mean = 3.98) or KKNK (mean = 3.92). In terms of perceived economic contribution to performing arts, measured in terms of increased sales of CDs and DVDs of theatre pieces, dance and music, respondents at Innibos (mean = 4.04) perceived the festival as a greater contributor as opposed to those of Vryfees (mean = 3.92) and KKNK (mean = 3.86). In terms of perceived economic contribution to the visual arts by the three festivals, Vryfees (mean = 3.57) was perceived to contribute more, because it encourages people to purchase more paintings, sculptures and photo art than does Innibos (mean = 3.50) and KKNK (mean = 3.35). Vryfees (mean = 3.56) is also perceived to contribute economically more to the visual arts where it again encourages people to purchase more books than does Innibos (mean = 3.42) and KKNK (mean = 3.32). The festival that is perceived to contribute the most to the total economic contribution of the arts in general is Vryfees (mean = 3.75), followed by Innibos (mean = 3.70) and then by KKNK (mean = 3.60).

#### 5.6.3.4 ANOVA: Quality contribution

**Table 5.7: Quality contribution**

PERFORMING ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival' selection requirements contribute to quality music-, dance- and theatre productions.	3.81	4.05	4.01	9.838	.000*

The singers/actors/dancers at the festival create a quality experience of performing arts during the festival.	3.98	4.16	4.12	5.526	.004*
The festival improves the quality of actors, singers and dancers.	3.83	3.85	3.92	1.392	.249
<b>Perceived quality contribution to performing arts: mean value (6.084)</b>	<b>3.87</b>	<b>4.02</b>	<b>4.01</b>	<b>6.084</b>	<b>.002</b>
<b>VISUAL ARTS</b>	<b>KKNK (n=600)</b>	<b>INNIBOS (n=405)</b>	<b>VRYFEES (n=574)</b>	<b>F-value</b>	<b>Sig Dev</b>
	<b>mean</b>	<b>mean</b>	<b>mean</b>		
The festival creates a platform for the availability of quality paintings, sculptures, photo art and books.	3.57	3.71	3.70	3.584	.028
Painters, sculptors and writers at the festival create a quality experience of visual arts during the festival.	3.61	3.76	3.81	4.252	.014
The festival promotes the quality of painters, sculptors, photographers and writers.	3.49	3.61	3.51	1.984	.138
<b>Perceived quality contribution to visual arts: mean value (3.634)</b>	<b>3.56</b>	<b>3.69</b>	<b>3.67</b>	<b>3.679</b>	<b>0.025*</b>
<b>Total perceived quality contribution mean (3.804)</b>	<b>3.72</b>	<b>3.86</b>	<b>3.84</b>	<b>6.096</b>	<b>.002*</b>

The mean scores for *Quality contribution* are indicated in Table 5.7. Innibos (mean = 4.02) is perceived to be the festival that contributes most to the quality of performing arts, in terms of selection requirements than does Vryfees (mean = 4.01) or KKNK (mean = 3.81). In terms of quality experiences, Innibos (mean = 4.16) is perceived to contribute more to the quality of performing arts than in the case of either Vryfees (mean = 4.12) or KKNK (mean = 3.98). There were no statistically significant differences between the festivals in terms of quality contribution of visual arts. Innibos is, however, perceived to contribute the most to the arts in terms of quality, with a total quality contribution mean of 3.86. Vryfees accounts for a mean value of 3.84 and KKNK with a mean value of 3.72.

### 5.6.3.5 ANOVA: Marketing contribution

**Table 5.8: Marketing contribution**

PERFORMING ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival promotes the image of performing arts (theatre, dance and singing) in SA.	4.02	4.15	4.11	3.003	.050
The marketing of The festival makes people more aware of the productions in the country in general.	4.11	4.24	4.20	2.859	.058
The festival markets well-known as well as new artists within the performing arts.	4.05	4.15	4.15	2.686	.068
The festival establishes networking opportunities for performing artists.	3.92	4.08	3.95	4.014	.018
<b>Perceived marketing contribution to performing arts: mean value (4.084)</b>	<b>4.03</b>	<b>4.16</b>	<b>4.10</b>	<b>3.923</b>	<b>0.020</b>
VISUAL ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
The festival promotes the image of the visual arts (paintings, sculptures, photo art and books) in SA.	<b>3.52</b>	<b>3.67</b>	<b>3.65</b>	<b>4.029</b>	<b>.018</b>
The marketing of The festival makes people more aware of SA art works and literature in general.	3.63	3.79	3.75	3.945	.020
The festival markets well-known as well as new artists within the visual arts.	3.68	3.79	3.77	1.974	.139
The festival establishes networking opportunities for visual artists.	3.60	3.75	3.65	2.979	.051
<b>Perceived marketing contribution to visual art: mean value (3.680)</b>	<b>3.61</b>	<b>3.75</b>	<b>3.71</b>	<b>3.823</b>	<b>0.022</b>
<b>Total perceived marketing contribution mean (3.892)</b>	<b>3.82</b>	<b>3.96</b>	<b>3.91</b>	<b>5.914</b>	<b>0.003</b>

In Table 5.8, it was found that the festivals do indeed contribute to the marketing of the performing and visual arts. Respondents at Innibos (mean = 3.96) had a higher mean regarding

their perception of the festival's total marketing contribution to the arts than did Vryfees (mean = 3.91) or KKNK (mean = 3.82).

### 5.6.3.6 ANOVA: Growth and development contribution

**Table 5.9: Growth and Development contribution**

PERFORMING ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
Due to The festival, the number and variety of productions in SA have increased.	4.00	3.92	3.86	3.339	.036
The festival' existence has led to the development of other arts festivals in SA.	4.13	3.64	3.41	70.322	<b>.000*</b>
The festival contributes to an increase in the production of production/music CDs and DVDs	3.85	3.81	3.59	12.060	<b>.000*</b>
Because of The festival, there are a growing number of actors, dancers and singers that have entered the market.	3.81	3.67	3.59	7.205	<b>.001*</b>
The festival' financial support contributes to an increase in productions.	3.78	3.91	3.80	2.495	.083
The festival develops infrastructure for theatre, dance and music productions.	3.80	3.83	3.76	0.716	.489
<b>Perceived growth and development contribution to performing arts: mean value (3.788)</b>	<b>3.90</b>	<b>3.80</b>	<b>3.67</b>	<b>12.206</b>	<b>0.000</b>
VISUAL ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
Because of the festival, the number and variety of art works have increased.	3.48	3.52	3.51	0.219	.803
Because of the festival, there is a growth in the number of painters, sculptors, photographers and writers that enter the market.	3.42	3.43	3.46	0.140	.869
Because of the festival, there is a growth in the number of paintings, sculptures, photo art and literature.	3.44	3.56	3.48	1.657	.191
The festival' financial contribution contributes to the growth in visual arts.	3.44	3.68	3.55	6.678	<b>.001*</b>

The festival develops infrastructure for the exhibition of visual art.	3.56	3.70	3.64	2.512	.081
<b>Perceived growth and development contribution to visual arts: mean value(3.516)</b>	<b>3.47</b>	<b>3.58</b>	<b>3.53</b>	<b>1.672</b>	<b>0.188</b>
<b>Total perceived growth and development contribution mean (3.672)</b>	<b>3.69</b>	<b>3.69</b>	<b>3.60</b>	<b>3.302</b>	<b>0.037</b>

The mean scores for *Growth and development contribution* indicates that the respondents at KKNK (mean = 4.13) perceive the festival to be the greatest contributor regarding growth and development of the performing arts in that the festival's existence has led to the development of other arts festivals in South Africa. Innibos revealed a mean value of 3.64 and Vryfees had a mean value of 3.41. Respondents at KKNK (mean = 3.85) also perceived the festival to contribute to a greater extent to the growth and development of performing arts than the other festivals as regards an increase in the production of production/music CDs and DVDs, as opposed to Innibos (mean = 3.81) and Vryfees (mean = 3.59). KKNK (mean = 3.81) is also perceived to contribute more regarding the growth in the number of actors, dancers and singers that have entered the market because of the festival. These are followed by Innibos (mean = 3.67) and then by Vryfees (mean = 3.59). However, Innibos (mean = 3.68) is perceived to be a greater contributor to the growth and development of visual arts based on the festival's financial contribution as opposed to the contribution of Vryfees (mean = 3.55) and KKNK (mean = 3.44). KKNK and Innibos (both with a mean value of 3.69) are perceived to be the greater contributors when it comes to the total growth and development contribution to the arts (Table 5.9).

#### 5.6.4 Personal involvement in the arts

The perception of festival visitors regarding the festivals contribution to the arts may differ from their actual contribution/involvement with/to these arts. The following section measures the statistically significant difference regarding actual personal involvement of these visitors to the arts across the three festivals.

From the results of Table 5.2, it is clear that festival visitors are involved in the arts, due to their actual purchase behaviour at these festivals. As indicated in Table 5.10, respondents at KKNK purchased more books, with a mean score of 1.12, when compared to Innibos (mean = 0.52) and Vryfees (mean = 0.72). KKNK respondents also purchased more CDs and DVDs during the festival (mean = 1.16) than at Innibos (mean = 1.07) and Vryfees (mean = 0.60). Respondents at KKNK also saw more new artists (mean = 4.54), followed by the respondents at Innibos (mean = 2.70) and by the respondents at Vryfees (mean = 2.17). Respondents at KKNK attended more dance productions (mean = 0.74) than did respondents at either Innibos (mean =

0.51) or at Vryfees (mean = 0.30). Respondents indicated that they purchased more tickets for theatre productions at KKNK (mean = 8.18) when compared to the other two festivals, where the mean score of ticket sales at Vryfees is 5.18, followed by the mean score of 4.24 of ticket sales at Innibos. Over the 18 years of KKNK existence, respondents attended the festival on a regular basis, with repeat visits of a mean score of 7.01, followed by respondents at Vryfees (mean = 4.88) during the festivals' 12 years of existence and respondents at Innibos (mean = 3.69) during the festivals' nine years of existence.

**Table 5.10: Personal involvement in the arts**

PERSONAL INVOLVEMENT IN THE ARTS	KKNK (n=600)	INNIBOS (n=405)	VRYFEES (n=574)	F-value	Sig Dev
	mean	mean	mean		
Average number of books purchased during the festival	1.12	0.57	0.72	12.000	.000*
Average number of CDs / DVDs purchased during the festival	1.16	1.07	0.60	12.643	.000*
Average number of paintings and/or sculptures purchased during the festival	0.23	0.32	0.28	1.264	.283
Average number of new performing artists seen during the festival	4.54	2.70	2.17	38.518	.000*
Average number of dance productions attend	0.74	0.51	0.30	13.630	.000*
Average number of tickets for theatre productions	8.18	4.24	5.18	43.418	.000*
Average number of art associations/clubs currently involved with.	0.37	0.29	0.26	1.549	.213
Average number of times attended the festival	7.01	3.69	4.88	70.753	.000*
Average number of other arts festivals attended over the past three years	1.51	1.29	1.20	3.144	.043

### 5.6.5 Total contribution to the arts

This section explores each perceived type of contribution the three festivals makes to both the performing and visual arts by plotting them on a graph.

#### 5.6.5.1 Perceived contribution to the performing arts

In the case of the performing arts, Figure 5.2 indicates that KKNK and Innibos is perceived to contribute to a lesser extent to the emotional contribution of performing arts, with Vryfees

contributing to a greater extent, but being the smallest contributor when compared to the other levels of types of contribution. Innibos is perceived to contribute more the marketing of the performing arts, as it has the highest perceived contribution of all three festivals, followed by Vryfees and KKNK. KKNK's perceived contribution at the economics, quality and education is perceived to contribute to the same extent, with the growth and development contribution slightly more. The growth and development contribution of KKNK is perceived to be the greatest amongst the three festivals, with Innibos following, and then by Vryfees offering the lowest perceived growth and development contribution to the performing arts.

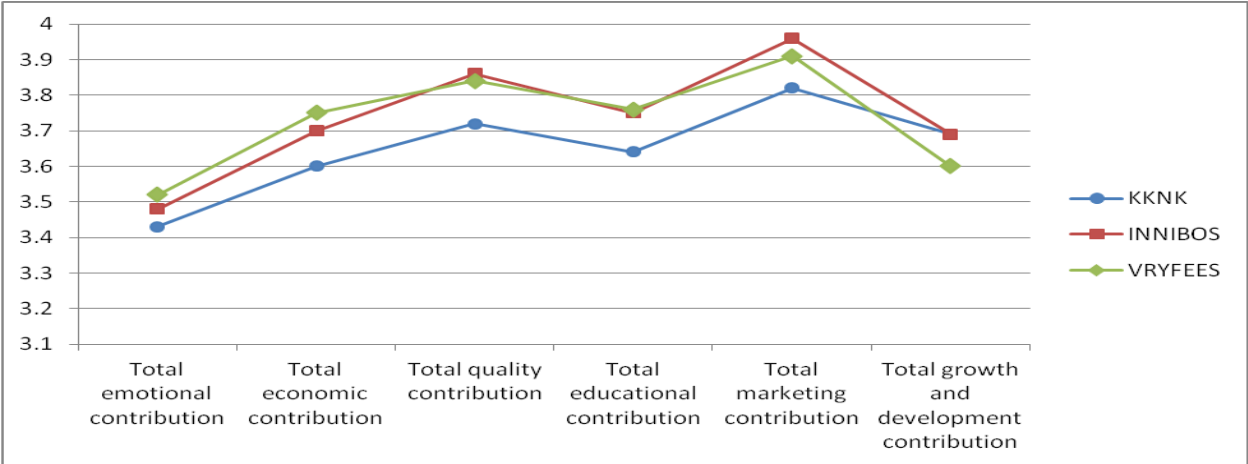


Figure 5.2: Contribution to performing art

5.6.5.2 Perceived contribution to the visual arts

In the perceptions of respondents, the three festivals contribute to a greater extent to the marketing of the visual arts present at these festivals, where the emotional contribution is perceived to be the lowest contributor (Figure 5.3). KKNK is perceived to contribute less, in comparison to the other two festivals, to all the identified contributions, with respondents perceiving Innibos and Vryfees's contribution to the visual arts in all the contributing factors almost identically.

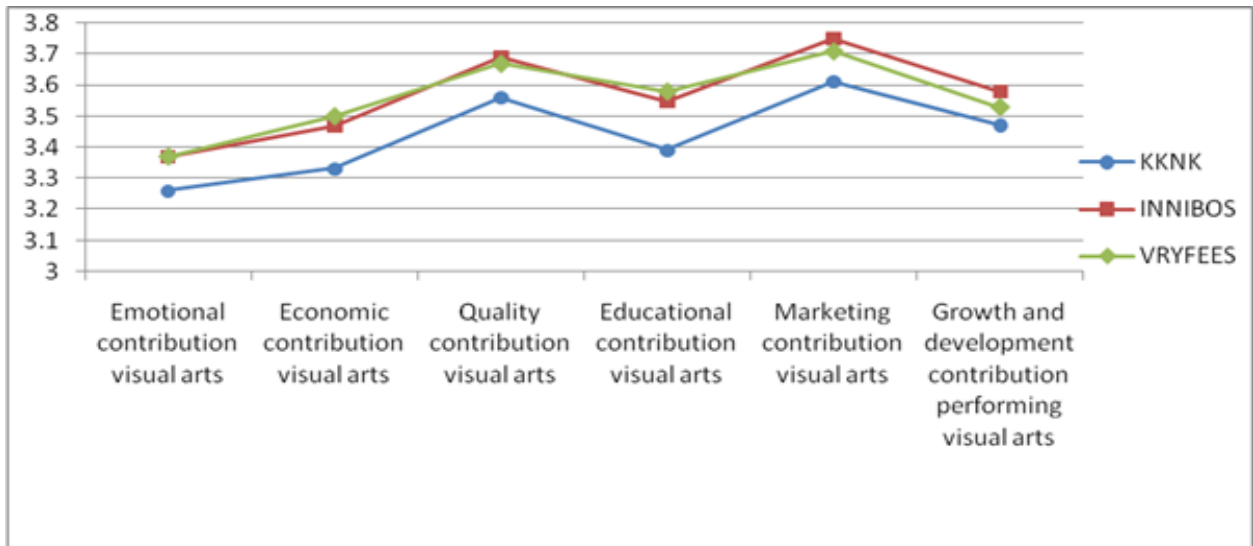


Figure 5.3: Contribution to visual arts

### 5.6.5.3 Total perceived contribution to the arts

As seen in Figure 5.4, respondents perceived the marketing contribution that the three festivals make to the arts to be the greatest, with Innibos to a larger extent, followed by Vryfees and then by KKNK. The contribution that was perceived to be the lowest was the total emotional contribution across the three festivals, with Vryfees perceived to contribute the most, followed by Innibos and KKNK.

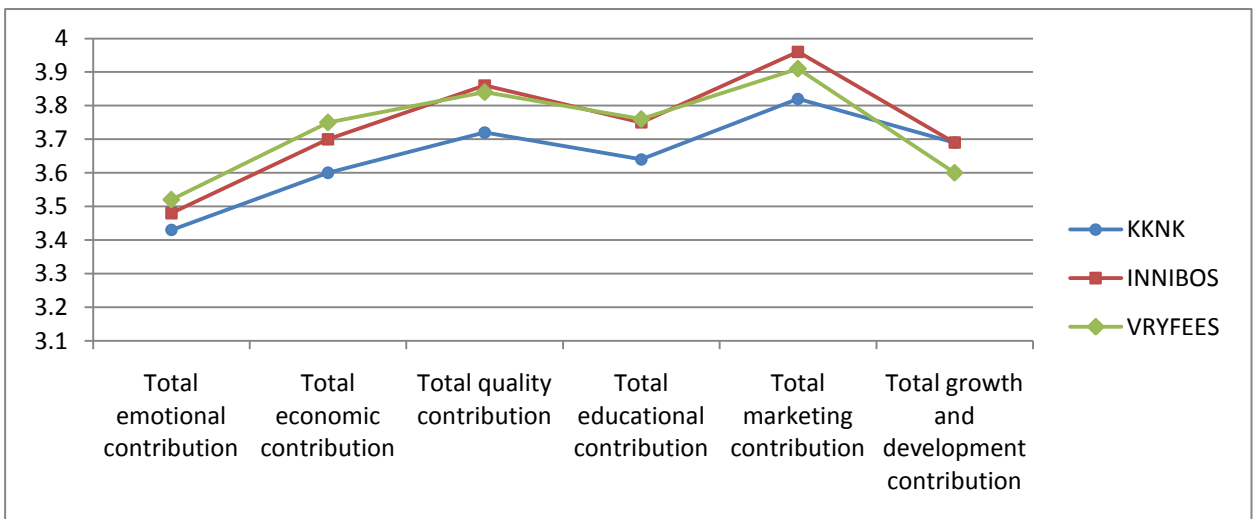


Figure 5.4: Total contribution to the arts

## 5.7. FINDINGS

This research set out to answer two questions, namely do arts festivals in South Africa still contribute to the arts according to the festival visitors' perception and, if they do, do arts festivals differ in terms of their contribution to the arts? For comparative reasons, the separate contributions as identified in the literature are evaluated to determine perceived differences regarding each festival's contribution to the arts. The results of this research suggest the following findings with the accompanying implications.

Firstly, the study confirms that the three arts festivals that form the survey do indeed, according to visitor perceptions, contribute to the arts when reference is made to the mean values. All of the five identified factors had mean loadings above 3.00 (Table 5.3), based on a five-point Likert scale. These contributing factors are *Performing arts enhancement* (mean = 4.033), *Performing arts exposure* (mean = 3.789), *Visual arts enhancement* (mean = 3.581), *Visual arts involvement* (mean 3.416) and *Emotional inspiration* (mean = 3.279). The five factors confirmed the findings of Page & Connell (2012:352), Koopman (2012), Hughes (2012:13), Jonker et al. (2009:383), Finkel (2009:13), Anheier & Isar (2008:264), Kitshoff (2004:238), Waterman (1998:58) and those of Mitchell & Wall (1989).

Secondly, the study provides evidence that although the festivals are perceived to contribute to the arts overall, the festival visitors tend to perceive the festivals as contributing more to the performing arts than to the visual arts. The way the festival visitor perceives the arts can, however, be influenced by their preference or taste for a certain type of art (Heilbrun & Gray, 2001:74, 182, 399). This validates findings of Viviers, Botha, Slabbert, Seymour, Saayman & Saayman (2012:45, 48, 50-55) where the respondents indicated that they preferred the performing arts (84%) to the visual arts (16%). The level of exposure to a certain type of art can also influence perception relating to contribution (Heilbrun & Gray, 2001:398). The more the respondent is exposed to, or familiar with, the type of art, the stronger the preference for that particular art.

Thirdly, the visitors perceived the South African arts festivals as contributing to a lesser extent to the arts regarding emotional inspiration. Emotional contribution entails the personal inspiration arts festivals have on the visitor when attending and experiencing the arts at the festival (Hughes, 2012:13; Finkel, 2009:13; Waterman, 1998:58). This confirms the findings of Viviers *et al.* (2012:56) at the KKNK in 2012, which indicated that 51% of respondents who formed part of the survey were not influenced by the festival to join the arts, although their knowledge and awareness of these arts had increased.

Fourthly, this study confirms that the type and extent of contribution to the arts that the three festivals make varies according to the perceptions of the festival visitors. This corresponds with other studies indicating that perceptions may differ (Heilbrun & Gray, 2001:398). As previously mentioned in literature, the arts festival can contribute to the arts in six ways, namely, educationally, emotionally, economically, quality, marketing and to the growth and development of these arts present at the festivals. Several findings resulted from this new research in terms of these perceived contributions and are as follows:

- Although the festival visitors perceive the arts festivals as contributing overall educationally to the arts, with mean values all above 3.00, the perception is that Vryfees and Innibos contributes more to the education of the visual arts than does KKNK in terms of the skill development of painters, sculptors, photographers and writers, and knowledge enhancement regarding the visual arts at the festivals.
- The festival visitors perceive the arts festivals as contributing overall emotionally to the arts, as all the mean values were above 3.00. Results indicated that respondents at Vryfees perceive the festival as contributing more emotionally to the visual and performing arts than Innibos and KKNK, in terms of influence to attend music, dance, and theatre productions and to art exhibitions, art markets, art stalls or book exhibitions.
- It was found that all three festivals contribute economically to the arts, all having a mean value higher than 3.00. It is perceived that Vryfees and Innibos contribute more economically to the arts than does KKNK. Further, the perception is that Innibos contributes economically more to the performing arts than either Vryfees or KKNK in terms of increased CD and DVD sales of theatre pieces, dance and music. Respondents at KKNK perceive the festival as contributing more economically to the performing arts than at Innibos and Vryfees in terms of increased ticket sales of dance, theatre and music productions. Vryfees is perceived to economically contribute more to the visual arts than Innibos and KKNK in terms of books and artwork purchases (such as paintings and sculptures).
- It is perceived that the festivals contribute overall to the quality of the arts with all their mean values relating to quality contribution above 3.00. The perception is that Innibos and Vryfees contributes more to the quality of the performing arts than does KKNK in terms of selection requirements of quality music, dance and theatre productions and to the provision of quality experiences created by the singers/actors/dancers at the festivals.
- The perception is that the festivals overall contribute to the marketing of the performing and the visual arts, once more, having mean values all above 3.00. However, results found that

respondents at Innibos and Vryfees perceived these festivals as contributing more to the marketing of the arts than was the case at KKNK.

- When reference is made to the growth and development contribution of the arts festivals to the arts, it is also perceived that these festivals do contribute to the growth and development to the arts present at the festivals (with all the mean values above 3.00). Results indicate that KKNK is perceived to contribute more to the growth and development of the performing arts than do the other festivals (Innibos and Vryfees) in terms of stimulating to the development of other arts festivals in South Africa, increased production of production/music CDs and DVDs, and a growth in the number of actors, dancers and singers that have entered the market. Innibos is perceived to contribute more to the growth and development of the visual arts than Vryfees and KKNK in terms of the festival's financial contribution in the visual arts.

Fifthly, although KKNK is perceived to contribute to a lesser extent in most aspects to the performing and the visual arts, as noted above, the festival respondents were more personally involved in the arts at KKNK than was the case at Innibos or at Vryfees. Respondents at KKNK purchased more books and production/music CDs or DVDs. They also saw more new artists at the festival and had a higher ticket purchase rate and a higher dance production attendance at the festival. Visitors to KKNK are also much more loyal to the festival in terms of repeat visits than at Innibos and Vryfees.

Finally, it was found that the overall perception of the three festivals was that they contributed more to the marketing and quality of the arts present at the festivals, than to the other four contributions, the emotional, economical, educational and growth and development contributions, of these festivals. As in the case of the emotional inspiration contribution factor loaded on the factor analyses, the emotional contribution at all three festivals are perceived the lowest by the festival visitors.

## **5.8 IMPLICATIONS**

Based on the results and findings of this study, several implications are identifiable.

Although all three festivals are perceived to contribute overall to the arts, none of their contribution mean values are above 4.00, which suggests that there is, certainly from their visitors' perceptions, room for improvement concerning each of the festival's full contribution to keeping the arts alive. This can most readily be undertaken by enhancing each of the identified contribution factors.

When examining the 6 contribution factors, the arts festivals are perceived to contribute emotionally to the arts to a lesser extent. This perception can be positively or negatively changed to encourage and stimulate arts participation and attendance at arts festivals through making the visitor more aware of the arts in terms of marketing through television, radio and perhaps through posters on street poles before and during the festival. By enhancing participation and first-hand experience of the arts, the chances of stimulating and motivating the festival visitor to become part of the arts world will be greater. This may also be done by providing visitors the chance to participate in the arts in competitions. These competitions can vary from best paintings, best sketches, best amateur artists or best solo music productions. The provision of arts workshops, such as craft classes, drama classes and writing lessons, can also stimulate participation in the arts. The local community can be encouraged to form part of the community's street-theatre or community theatre productions at the festivals.

The perception is that the festivals contribute more to the performing arts than they do to the visual arts. The arts need to be enhanced equally. Visitors to these festivals are well aware of the performing arts at the festivals, which may be the reason for the strong perception regarding the festivals performing arts contribution. By bringing the visual arts to the performing arts, for example, the placement of paintings and sculptures in the entrance halls of theatre and music productions or maybe by placing them between the art and craft stalls on the festival grounds where the visual art is clearly visible for these participants, the visual arts will enjoy more awareness and marketing. The more exposed or aware the visitors are to the visual arts, the better the chances are that perceptions may then change regarding the festivals' contribution to the visual arts. Perceptions concerning the visual arts contribution at the festivals will improve where the knowledge and awareness of the visitors to the visual arts is enhanced. This can be done through offering speeches or addresses by renowned and new visual artists or by providing guided tours to the visual arts on the festival grounds where the visitor not only has the chance to see visual arts, such as paintings or sculptures, but also has the opportunity to learn about them and improving their knowledge for better perception formation. This can also be done to enhance the awareness and exposure of literature, of books, to the festival visitors.

As evident from above, the three festivals differ to some extent in terms of their contribution to the arts. Festival organisers and managers from the three festivals need to collaborate to develop co-managing efforts and strategies to better their combined contribution to the arts. For example, where one festival is perceived to contribute more to the marketing of the arts, the other festivals can learn from the successful festival in terms of marketing and perhaps adopt the successful marketing campaigns in order that better marketing contributions can be made by all. Information and knowledge exchange is important here. The festivals can make a positive contribution to each other and to their shared arts.

From the perceptions of visitors to the three festivals, Vryfees is perceived to contribute more to the performing arts in that it is perceived to encourage the visitors to attend more theatre, dance and music productions. This might be due to the fact that Vryfees has better infrastructure to host productions as it is hosted on the grounds of the Free State University, and so their high quality theatre halls are available for use. For the other festivals to better their contribution regarding the performing arts, they need to look at their infrastructure standards and to determine if their visitors are satisfied with what the festival currently offers.

The festivals all have standards of quality that the arts products and activities at the festival must fulfil based on these requirements. Each festival has its own standards of quality, whereby quality is measured in terms of visitors' satisfaction and festival output. In order to let the public know how the festival defines quality and what the standards of quality for the arts are, the festivals must make their requirements known to their visitors. In making the visitors aware of the standards of arts, the visitors' perceptions may change concerning the quality experience. Nevertheless, standards of quality may vary according to technique, style, artist or uniqueness.

To market the arts, creative and innovative marketing campaigns must be implemented at these festivals. Innibos is perceived to contribute more to the marketing of the arts, which confirms the Fiesta achievement of Innibos earlier in 2012 with a strong marketing theme. The market for the arts is homogeneous, indicating that the arts can be marketed in the same way to all. However, each festival must find a way to emphasise its own unique contribution.

In terms of the growth and development contribution of the festivals, the festivals can contribute financially to theatre and music productions, showcasing them at the festival as well as possibly ensuring on-going productions of these arts outside the festival period. Financial support for new artists can also ensure their growth, perhaps their very existence, as artists in the industry.

All the festivals need to encourage personal involvement in the arts. This can be done by educating the visitors about the benefits of participating in the arts. Effective marketing of the arts can lead to participation and potential purchase of arts goods. If the quality and standard of the arts work are known, the visitor can be encouraged to purchase the arts product or activity (Yoon, Lee & Lee, 2012:335; Yaun & Jang, 2008:280; Lee, Petrick & Crompton, 2007:408). If the visitor is more acutely aware of the economic injection of the festivals to their communities, the visitors may also be inspired to visit the festival repeatedly, and may be influenced to support the arts and the festival to a greater extent.

In this research, it is important to bear in mind that perceptions do not necessarily correlate the actual contributions of these festivals. Thus, festival managers must consider the areas where

perceptions are, in their opinion, lower than what they know the festival actually contributes to the arts. These perceptions must then be analysed by management to determine the shortcomings, since false perceptions can influence the image of a festival that, in turn, can influence the sustainability of the festival. Marketing can then be done to ensure the public is aware of the festival's contributions to the arts.

## **5.9 CONCLUSION**

This study has contributed to South African arts festival literature and a valid contribution measuring instrument for arts festivals to the arts was developed. The measuring instrument identified where the arts festivals currently lay on their contribution to the arts, and compared the three festivals according to their levels of contribution to one another. This research will enable the festival management teams at the three festivals with operational recommendations aimed at ensuring the livelihood of the arts and should enable continuing fulfilment and improvement of its main reason for existence.

This chapter (Article 3) investigated three arts festivals in South Africa, each hugely popular. Although somewhat diverse events with a national reputation, nevertheless they have largely been neglected by researchers in terms of their contributions to the very arts that they seek to promote. A revised definition of arts festivals has now been advanced and the concept of the festival contribution introduced in a new context. The ensuing research was the first of its type to be conducted at KKNK, Innibos and Vryfees. The arts festival still has its roots embedded in its reason for establishment, and is still characterised by arts delivery, and participation. The festivals provide development and enrichment by contributing educationally, economically, emotionally, through marketing, quality provision and growth and development of the arts. The arts festival sector has shown remarkable growth and still contributes to the arts, pursuing its initial goal and purpose.

Recommended comparative studies on this research topic should be undertaken at other arts festivals to further validate the current contribution to the arts results of arts festivals. Further, it is recommended that a standardised measuring instrument be implemented at international arts festivals.

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# CHAPTER 6

## CONCLUSIONS AND RECOMMENDATIONS

*“Art is like food – even if you don’t like it, it has some nutritional value”*

## 6.1 INTRODUCTION

Arts festivals are defined as community-themed events or celebrations designed to display different arts forms and activities, along with the related tourism and hospitality experiences (Kruger & Petzer, 2008:113). Many researchers have identified the various contributions of festivals to the arts (Heilbrun & Gray, 2001; Jackson & O'Sullivan, 2002:327; Nieman, 2003; Richardt & Wilson, 2004; Holden, 2004; Visser, 2005:160-162; Van Der Vyver & Du Plooy-Cilliers, 2006:192; Quinn, 2006:301; Anheier & Isar, 2008:3; Winner & Hetland, 2008; Hutter & Throsby, 2008; Finkel, 2009:13; Hughes, 2012).

Six contributions are readily identifiable; the educational contribution (Korza & Magie, 1989:3; Faulkner, Moscardo & Laws, 2001:138; Heilbrun & Gray, 2001:229; Prentice & Andersen, 2003:25; Quinn, 2006; Allen, O'Toole, Harris & McDonnell, 2012:50; Winner & Hetland, 2008; Anheier & Isar, 2008:8; Finkel, 2009; Dunjic, 2011; Page & Connell, 2012:352), economic contribution (Korza & Magie, 1989:3; Mitchell & Wall, 1989:39; Rolfe, 1992; Heilbrun & Gray, 2001:227; Kitshoff, 2004:238; Saayman & Saayman, 2004; Saayman & Saayman, 2006; Quinn, 2006:301; Anheier & Isar, 2008:3; Allen *et al.*, 2012:61; Snowball, 2010; Jonker, Saayman & De Klerk, 2009:383; Finkel, 2009:12; Goeldner & Ritchie, 2009:81), emotional contribution (Waterman, 1989:55; Heilbrun & Gray, 2001:228; Reeves, 2002:29,30,37; Axelsen, 2006; Schwarz & Tait, 2007; Finkel, 2009:13), quality contribution (Korza & Magie, 1989:12,36; Reeves, 2002:37; Quinn, 2006:291,300; Allen *et al.*, 2008:180; Finkel, 2009:20; Liburd & Derkzen, 2009:137; Hughes, 2012:13), marketing contribution (Korza & Magie, 1989:3; Bonus & Ronte, 1997:112; Nieman, 2003; Kitshoff, 2004:238; Richardt & Wilson, 2004; Visser, 2005:162; Quinn, 2006:294; Van der Vyver & Du Plooy-Cilliers, 2006:192; Hutter & Throsby, 2008; Anheier & Isar, 2008:264; Jonker, Saayman & De Klerk, 2009:383; Page & Connell, 2009:393; Koopman, 2012; Hughes, 2012:154), growth and development contribution (Waterman, 1998:55; Korza & Magie, 1989:3; Faulkner *et al.*, 2001:138; Heilbrun & Gray, 2001:228; Kitshoff, 2004:240; Visser, 2005:160; Quinn, 2006:302; Anheier & Isar, 2008:263; Saayman & Rossouw, 2011:611; Koopman, 2012; Hughes, 2012:153).

It was the aim of this study to determine the contribution to the arts made by South African arts festivals as perceived by the festival visitor. This was done to determine if the arts festivals are still contributing to the arts according to the identified factors and so ensuring equal livelihood of all arts forms present at these festivals.

To reach this aim, the following objectives were set and pursued:

### **Objective 1 (cf. 2)**

- To identify, by means of a literature study, the following:
  - The arts and culture relationship (cf. 2.2.1);
  - The arts context (cf. 2.2.2);
  - The arts related tourism product with a focus on arts festivals (cf. 2.2.3); and
  - The perceived contributions of arts festivals to the arts (cf. 2.2.4).

### **Objective 2 (cf. 3)**

- To determine the perceptions that the visitors to KKNK have, regarding the festival's contributions to the arts (cf. 3.5); and
- To analyse whether perceived contribution to the arts differ according to the socio-demographic characteristics of the visitors to KKNK (cf. 3.5).

### **Objective 3 (cf. 4)**

- To determine the perceived contribution of Innibos and Vryfees to the arts (cf. 4.5); and
- To analyse possible differences regarding festival visitors' involvement in the arts at both Innibos and Vryfees in relation to the arts preferences of the visitors (cf. 4.5).

### **Objective 4 (cf. 5)**

- To determine the perceived contribution of arts festivals in South Africa to the arts through three arts festivals, namely, KKNK, Innibos and Vryfees (cf. 5.7); and
- To analyse whether KKNK, Innibos and Vryfees differ in terms of their contribution to the arts (cf. 5.7).

## **6.2 CONCLUSIONS**

Based on the research undertaken to achieve the objectives, the following conclusions can be drawn:

## 6.2.1 Conclusions regarding the literature study

- Conclusions regarding the relationship between the arts and culture:
  - Culture can often be referred to as the term 'arts' (cf. 2.2.1).
  - Culture is the distinctive spiritual, material, intellectual and emotional features that categorise a society or social group. It includes areas such as creative expression, community practices and material or built forms, such as the arts (cf. 2.2.1).
  - The language of culture is the arts (of painting, music, dance, etc.), and refers to the ways in which meanings, artefacts, beliefs, symbols and messages are transmitted, processed, recorded, stored and reproduced (cf. 2.2.1).
  - Cultural tourism is the movements of persons to cultural attractions such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence (cf. 2.2.1).
  
- Conclusions regarding the arts context:
  - The arts are all forms of dance, drama, music, visual arts, crafts, design and literature, and serve as the means for creativity and expression through performance, execution, presentation, exhibition, transmission and study (cf. 2.2.2).
  - The arts are composed of objects (the visual arts, such as paintings, sculptures, ceramics), or activities (the performing arts, such as dances, songs, theatre productions and performances) (cf. 2.2.2).
  - The performing arts are those where the participant is the mode of artistic expression (cf. 2.2.2).
  - Visual arts give voice and language to the otherwise mute art object (cf. 2.2.2).
  
- Conclusions regarding the arts related tourism product with focus on arts festivals:
  - Arts tourism is travel for the purpose of experiencing the elements of culture, such as the travel to arts festivals (cf. 2.2.3.1).
  - Audiences who are attracted to a place by the arts are termed 'arts-core'. Audiences who listed the arts as additional attractions when visiting are termed 'arts-peripheral' (cf. 2.2.3.1).
  - An arts tourism product, such as an arts festival, can be seen as an arts tourism attraction (cf. 2.2.3.1).

- An arts festival can be defined as a festival that must be presented over a short period of time, with a variety of works created or produced by other professional organisations or artists working in diverse artistic disciplines, such as performing arts or visual arts (cf. 2.2.3.2).
- A combined arts festival contains more than one genre of artistic performance, for example, music, drama and visual arts (cf. 2.2.3.2).
- Conclusions regarding the perceived contributions of the arts festival to the arts:
  - Arts festivals were established for reasons of artistic vision; to celebrate and to promote awareness to the arts; to increase understanding of a particular art form or culture; to enable arts attendance; to improve local access to the arts; to encourage a desire to exchange ideas; to test artistic skills; and to renew cultural ties (cf. 2.2.4).
  - General contributions of the arts festival are to bring the arts to the people; to promote the arts; to provide exposure to the arts; for instrumental justification to the arts; to offer various genres of arts; to make the arts more accessible; to enjoy the arts; to provide interaction with the arts; to market the arts; to present professional arts; to provides high standards of quality and artistic experience; to encourage young people to become involved with the arts; and to contribute to production and consumption of culture/arts (cf. 2.2.4).
  - Arts festivals act as contributors to the arts in its many forms (cf. 2.2.4).
  - Identified contributions made by arts festivals to the arts include emotional contribution; educational contribution; economic contribution; marketing contribution; quality contribution; and growth and developmental contribution (cf. 2.2.4).
  - Educational contribution (cf. 2.2.4.1).
    - Teaches new or traditional art forms (cf. 2.2.4.1).
    - Encourages artistic innovation (cf. 2.2.4.1).
    - Provides a platform for information exchange, which then generates knowledge from existing knowledge regarding the arts (cf. 2.2.4.1).
    - Revives artefacts through teaching (cf. 2.2.4.1).
    - Enables arts learners to grow into prominent artists (cf. 2.2.4.1).
    - Provides educational programs in schools to encourage young people to become involved with the arts (cf. 2.2.4.1).
  - Emotional contribution (cf. 2.2.4.2).
    - Stimulates creativity (cf. 2.2.4.2).
    - Enhances innovation (cf. 2.2.4.2).

- Inspires the individual to be part of the arts world when they become involved and are experiencing the arts at arts festivals (cf. 2.2.4.2).
- Economic contribution (cf. 2.2.4.3)
  - Provides additional audiences and other sources of revenue for the arts (cf. 2.2.4.3)
  - Enables an additional and ideal income opportunity for the artists (cf. 2.2.4.3)
  - Extra employment may also result. The extra jobs in the profession, also mean that people may remain in the profession (cf. 2.2.4.3).
  - Generates sponsors and private sector funding for the arts (cf. 2.2.4.3).
- Quality contribution (cf. 2.2.4.4).
  - Establishes standards of quality (cf. 2.2.4.4).
  - Recognises that the productions need to be professional, spectacular and/or unique to be of quality (cf. 2.2.4.4).
  - Promotes high quality in the arts thus leading to annual visitor revenue and re-investment in the arts and arts festival (cf. 2.2.4.4).
- Marketing contribution (cf. 2.2.4.5)
  - Provides awareness, promotion, exposure and comprehension of the arts (cf. 2.2.4.5).
  - Builds networking opportunities for the arts (cf. 2.2.4.5).
  - Identifies promotional value of the arts for the sponsors (cf. 2.2.4.5).
  - Creates demand for the arts and related arts services (cf. 2.2.4.5).
  - Raises the profile of the arts (cf. 2.2.4.5).
  - Fosters appreciation for well established arts and artists (cf. 2.2.4.5).
  - Makes the arts readily identifiable to a broader population (cf. 2.2.4.5).
- Growth and development contribution (cf. 2.2.4.6).
  - Keeps the arts alive (cf. 2.2.4.6).
  - Allows the continuance of productions, art forms and venues (cf. 2.2.4.6).
  - Creates and intensifies awareness of, and appreciation for, particular art forms (cf. 2.2.4.6).
  - Expands and enhances venue infrastructures (cf. 2.2.4.6).
  - Creates demand for new arts services and products (cf. 2.2.4.6).
  - Strengthens the capacity of arts (cf. 2.2.4.6).
  - Potentially acts as a catalyst to further creativity by prioritising development of arts and artists (cf. 2.2.4.6).
  - Increased replications of arts objects and production of the many innovative hybrid art forms (cf. 2.2.4.6).

- Contributes to the preservation and revival of traditional art forms (cf. 2.2.4.6).

### **6.2.2 Conclusions regarding the perceptions that the visitors to KKNK have, in terms of the festival's contributions to the arts:**

- KKNK is perceived by festival visitors as contributing to the arts (cf. 3.5).
- The perceived contributing factors (in order of level of perceived contribution to the arts) include Performing arts exposure, Performing arts enhancement, Visual arts enhancement, Visual arts involvement, and Emotional inspiration (cf. 3.5).
- The contribution of KKNK to the arts that is perceived as the lowest is Emotional inspiration (cf. 3.5).
- KKNK is perceived to contribute more to the performing arts than to the visual arts (cf. 3.5).

### **6.2.3 Conclusions regarding the difference in perception in terms of contribution based on socio-demographic characteristics of the visitors to KKNK:**

- No statistically significant differences were found between the perceptions of visitors who had either a little, moderate or great deal of arts exposure to the arts (cf. 3.5).
- The perception of attendees at KKNK indicated no statistically significant differences concerning their geographical origin in relation to the arts festival (cf. 3.5).
- The perception of attendees who preferred performing arts as opposed to visual arts did not differ with regard to the factors (cf. 3.5).
- Statistically significant differences were found between the perceptions of different age groups concerning the different factors (cf. 3.5).
- The younger attendees perceive that KKNK contributes to the arts to a larger extent (cf. 3.6).

#### **6.2.4 Conclusions regarding the perceived contribution of Innibos and Vryfees to the arts:**

- The profile of visitors to Innibos and Vryfees are similar with regard to their average ages, arts preferences, arts exposures and favourite types of arts (cf. 4.5).
- Visitors to Innibos and Vryfees considered the festivals as contributing to both the performing arts and the visual arts (cf. 4.5).
- The visitors to Innibos perceived the festival as contributing most to the Performing arts enhancement, followed by Performing arts exposure, Visual arts enhancement, Visual arts involvement and Emotional inspiration (cf. 4.5).
- The visitors to Vryfees perceived the festival as contributing to a great extent to the Performing arts enhancement, followed by Performing arts exposure, Visual arts enhancement, Visual arts involvement and Emotional inspiration (cf. 4.5).
- Both Innibos and Vryfees festival visitors perceived the festivals as contributing least to the Emotional inspiration contribution of arts festivals (cf. 4.5).
- Both Innibos and Vryfees festival visitors perceived the festivals as contributing the most to the Performing arts enhancement contribution of arts festivals (cf. 4.5).

#### **6.2.5 Conclusions regarding the possible differences of the festival visitors' involvement in the arts at both Innibos and Vryfees in relation to their perception:**

- The results of the personal arts involvement of visitors to the festivals further confirm the results from the factor analysis (cf. 4.5).
- At both of these festivals, there were no statistically significant differences in terms of preference for the performing arts or the visual arts by festival visitors (cf. 4.5).
- A moderately statistically significant difference was noted at Innibos where the amount of tickets purchased by those preferring the performing arts was greater than those preferring the visual arts (cf. 4.5).

- A statistically significant difference was found at Vryfees where visitors preferring the performing arts purchased more paintings at the festival than did those preferring the visual arts (cf. 4.5).
- It is found that the preference for a type of art (either performing arts or visual arts) does not influence the personal involvement of the visitors to the arts (cf. 4.5).
- Personal involvement in the arts is relatively low (cf. 4.5).

#### **6.2.6 Conclusions regarding the perceived contribution of arts festivals in South Africa to the arts through three arts festivals, namely KKNK, Innibos and Vryfees:**

- Arts festivals are perceived to contribute to the arts (cf. 5.7).
- The contributing factors identified are Performing arts enhancement, Performing arts exposure, Visual arts enhancement, Visual arts involvement and Emotional inspiration (cf. 5.7).
- It is perceived that the arts festivals contribute more to the performing arts than to the visual arts (cf. 5.7).
- The visitors perceived the arts festivals as contributing to emotional inspiration only to a small extent (cf. 5.7).

#### **6.2.7 Conclusions regarding the difference in contribution to the arts by KKNK, Innibos and Vryfees:**

- The type and extent of contribution to the arts that the three festivals make varies according to the perceptions of the festival visitors (cf. 5.7).
- Overall, festival visitors perceive the arts festivals as contributing educationally to the arts; the perception is that Vryfees and Innibos contribute more to the education of the visual arts than does KKNK (cf. 5.7).
- The festival visitors perceive the arts festivals as contributing overall emotionally to the arts; respondents at Vryfees perceive the festival as contributing more emotionally to the visual and performing arts than do those at either Innibos or KKNK (cf. 5.7).

- All three festivals are perceived to contribute economically to the arts; Vryfees and Innibos are perceived to economically contribute more to the arts than does KKNK; Innibos is perceived to contribute economically more to the performing arts than either Vryfees or KKNK; KKNK is perceived as contributing more economically to the performing arts than does Innibos or Vryfees; while Vryfees is perceived to economically contribute more to the visual arts than both Innibos and KKNK (cf. 5.7).
- It is perceived that the festivals contribute overall to the quality of the arts; Innibos and Vryfees are perceived to contribute more to the quality of the performing arts than does KKNK (cf. 5.7).
- The perception is that the festivals overall contribute to the marketing of the arts; Innibos and Vryfees are perceived as contributing more to the marketing of the arts than KKNK does (cf. 5.7).
- It is perceived that all three arts festivals contribute to the growth and development of the arts; KKNK is perceived to contribute more to the growth and development of the performing arts than either Innibos or Vryfees; Innibos is perceived to contribute more to the growth and development of the visual arts than do Innibos and KKNK (cf. 5.7).
- Festival respondents at KKNK were more personally involved in the arts than those at Innibos and at Vryfees. Respondents at KKNK purchased more books and production/music CDs or DVDs, they also saw more new artists at the festival and had a higher ticket purchase rate and dance production attendance at the festival (cf. 5.7).
- Visitors to KKNK are more loyal to the festival in terms of repeat visits than visitors at Innibos and Vryfees (cf. 5.7).
- The three arts festivals are overall perceived to contribute most to the marketing and quality of the arts (cf. 5.7).

### **6.3 CONTRIBUTION OF THE RESEARCH**

This study contributes to the research field of arts festival tourism and to the development of arts tourism products such as arts festivals. These contributions can be listed more as:

- Firstly, it was the first study of its kind done in South Africa to measure the perceived contributions of Afrikaans arts festivals in the country.

- Secondly, this study contributed to the literature on arts festivals and to that of the arts in general.
- Thirdly, a measuring instrument was designed that can be used at all arts festivals to compare their contribution to the arts.
- Fourthly, this research makes a significant contribution as it is the first step towards the development of a standardised questionnaire to be used when measuring the perceived contributions of arts festivals to the arts in South Africa.
- Fifthly, this study provides insight and understanding to what the three arts festivals are currently contributing to the arts. It identifies gaps and manners in which their management could be improved. Through this, effective festival planning can lead to the development of arts festivals contributing more effectively and efficiently to the arts.
- Sixthly, this study made it possible to compare the perceptions of the festival visitors to the different festivals regarding the festivals' contribution to the arts, which will aid in the comparison of each festival's level of contribution with another in terms of visitor perception, thus identifying areas of contribution at different festivals that needs attention.
- Seventhly, this study provides insight into what the festival visitor's actual contribution is to the arts at the arts festival when compared to their perception of their contribution.
- Lastly, the measuring instrument designed is unique because it is currently the only integrated perceptual measuring instrument in South Africa measuring the contribution of arts festivals to the arts.

#### **6.4 LIMITATIONS OF THE STUDY**

The following are limitations of this study:

- Only three arts festivals in South Africa were surveyed. Although all of these festivals are perceived to contribute to the arts in their own way, this is only the perceptions of those who were visitors at these festivals. It would be helpful to include other arts festivals and so gather their visitors' perceptions regarding contribution to the arts to ascertain perceptions of the arts festivals' contributions to the arts in South Africa as a whole.

- There were no open-ended questions in the questionnaire where the respondents could make suggestions of additional contributions that the festivals might make to the arts.

## **6.5 RECOMMENDATIONS TO ARTS FESTIVALS**

- It is recommended that arts contribution of arts festivals to be enhanced to equal prominence with the performing and the visual arts. Arts festivals are perceived by the festival visitors as contributing to a greater extent to the performing arts. This positive and strong perception towards the performing arts contribution of arts festivals may be due to the awareness and marketing these festivals make to the performing arts. Visitors to the arts festivals are well aware of the performing arts at the festivals. The performing arts are well marketed in and around the festival grounds and production venues and are placed effectively for festival visitors to see and enjoy music, dance and theatre productions. It is recommended that the arts festivals must market the visual arts they present more effectively to create exposure and awareness, which can then lead to positive perceptions forming concerning the festival's contribution to paintings, sculptures, literature and to arts and crafts. The visual arts can then also be placed at the performing arts venues. For example, the placement of paintings, books and sculptures between the art and craft stalls on the festival grounds or in the entrance halls of theatre, dance and music productions would do much to enhance their prominence. This will make the visual arts more visible to the festival visitors, enabling these arts forms to enjoy greater awareness, exposure and marketing.
- The provision of speeches or public addresses by famous and new visual artists or the provision of visual arts guided tours on the festival grounds is also recommended. This will provide the festival visitor with the opportunity to improve their knowledge of the visual arts. A well-known or new artist in the arts industry, such as an visual artist (painter, sculpture or writer), can announce the next singer or dancer (performing artist) on stage, perhaps linking a specific artwork to the performance, thus creating exposure to both visual and performing artists. Those who are participating or are involved with the arts (for example, those buying production tickets and books), can be sold packaged arts deals. These packaged arts deals can include discounted sales of other arts forms when purchasing a specific arts item (for example, with the purchase of a painting, the festival visitor can pay 20% less for the purchase of any production ticket).
- Further, it is recommended that arts festival organisers and managers need to collaborate in their efforts to contribute more effectively and efficiently to the arts through the development of mutually managed plans and strategies. Arts festivals differ to some

extent in terms of their contribution to the arts. Those that are successful in contributing to the arts more than do other arts festivals, can assist others to do so also. For example, where one festival is perceived to contribute more to the marketing of the arts, the other festivals can learn from the successful festival in terms of marketing and can perhaps adopt their own marketing campaigns in order to improve their marketing contribution. The various festivals can make then a positive contribution to each other and to their shared purpose of promoting the arts. This is recommended to better their combined contribution to the arts overall, and not just the arts contribution of individual arts festivals, thus ensuring the continued existence of the arts through all arts festivals.

- The majority of festival visitors who attend arts festivals are from the same province where the festivals are hosted. It is recommended that more effort should be made in marketing and promoting the arts to provinces other than the one in which arts festivals are situated. These marketing efforts may attract broader arts audiences, both local and from further afield, to the arts festivals.
- With the combined arts festival approach, socialisation at arts festivals (for example, the beer tents, wine tasting booths and relaxations points) are also provided together with the arts on offer for the festival visitors to enjoy while attending these events. However, some festival visitors prefer the socialisation activities more than the arts themselves. This can have an adverse impact on the arts festivals' contribution to the arts and on the festival visitor's perceptions regarding the festivals' arts contribution. To minimise this negative effect, it is recommended that the performing arts and visual arts are placed around and between these socialisation points, where they can enjoy more exposure and can improve the festival visitor's experience and perception regarding a festival's arts contribution. This can be done through effective terrain planing where, for example, singers and dancers can perform in front of the audiences while they enjoy something to drink and/or eat, thus further enhancing the visitors' perceptions regarding contribution to the performing arts of the festivals. The visual arts (painting, sculptures, books and arts and crafts) can also be placed or exhibited in and around these socialisation points, thus exposing visitors to the arts while they enjoy the conversation of family and friends. Socialisation can then be used to lure the festival visitor to an experience of the arts, stimulating involvement and ultimately enhancing their perception of the arts festival's contribution to both arts forms.
- It is recommended that arts festivals must improve their arts contribution, even though they are perceived by the festival visitors as contributing to the arts. This can be done by enhancing the identified contribution factors the arts festivals offer to the arts. The

following ways for arts festivals in contributing more effectively and efficiently to the arts are presented as means of exploring each identified arts contribution:

- To improve arts festivals' contribution to the arts emotionally, it is recommended that the festivals must develop plans and strategies to stimulate the arts participation of festival visitors, community members, artists and students, to stimulate future arts participation and involvement. This can be done by providing arts-related competitions, such as sketching, writing and painting competitions. The festivals can also provide arts-related workshops, improving the attendee's knowledge and skills regarding that specific arts form, for example, by creative writing sessions or arts and craft workshops. Arts festival organising committees and arts associations can be used to encourage community members to be part of arts festivals and the planning thereof. Street theatre is a popular way of encouraging the visitors to develop their involvement with the arts.
- As arts festivals make an educational contribution to the arts, it is recommended that these festivals develop arts educational programs for community members, artists and festival visitors. Arts festivals can bring these educational programs to schools, to universities and arts associations, mentoring and teaching new and existing arts skills and knowledge. As mentioned above, the arts festivals can also provide public speeches, guided arts walks and visits to arts museums and galleries, as an aid in educating the attendee's about the arts.
- It is recommended that arts festivals contribute more effectively to the arts through their economic contribution. This can be done by providing more job and revenue opportunities for local and even regionally or nationally-known performing and visual artists. Perhaps a theme for arts exhibitions could be adopted whereby painters can create more or new paintings, broadening their skills together with providing them with an opportunity for extra income. Additional revenue generated by the arts festival can be used for the development of arts educational programmes and the maintenance of production and theatre halls. It is possible that financial support for the arts and artists could be supplemented for example, by providing subsidies for artists to create more arts work. The provision of financial support to arts organisations can be provided to form part in the arts festivals contribution to the arts, where the organisations, in return, provide educational, marketing, quality, etc. contributions to the arts using these funds, so broadening the arts contribution horizon of arts festivals.
- It is recommended that arts festivals contribute more to the quality of the arts by establishing specific standards the arts forms must fulfil. It is also recommended that the arts festivals must continually evaluate the quality of these art forms

according to the established standards. Arts festivals can guide the artist in delivering quality arts products (such as paintings, sculptures and books) and activities (such as theatre, dance and, music productions) by providing workshops in skill development and enhancement. The workshops offered will, ultimately, better the quality of the artists and the work they present.

- The arts festivals are perceived to contribute most to the marketing contribution of the arts. It is therefore recommended that research and strategies on marketing are a continuous process at arts festivals to ensure the effective exposure and awareness to the arts present at these festivals (for example, by introduction of new and well established arts and artists of both the performing arts and the visual arts). Further, it is recommended that the marketing strategies of arts festivals should be equable for both the performing arts and the visual arts. Arts festivals can also provide networking opportunities to artists, exposing them to other arts forms and broadening their arts skills, creativity and innovation through exchanging ideas and knowledge while marketing their arts products and activities. This will ensure that the arts get sufficient appreciation and a more successful marketing contribution from the arts festival, again improving the image of the arts. Arts marketing strategies (such as posters on streetpoles and fences before and during the arts festival of both performing arts and visual arts) can be implemented for greater arts exposure and awareness.
- It is recommended that arts festivals contribute more to the growth and development of the arts. To accomplish this, arts festivals need to support and develop the arts infrastructure, they need to introduce new arts and artists. They can also stimulate the participation of festival visitors in the arts industry, evidencing to them that the arts as a career can be enjoyed, thus leading to the growth of the number of artist and arts. It is also recommended that the placement of arts products, such as music, dance and theatre production CDs and DVDs and books should be in areas where numbers of festival visitors gather on the festival grounds. This can lead to increased sales of these arts products, further stimulating the development and production of arts-related products.

## **6.6 RECOMMENDATIONS FOR FUTURE RESEARCH**

- It is recommended that the actual contribution of an arts festival to the arts be measured and not just the perceived contributions that these festivals may have according to the festival visitors.

- Although this is a new measurement design, it is recommended that the questionnaire be standardised, which will assist in the evaluation of perceived contribution of arts festivals to the arts.
- It is recommended that future research on this topic be conducted at other arts festivals, including English-language arts festivals, to enable comparative studies to be made.
- Research on the actual arts involvement of arts festival attendees (their activities and spending relating to their arts involvement) should be conducted in greater depth.
- A study to measure contribution to the arts by other arts-related products, for example, museums, theatre, galleries, could be undertaken by adapting the questionnaire to measure the contribution it makes to that specific art form.
- It is recommended to determine why the festival visitors visit these festivals and cluster them according to their motivation. This will give a clear indication to whether the festival visitors visit the arts festivals for artistic purposes or do they attend them for the socialisation.

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# APPENDICES

# **APPENDIX A: QUESTIONNAIRE**

## KKNK SE BYDRAE TOT DIE KUNSTE

### VOLGENS U PERSEPSIE TOT WATTER MATE DRA KKNK BY TOT DIE BEVORDERING VAN KUNSTE

Evalueer die volgende stellings:

Ek stem glad nie saam nie

Ek stem tot 'n mindere mate saam

Ek stem saam

Ek stem tot 'n meerdere mate saam

Ek stem volkome saam

#### KKNK SE BYDRAE TOT UITVOERENDE KUNSTE (TONEEL, DANS & MUSIEK)

a	KKNK inspireer mense om akteurs,dansers en sangers te word.	1	2	3	4	5
b	KKNK moedig mense aan om meer teater, musiek en dans produksies by te woon.	1	2	3	4	5
c	KKNK het 'n invloed dat mense by kunsverenigings aansluit (bv. dans en teater groepe)	1	2	3	4	5
d	KKNK dra by tot 'n toename in kaartjieverkope van dans-, teater- en musiek-produksies.	1	2	3	4	5
e	KKNK dra by tot meer werkseleenthede vir individue binne die toneel-, dans-, musiek-bedryf.	1	2	3	4	5
f.	KKNK dra by tot 'n meer stabiele inkomste vir individue binne die toneel-, dans-, musiek-bedryf.	1	2	3	4	5
g	KKNK dra by tot 'n toename in CD en DVD verkope van toneelstukke, dans en musiek.	1	2	3	4	5
h	KKNK se keuringsvereistes dra by tot kwaliteit musiek- dans- en teater-produksies.	1	2	3	4	5
i	Die sangers/akteurs/dansers by KKNK skep 'n kwaliteit ervaring van uitvoerende kunste tydens die fees	1	2	3	4	5
j	KKNK verbeter die kwaliteit van akteurs, sangers en dansers	1	2	3	4	5
k	KKNK dra by tot die ontwikkeling van akteurs, dansers en sangers se vaardighede.	1	2	3	4	5
l	KKNK verbeter mense se kennis oor die uitvoerende kunste.	1	2	3	4	5
m	KKNK bevorder navorsing binne die uitvoerende kunste.	1	2	3	4	5
n	KKNK bevorder die beeld van uitvoerende kunste (toneel, dans en sang) in SA.	1	2	3	4	5
o	Die bemarking van KKNK maak mense meer bewus van produksies in die land oor die algemeen.	1	2	3	4	5
p	KKNK bemark bekende asook nuwe kunstenaars binne die uitvoerende kunste.	1	2	3	4	5
q	KKNK bewerkstellig netwerk geleenthede vir uitvoerende kunstenaars.	1	2	3	4	5
r	Weens KKNK het die aantal en verskeidenheid van produksies toegeneem in SA.	1	2	3	4	5
s	KKNK se bestaan het aanleiding gegee tot die ontwikkeling van ander kunstefeeste in SA.	1	2	3	4	5
t	KKNK dra by tot 'n toename in die vervaardiging van produksie/musiek CD's en DVD's.	1	2	3	4	5
u	Weens KKNK is daar 'n groei in die aantal akteurs/dansers/sangers wat die mark toegetree het.	1	2	3	4	5
v	KKNK se finansiële ondersteuning dra by tot 'n groei in produksies.	1	2	3	4	5
w	KKNK ontwikkel infrastruktuur vir teater, dans en musiek produksies.	1	2	3	4	5

#### KKNK SE BYDRAE TOT VISUELE KUNSTE (SKILDERYE, BEELDHOUEK, FOTOGRAFIE & LITERATUUR)

x	KKNK inspireer mense om skilders, beeldhouers, fotograwe en skrywers te word.	1	2	3	4	5
y	KKNK moedig mense aan om meer kunsuitstallings, kunsmarkte, kuns-stalletjies of boek-uitstallings by te woon.	1	2	3	4	5
z	KKNK het 'n invloed dat mense by kuns-klubs aansluit (bv. boek-klubs, fotografie-klubs, ens)	1	2	3	4	5
aa	Weens KKNK is daar meer mense wat in visuele kuns belê.	1	2	3	4	5
bb	KKNK skep meer werkseleenthede aan visuele kunstenaars (skilders/beeldhouers/fotograwe/skrywers)	1	2	3	4	5
cc	KKNK dra by tot 'n meer stabiele inkomste vir skilders, beeldhouers, fotograwe en skrywers.	1	2	3	4	5
dd	KKNK moedig mense aan om meer skilderye/beeldhouwerk/fotokuns te koop.	1	2	3	4	5
ee	KKNK moedig mense aan om meer boeke te koop.	1	2	3	4	5
ff	KKNK skep 'n platform vir die beskikbaarheid van kwaliteit skilderye, beeldhouwerk, fotokuns en boeke.	1	2	3	4	5
gg	Skilders, beeldhouers en skrywers by KKNK skep 'n kwaliteit ervaring van visuele kunste	1	2	3	4	5

	tydens die fees.					
hh	KKNK bevorder die kwaliteit van skilders, beeldhouers, fotografe en skrywers.	1	2	3	4	5
ii	KKNK dra by tot die ontwikkeling van die vaardighede van skilders, beeldhouers, fotografe en skrywers.	1	2	3	4	5
jj	KKNK verbeter mense se kennis oor die visuele kunste.	1	2	3	4	5
kk	KKNK bevorder navorsing binne die visuele kunste.	1	2	3	4	5
ll	KKNK bevorder die beeld van visuele kunste (skilderye, beelde, fotokuns, boeke) in Suid-Afrika.	1	2	3	4	5
mm	Die bemerking van KKNK maak mense meer bewus van die SA kunswerke en literatuur oor die algemeen.	1	2	3	4	5
nn	KKNK bemark bekende asook nuwe kunstenaars binne die visuele kunste.	1	2	3	4	5
oo	KKNK bewerkstellig netwerk geleenthede vir visuele kunstenaars.	1	2	3	4	5
pp	Weens KKNK het die aantal en verskeidenheid van kunswerke toegeneem in SA.	1	2	3	4	5
qq	Weens KKNK is daar 'n groei in die aantal skilders, beeldhouers, fotografe en skrywers wat die mark toetree.	1	2	3	4	5
rr	Weens KKNK is daar 'n groei in die aantal skilderye, beeldhouwerke, fotokuns en literatuur	1	2	3	4	5
ss	KKNK se finansiële ondersteuning dra by tot groei in visuele kuns.	1	2	3	4	5
tt	KKNK ontwikkel infrastruktuur vir die uitstalling van visuele kuns.	1	2	3	4	5

BEANTWOORD ASB DIE VOLGENDE VRAE			
1.	Beleef u dat KKNK alle kunsvorme op 'n gelyke vlak bevorder?	JA	NEE
2.	Maak KKNK die kunste meer toeganklik vir u?	JA	NEE
3.	Inspireer KKNK u om ook 'n vorm van kuns te beoefen?	JA	NEE
4.	Het KKNK u kennis oor die kunste verbeter?	JA	NEE
5.	Het die kwaliteit van kuns vir u oor die algemeen by KKNK verbeter?	JA	NEE
6.	Het KKNK 'n groter bewustheid by u geskep rakende die kunste?	JA	NEE
7.	Het u hierdie jaar by die fees 'n groter verskeidenheid van kunste beleef as voorheen?	JA	NEE
8.	Het u tydens die fees spesifiek geld op die kunste spandeer?	JA	NEE
9.	Ek beskou myself as 'n kunsliefhebber?	JA	NEE

PERSOONLIKE KUNS BETROKKENHEID	AANTAL
Hoeveel boeke het u tydens die fees aangekoop?	
Hoeveel CD's/DVD's het u tydens die fees aangekoop?	
Hoeveel skilderye en/of beeldhouwerke het u tydens die fees gekoop?	
Hoeveel nuwe kunstenaars het u tydens die fees gesien optree?	
Hoeveel dans produksies het u bygewoon?	
Hoeveel kaartjies het u gekoop vir toneel-produksies?	
Aan hoeveel kunstverenigings/klubs behoort u tans?	
In die 18 jaar van KKNK se bestaan, hoeveel keer, insluitend 2012, het u die fees bygewoon?	
Hoeveel ander kunstefeeste het u die afgelope 3 jaar bygewoon?	

1. Geslag

2. In watter jaar is u gebore?

3. In watter dorp woon u?

4. Dui aan watter tipe kuns u verkies

5. Kies **slegs een** gunsteling vorm van kuns

<input type="checkbox"/> Toneel	<input type="checkbox"/> Dans	<input type="checkbox"/> Musiek	<input type="checkbox"/> Skilderkuns
<input type="checkbox"/> Literatuur	<input type="checkbox"/> Fotografie	<input type="checkbox"/> Films	<input type="checkbox"/> Beeldhouwerk

6. Tot watter mate was u tydens u kinderjare aan die kunste blootgestel

**APPENDIX B:  
LANGUAGE EDITING CERTIFICATES**

# *Ellis Educational Trust CC*

6 November 2012

*To Whom It May Concern*

## *Editorial Certification*

This document certifies that the typescript entitled

### **"Visitors' perceived contribution of South African arts festivals to the Arts"**

was edited for proper English language usage, grammar, punctuation, spelling, and overall style by one or more of the highly qualified, native English-speaking editors at Ellis Educational Trust CC.

Neither the research content nor the author's intentions were altered in any way during the editing process.

Documents receiving this certification should be English-ready for publication - however, the author has the ability to accept or reject our suggestions and changes.

Typescript title: **Visitors' perceived contribution of South African arts festivals to the Arts**

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Reference: **NWU 211 980 63.**



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To whom it may concern

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18 November 2012

Dear Mr / Ms

**Re: Translation of abstract: Visitors' perceived contribution of South African arts festivals to the Arts [Besoekers se persepsie oor die bydrae van Suid-Afrikaanse kunstefeeste tot die kunste]**

I hereby declare that the above-mentioned abstract was translated by me from English to Afrikaans. I am a professionally trained language practitioner.

Please feel free to contact me should you have any enquiries.

Kind regards

Cecile van Zyl

Language practitioner  
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16 November 2012

Ms Corné Pretorius  
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### **CHECKING OF BIBLIOGRAPHY**

Hereby I declare that I have checked the technical correctness of the Bibliography of the M.-dissertation of Ms Corné Pretorius according to the prescribed format of the Senate of the North-West University.

Yours sincerely

A handwritten signature in black ink, appearing to read 'CJH Lessing', is centered on a light gray rectangular background.

**Prof CJH LESSING**