

# A spending behaviour model for selected South African arts festivals

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## Declaration with regard to independent work

I, Veronique Labuschagne, identity number 8208210103082 and student number 12264385, hereby declare that this research submitted to the North West University, for the PhD study: **A spending behaviour model for selected South African arts festivals**, is my own independent work; and complies with the Code of Academic integrity, as well as other relevant policies, procedures, rules and regulations of the North West University; and has not been submitted before to any institution by myself or any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.

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Prof. Melville Saayman

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Date

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**“Research is the process of going up alleys to see if they are blind.”  
Marston Bates**

## Abstract

Arts festivals form a large part of the South African culture originally as many local communities began to share their culture with visitors by means of arts festivals. This has grown into a large industry that has tremendous financial gain for the hosting communities. With over 500 arts festivals each year in South Africa alone, visitors are certain to find a festival to satisfy their specific needs and wants. Therefore, with so many genres available, each festival has created its own niche market and loyal customer base.

An extensive literature study was conducted for the purpose of this thesis and it was found that research of small to medium arts festivals has been neglected. This finding motivated the main theme of this research. As mentioned earlier, there are so many genres available that the festival organisers may experience difficulty when deciding what to offer and how many genres to offer in order to still be sustainable and attract a sufficient number of visitors. Furthermore, the large number of arts festivals organised each year makes it increasingly difficult for festivals to build a loyal client base. First-time visitors can be converted into repeat visitors if the marketing strategy is precise. Repeat visitors, as stated in the literature, results in a sustainable income for each festival.

Another question that motivated the research was the location of the three arts festivals (Innibos, Vryfees, and Kierieklapper). Three arts festivals in three provinces makes an interesting study to determine whether there is a difference in the three types of visitors that they attract and the spending patterns at each festival.

While addressing the problems stated above, this study produced the following three articles:

- Article 1: “Determinants of spending at Vryfees with a focus on genres”.
- Article 2: “First-time versus repeat visitors at Innibos Arts Festival”.
- Article 3: “Role of location in the attendance and spending of *festinos*”.

Article 1 investigates spending determinants that influence visitor expenditure on the different genres offered at the Vryfees Festival in Bloemfontein, based on a survey conducted in 2011. The research is based on the notion that different genres have

different spending patterns. Article 2 focuses on the differences and/or similarities between first-time and repeat visitors at the Innibos Arts Festival as an alternative approach to market segmentation. Lastly, the third article focuses on three different arts festivals in three different locations in South Africa. The research was conducted by means of a visitor survey at the three arts festivals during the same year with questionnaires administered at Innibos (428), Vryfees (336), and Kierieklapper (202) respectively.

The most significant contributions of this study can be summarised as follows:

- the tourist spending behaviour in regards to the difference between first-time and repeat visitors is significant and can be considered an important spending determinant;
- the tourist spending behaviour in terms of length of stay between first-time visitors and repeat visitors is significantly different, suggesting that familiarity with the destination (as the repeat visitors are) has an important impact;
- different locations attract their own type of tourists and certain locations receive a higher economic injection than other provinces do because of the type of festival held. All three arts festivals attract mainly Afrikaans speaking attendees; and for the first time, a comparative study has been conducted on three arts festivals targeting the Afrikaans speaking community. Additionally, this is the first time a comparative study was conducted on three small to medium arts festivals located in three different provinces; and
- the developed spending model described in the last chapter of this thesis can assist the festival organisers with future festival marketing to improve their income and marketing strategy.

***Key words:***

Innibos Arts Festival, Vryfees, Kierieklapper, first time versus repeat visitors, spending behaviour, market segmentation, location, tourism, festivals, economic impact, economic value, determinants, genres, event management

## Opsomming

Feeste vorm 'n groot deel van die Suid-Afrikaanse kultuur. Plaaslike gemeenskappe het feeste gestig om hulle kulture met besoekers te deel. Sedertdien het hierdie feeste ontaard in 'n reusagtige industrie wat groot finansiële voorsprong vir gasheergemeenskappe inhou. Met meer as 500 feeste wat alleenlik in Suid Afrika elke jaar gehou word, kan besoekers daarvan verseker wees dat hulle 'n fees wat al hulle benodighede aanspreek, sal vind. Met soveel genres te vinde, het dit moontlik geword vir feeste om hulle eie niche en lojale besoekersbasisse te skep.

'n Omvangryke literatuurstudie is vir die doeleindes van hierdie tesis onderneem, en daar is bevind dat navorsing op kleiner en medium feeste nagelaat is. Die tema van hierdie navorsing is dus deur hierdie bevinding gemotiveer. Soos vantevore genoem, is daar soveel genres beskikbaar dat die feesorganiseerders dit dalk moeilik mag vind om vas te stel presies wat om aan te bied en hoeveel genres om aan te bied om steeds volhoubaar te wees en ter selde tyd 'n sekere hoeveelheid besoekers aan te lok. Die groot aantal feeste wat elke jaar gehou word gee egter aanleiding tot verminderde lojale besoekersbasisse wat problematies is aangesien lojale besoekers, volgens die literatuur, grotendeels bydra tot volhoubare inkomstes van elke fees. Aanvanklike besoekers kan omskep word in herhaalde besoekers indien die bemarkingstrategie gepas is. Die ligging van die drie feeste – Innibos, Vryfees en Kieriekapper – is 'n bykomende motivering vir hierdie navorsing. Hierdie drie feeste wat in drie verskeie provinsies gehou word skep 'n goeie vergelykingsbasis om vas te stel of daar 'n verskil is in die tipes besoekers en hul besteding wat elk van die feeste trek al dan nie.

Bogenoemde kwessies van belang vir hierdie studie bring die volgende artikels voor:

- Artikel 1: “Determinants of spending at Vryfees with the use of genres”
- Artikel 2: “First-time versus repeat visitors at Innibos Arts Festival”
- Artikel 3: “Role of location in the attendance and spending of *festinos*”.

Artikel 1 ondersoek die bepalende faktore van besoekers se uitgawes op die verskeie genres wat aangebied word in die Vryfees in Bloemfontein, wat gebaseer is op 'n ondersoek wat in 2011 uitgevoer is. Die ondersoek is gebaseer op die nosie dat verskeie genres verskeie bestedingspatrone het. Artikel 2 fokus op die verskille

en ooreenkomstes tussen aanvanklike besoekers en gereelde besoekers by die Innibos kunsfees as 'n alternatiewe benadering tot marksegmentering. Laastens fokus Artikel 3 op die drie verskeie feeste op drie verskeie liggings in Suid-Afrika. Die navorsing is uitgevoer deur besoeker-ondersoeke onderskeidelik te doen by die drie feeste gedurende dieselfde jaar waar vraelyste onderskeidelik uitgehandig is by Innibos (248), Vryfees (336) en Kierieklapper (202).

Die belangrikste bydraes van hierdie studie:

- dat die toeriste-bestedingsgedrag met betrekking tot die verskille tussen aanvanklike besoekers en gereelde besoekers 'n merkwaardige impak in hierdie studie maak;
- dat verskeie liggings hulle eie tipes toeriste trek, en dat sekere plekke hoër ekonomiese inspuitings ontvang as ander provinsies danksy die feeste wat hulle hou – al drie die feeste se besoekers betrek hoofsaaklik Afrikaanssprekendes; daarom word hierdie studie vir die eerste keer uitgevoer met die drie feeste wat in drie verskeie provinsies geleë is; en
- dat die bestedingsmodel wat bespreek word in die laaste hoofstuk, feesorganiseerders tot hulp kan wees vir toekomstige feesbemarking om sodoende die fees se inkomste te verhoog.

***Sleutelwoorde:***

Innibos-kunsfees, Vryfees, Kierieklapper, aanvanklike- versus gereelde besoekers, bestedingsgedrag, marksegmentering, ligging, toerisme, kunsfeeste, ekonomiese impak, ekonomiese waarde, bepalende faktore, genres, geleentheidsbestuur.

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## **CHAPTER 1 :**

### ***Introduction, problem statement, method of research and objectives***

#### **1.1 INTRODUCTION**

On a global dimension, the numbers of attendees at arts festivals are considerably on the increase playing a noteworthy role in the tourism industry. Firstly because of more people becoming aware of arts festivals and secondly because of an increase in arts festivals (Kruger, 2009; Mules & Faulkner, 1996; Saayman & Saayman, 2004). Arts festivals have become important in the South African society due to a growing need among the broader public for various forms of art. These arts festivals, in general, are significant because they contribute towards sustaining different forms of art and the livelihood of artists as well as supporting traditions and values; encouraging the adoption of new social patterns; promoting specific destinations and extending the tourism season to name but a few (Dwyer, Forsyth & Spurr, 2005: 351; Fredline, Jago & Deery, 2003:23; Getz, 1997:4; Gursoy, Kim & Uysal, 2004:171; Jackson & O'Sullivan, 2002:328; Ritchie, 1984:228; Saayman, Slabbert & Saayman, 2005:7; Snowball 2004:1081).

More than 500 arts festivals are held in South Africa annually and this large number contributes to the competitive nature of arts festivals (Saayman, Kruger & Erasmus, 2012:82). Arts festivals compete against each other for visitors, artists and sponsors. Since 1995, arts festivals seem to have taken root in almost every community where a need for economic or social upliftment has been identified. Towns host arts festivals to emphasise their unique character and to share their customs, natural environments and local produce with visitors (Kitshoff, 2004:65; Visser, 2005:155). Saayman and Saayman (2004:628) note that while cultural events are primarily hosted to enhance, expand and celebrate a certain culture or form of culture, the economic purpose of these events are often ignored.

The economic importance of events stems from the expenditure incurred by attendees which filters through the local economy, acting as a stimulant. Measuring

the economic impact of an event typically involves some estimation of the cash injection into a region due to visitors and the application of the relevant multiplier to arrive at a monetary estimation of the economic impact (Saayman & Saayman, 2004:629; Saayman & Saayman, 2006a:569). This economic contribution will assist in making the event more sustainable and also promote the competitiveness of such an event. A spending model can assist the organisers to see clearly where *festivos* (referred to by Saayman & Saayman, 2006a as visitors to a festival) spend money.

Spending models can help festival organisers in marketing their festival more effectively and to better suit the particular segment of the market (Pissoort & Saayman, 2007:256). An effective spending model can assist organisers to generate maximum income, provide products that fit the needs of the *festivos*, conduct effective marketing and sustainability over a long period of time (Hutchinson, Fujun & Youcheng, 2009:306; Regan & Damonte, 1999:296). Additionally, spending models have made significant contribution to the understanding of the process that motivates tourist expenditure at a specific destination. Money is not the only purpose for a festival, but it sure helps the festival to grow and sustain itself.

Sustainability of a particular festival can be maintained through loyal customer base. This can be met through targeted marketing strategies and meeting the requirements of repeat visitors by the organisers. In general, the purpose of events is therefore to increase community pride, strengthen traditions and values, promote intercultural interaction, prompt environmental improvements and stimulate economic growth, but these factors vary from event to event (Dwyer, Forsyth & Spurr, 2005:351; Fredline, Jago & Deery, 2003:23; Getz, 1997:4; Gursoy, Kim & Uysal, 2004:171; Jackson & O'Sullivan, 2002:328; Snowball, 2004:1081).

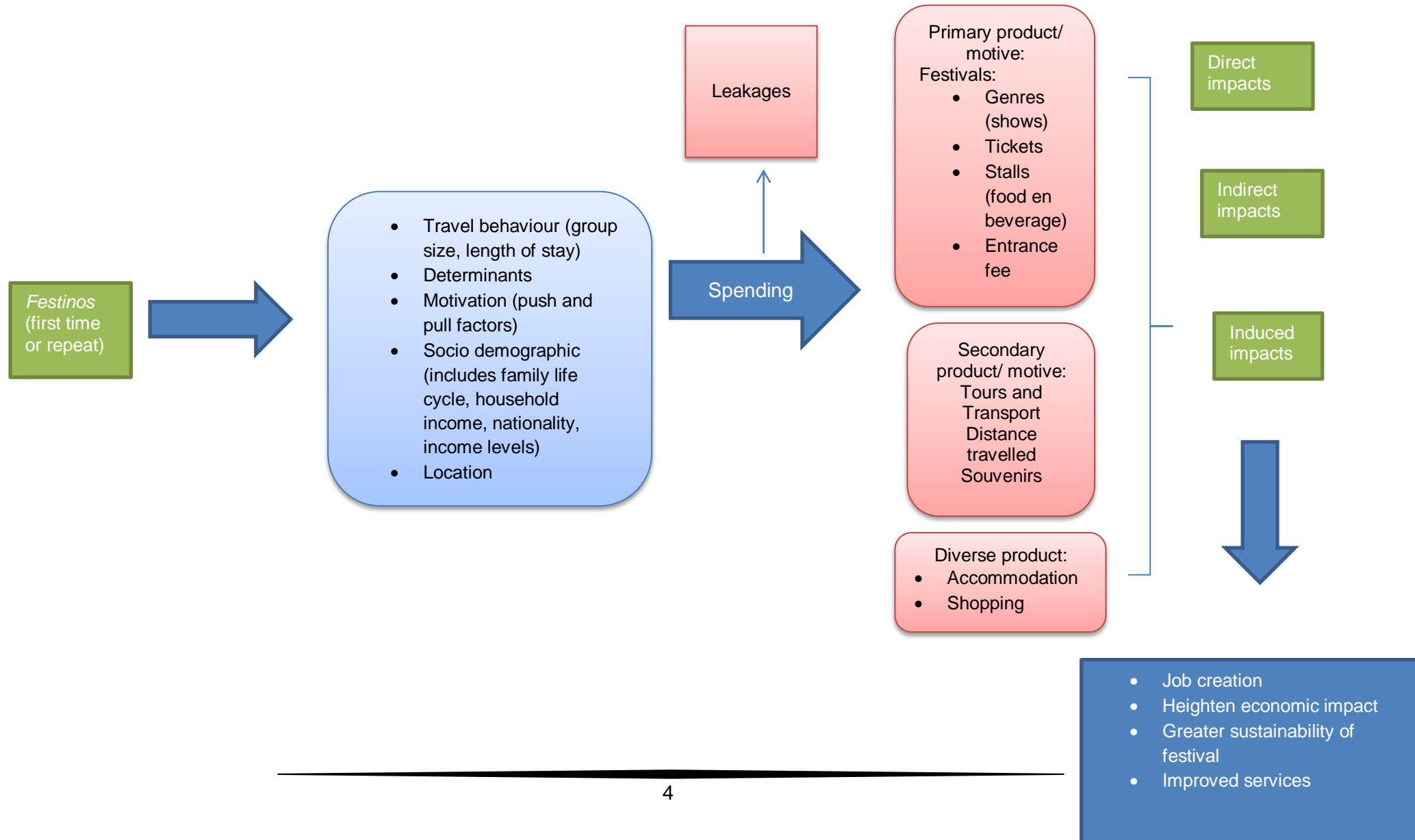
It is the latter that motivated this research. Therefore, the purpose of this chapter is to clarify the problem statement, indicate what methodology will be employed, and declare the aims and intensions of the research.

## **1.2 PROBLEM STATEMENT**

Gee and Fayos-Solá (1997:241) state that events have the potential to offer employment and promote income creation. Arts festivals also act as incentives to

infrastructural and human improvements as to develop a draw card for tourists to an area with a poor tourism image. To determine the sustainability of any festival or event one needs to look at the income of that particular event or festival. This income could emanate from various sources for example: ticket sales, accommodation, food and beverages to name but a few.

Tourist spending can have a successive and magnified effect on the host country's economy. This effect can be indicated in the following figure (this figure can also be used as a conceptual framework):



**Figure1.1: Tourist spending effects on the host community.**

Sources: (adapted from Huse, Gustavsen & Almedal, 1998:721; Lee & Taylor, 2005:599; Pol, Pascual & Vázquez, 2006:43; Saayman & Saayman, 2006a:577; Saayman, Slabbert & Saayman, 2005:7; Thrane & Farstad, 2009:46).

*Festinos* (first time or repeat) decision to travel is influenced by a number of motives which includes travel behaviour, determinants, motivation, socio demographic factors (family life cycle, household income, nationality, income levels, length of stay, marital status, gender, occupation, accommodation type, distance travelled and province of origin) and the location. The initial spending by *festinos* occurs in various ways and is divided into three sections. (1) Primary products (which include everything that is spend at the festival from show tickets to stalls), (2) Secondary products (tours and transport) and (3) Diverse products (accommodation and shopping). This spending in turn has a direct, indirect and induced influence on the host town and festival. These influences have some positive influences which include job creation, sustainability of the festival, positive economic impact and improved services. However, before the total the spending in a host destination on these products can be calculated, one needs to take leakages into account. Leakages include for example tourists that put away money for savings or it could be that a local hotel uses imported goods and services which will take money out of the local economy.

It should be noted that tourist spending behaviour differs from one person to another and this highlights the importance of this kind of research (Khan, Seng & Cheong, 1990:408). Tourist motivation has a major role to play in determining tourist spending behavior. This motivation can be seen as something that drives or pushes a visitor to a destination or it can be a pull-factor from a specific destination that draws visitors to them. That is why marketing of a festival is so important.

Visitors' awareness, selection, and choice of tourism products—such as a festival—depend heavily on the information (marketing) they receive and use (Bieger & Laesser, 2001), and the primary motivation for their information search is the desire to make better consumption choices (Engel, Blackwell, & Miniard, 1995).

According to Kim, Borges and Chon (2006: 958), the motivation to attend festivals is closely related to tourism motivation since festival attendance is an important aspect

of tourism. Today's festival markets cannot be characterised as homogeneous, and the visitors are becoming highly involved in making their travel decisions based on the expectation of a quality festival experience (Backman, Backman, Uysal and Mohr, 1995). According Hassan (2000: 240), it has therefore become critical to correctly identify and thoroughly understand the changing motivations of the festival market. Crompton and McKay (1997: 426) and Van Zyl (2005: 73) states that the enhancement and maintenance of visitors' key motivations should be the primary goal of festival managers as identifying and prioritising motives is a key ingredient in understanding visitors' decision process. Research by Marais (2010) showed that visitors have primary and secondary motives. From a management point of view, this revealed that once the primary motives were fulfilled, visitors were satisfied with the festival. The latter, therefore, not only shows a direct correlation between motives and satisfaction, but also highlights the complexity of travel motives. Motivation can also be influenced by certain determinants, socio-demographic factors, location of the festival and travel behavior.

If tourists decide to visit a festival some factors of the festival would play a role on whether a tourist would spend money or not and it is important to understand which of these factors or variables influence spending. These key variables are also referred to as determinants or factors determining the scale and patterns of participation in arts festivals. The following advantages of identifying these determinants were put forward by Saayman and Krugell (2009:155):

- greater understanding of spending behavior;
- market profiles can be identified;
- niche profiles can be applied;
- high-yielding markets can be identified;
- strategic marketing and planning can be done;
- product development can take place;
- policies can be formulated; and
- organisers can gain a competitive advantage above other arts festivals.

An arts festival can be defined (Kruger & Petzer, 2008:113) as a community-themed event or celebration intended to display different types of art and activities. The main motive of an arts festival is to enhance the culture of a certain place or people (as

mentioned earlier), but this is not always the reason why tourists travel (Kruger & Petzer, 2008:113). They travel to arts festivals for various reasons, for example, for the entertainment value or to gain a new experience or just to socialise. On the other hand, festival organisers then hope on return visits from loyal visitors to sustain themselves into the future as well as a new market of new comers to allow the festival to grow. According to Oppermann, (2000) one could detect significant differences which imply different market segments. The spending determinants of these *festinos* need to be known so that the organisers can establish the magnitude of spending which makes a positive impact in that community. A positive impact is needed to ensure that the festival is sustainable. With sustainability comes a competitive advantage that will assist the festival to grow into a more prominent attraction (Saayman & Saayman, 2006a:578).

Previous research found that various determinants such as length of stay, decision to travel long in advance for a trip, travel solely for the festival, higher income, smaller group sizes and genres such as drama, music theatre and cabaret productions lead to increased spending (Kruger 2009:30; Lee & Taylor, 2005:599; Saayman & Saayman, 2006a:577; Saayman, Slabbert & Saayman, 2005:7). All these variables are included in the socio-demographic and behavioural profile of visitors.

According to Saayman and Saayman (2005:582; 2006b:219), the sustainability of a festival must be achieved on three levels, namely, economic, environmental and socio-cultural. The economic impact is measured by the size of the festival in terms of the number of tickets sold for productions or shows. For example it is more profitable for the festival if there are ten visitors who spend R100 each than ten visitors who only spend R10 each. The latter will also have a positive impact on the environment and the host community with respect to the masses that enter the infrastructure of the local community – more visitors will have a greater impact on the environment. To sustain a festival, it is thus important to identify and determine the types of visitors who attend shows and productions which they have paid to attend. This will be the cash cow of the festival and need to be retained. This market needs to be understood and expanded by means of attractions. The key attractiveness of

an arts festival is the shows or the genres on offer. If the genres are known that are most profitable, the organisers can use that to keep the *festinos* attending. Furthermore, Saayman (2006:114) mentions that ticket sales should be used as an indicator of visitor interest in the festival. Since a festival's life cycle is linked to visitor interest, ticket sales can thus reveal whether or not the festival programme or product should be modified or changed in line with changes in visitor interest.

Research on arts festivals has been around for a long time. International research on arts festivals started in 1993 with Uysal, Gahan and Martin followed by Mohr, Backman, Gahan and Backman (1993); Scott (1996); Crompton and McKay (1997); Formica and Uysal (1998); Lee (2000); O'Sullivan and Jackson (2002); Kim, Uysal and Chen (2002); Prentice and Anderson (2003); Shanka and Taylor (2004); Yuan, Cai, Morrison and Linton (2005); Dodd, Yuan, Adams and Kolyesnikova (2006); Quinn (2006); Park, Reisinger and Kang (2008); Finkel (2009); and Kim, Prideaux and Chon (2010).

In South Africa researchers have undertaken several studies on arts festivals; their impact on social life and the economy, and the marketing of the hosting town or city. Such research was undertaken at the Klein Karoo National Arts Festival (further referred to as KKNK) by Hauptfleisch (2001); Saayman, Saayman and Van Schalkwyk (2003); Saayman, Saayman and Du Toit (2005); Saayman, Slabbert and Saayman (2006); Silva (1998); Kruger, Saayman and Saayman (2009) and Van Wyk (2012). Studies of the Grahamstown National Arts Festival was undertaken by Williams (1997); Saayman and Slabbert (2005); Saayman and Rossouw (2011); Saayman, Saayman, Van Heerden, Van Zyl and Horn (2002); Van Zyl and Botha (2003); Saayman, Saayman and Viviers (2004); Saayman and Saayman (2005); Saayman and Saayman (2006a); Snowball (2004 and 2005); Snowball and Webb (2008) while Saayman, Saayman and Slabbert (2011); Kruger, Saayman and Ellis (2010 and 2011) conducted studies on Aardklop National Arts Festival. Despite the forgoing, Visser (2005) states in his article that published research on arts festivals in South Africa have been neglected by researchers (2005:160), while Snowball and Willis (2006:43) maintain that detailed information can help organisers to allocate resources more efficiently.

An analysis of the research mentioned above shows two points: (1) that various studies have been conducted in South Africa and (2) that all these studies were conducted at large arts festivals. Therefore the small to medium arts festivals are neglected. Small to medium festivals in this context will be defined primarily as a festival with less than 200 productions on offer. A study conducted by Saayman, Saayman and Slabbert (2011) at Aardklop National Festival showed that higher income, occupation, age, number of people paid for, tickets purchased and attendance at other arts festivals of the same genres are noteworthy determinants of the amount of money spent by visitors at this festival (Saayman, Saayman & Slabbert, 2011). Kruger (2009:55) also did a study at KKNK regarding expenditure-based segmentation. Expenditure segmentation identifies various spending segments, such as low-spenders and high-spenders. The results revealed that the following determinants have a significant influence on higher spending at the festival: higher discretionary disposable income has a positive influence on higher spending; older visitors spend more than younger visitors; visitors who travel in smaller groups and who attend other arts festivals spend more; and visitors who purchase more tickets and who prefer dance theatre shows/productions tend to spend more. As mentioned before one of the advantages of determinants is segmentation. Therefore festival organisers can use this type of information to market their arts festivals more effectively and efficiently.

However research on determinants of spending has also been done in other areas of tourism. A study on spending determinants was undertaken by Saayman and Saayman (2012) on three sporting events. Marais and Saayman (2011) researched key success factors for managing the Robertson Wine Festival. Saayman (2011) conducted a study on a small and newer festival – Cultivaria and its *festinos* motives to attend. Furthermore Saayman and Krugell (2009) researched the Wacky Wine Festival. Saayman and Rossouw (2010) and Williams and Saayman (2011) researched the Cape Town Jazz festival. Kruger, Saayman and Strydom researched repeat visitors versus first time visitors at the Volksblad Arts Festival (2010). Strydom, Saayman and Saayman (2006) did a study on the economic impact of the Volksblad (referred to as Vryfees since 2011) festival, which revealed that if one

compares the Volksblad Arts Festival to arts festivals such as the KKNK in Oudtshoorn, the National Arts Festival in Grahamstown and even Aardklop held in Potchefstroom, it is evident that Volksblad is a much smaller festival regarding number of shows presented and it is therefore also expected that the economic impact of the festival should be less. Kruger and Saayman (2009) focused on travel motives for Oppikoppi Music Festival.

Van Niekerk, Saayman and Saayman studied the profile and economic impact of Innibos in 2004, 2005 and 2006. Furthermore Kruger and Saayman, (2012) also research *festinos* at Innibos and their decision to attend an arts festival. Moreover numerous studies (Table 1.1) have also been conducted all over the world on the expenditure of attendees at all types of arts festivals and at different destinations.

Added to this many research studies, governments, businesses, residents and *festinos*, see arts festivals as a monetary booster to local economies (Delamere, 2001). Dolnicar, Crouch, Devinney, Huybers, Louviere and Oppewal (2008); Thrane and Farstad (2011:46) added that stakeholders in tourism businesses share a common awareness in getting tourists to spend their disposable income on tourism. This spending can help marketers of arts festivals to increase the economic impact of events by improving marketing strategies (Saayman, Saayman, Slabbert & Viviers, 2007). With the above in mind it is necessary to identify spending determinants of visitors to arts festivals. Kruger (2009), Mok and Iverson (2000), Saayman and Saayman (2006a), Kastenholz (2005), Spotts and Mahoney (1991) and Wilton and Nickerson (2006) have argued the positive side of identifying the spending patterns of *festinos* when collecting data in an unbiased way can produce detailed accounts of individual spending patterns and daily expenditures that can be analysed further and used for policy and marketing.

**Table 1.1: Studies conducted on arts festivals regarding expenditure**

Study	Author(s)
Expenditure-based segmentation	Mok and Iverson (2000)
Comparison of survey methods to	Breen, Bull and Walo (2001)

estimate visitor expenditure	
A standardised method for assessing direct economic expenditures and impacts associated with tourist events	Tyrell & Johnston (2001)
Interpreting economic impact study results of spending patterns, visitor numbers and festival aims	Snowball (2004)
Seasonal spending in Turkey	Koc and Altinay (2007)
Perceived impact of arts festivals and special events by organisers	Gursoy, Kim and Uysal (2004)
Measuring the Economic impact of visitors	Smith (2001) Saayman and Saayman (2006) Saayman and Krugell (2009)
Arts festivals and Tourism in rural economies	Wood and Thomas (2009)
Determinants of festival participants' expenditure	Kim, Prideaux and Chon (2010)
Spending behaviour of visitors	Kruger (2009) Saayman and Saayman (2006) Saayman and Krugell (2009)

It is evident in all the studies regarding expenditure mentioned in Table 1.1 above, that spending influence the economic value of a festival. Without income arts festivals will not be able to sustain themselves for the future. *Festinos* are one of the key role players in the money generated by the festival as well as the sustainability of the festival. Previous studies focused on expenditure-based segmentation, estimation of spending, economic impact from visitors in terms of spending patterns, visitor numbers and festival aims. Arts festivals, like visits to most tourist destinations, are seasonal – they generally occur only once a year. Therefore, if the profile of a visitor of an event is well known, the marketing team can focus on one or two segments which may spend money, thus the economic impact should increase.

Little research has been conducted on small and medium arts festivals. Large festivals in South Africa are those with more than 200 productions on offer.

According to Saayman and Saayman (2006a:570) the three leading arts festivals in South Africa are the KKNK (Oudtshoorn), the National Arts Festival (Grahamstown) and the Aardklop National Arts Festival (Potchefstroom). Kruger, Saayman and Ellis (2011) studied genres at Aardklop National Arts Festival and found that genres have a significant influence on spending. For this reason it can be asked if the same results will be found at smaller arts festivals. A study on the three major arts festivals (KKNK, Aardklop and the National Arts Grahamstown) and their spending patterns (Saayman & Saayman, 2004) showed the multiplier effect that a festival has on the local community. If it is true for larger arts festivals it must be true for small and medium arts festivals as well. Furthermore, Kruger, Saayman and Ellis (2010) found in their study on the KKNK that from marketing and sustainability view, the organisers must consider both first-time and repeat visitors as important for the future.

Taking all of the above into account, it is clear that:

- spending differ from festival to festival;
- *festivos* from different arts festivals have different needs and different spending behaviour;
- the outcomes for each festival is different; and
- research at small and medium arts festivals are lacking.

The primary reasons for segmenting the market includes targeting a specific market, doing effective marketing, saving on marketing costs and dividing the whole market into smaller groups that have the same needs (George, 2004:125). This can be achieved since the markets are profiled using the determinants that influence expenditure to segment the market into different expenditure groups. The high spenders, who spend more money supporting the festival shows and productions (Saayman & Saayman, 2006b:220; Thrane, 2002:281; WTO, 2001) can also be identified. Correlations between various determinants can further be made and this information can be used to increase visitor spending, resulting in a greater economic impact.

One of the different ways to segment a market is through genres. *Festino's* behaviour regarding number of tickets they buy and for what type of production plays a vital part in the income a festival generates (as it is the primary source of money to the festival) and have a direct influence on the product life cycle of the festival. Ticket sales and the genres attended can be used as a measurement of visitor's interest in a festival as well as how successful they perceive the festival was in fulfilling their needs (Kruger, 2009; Kruger *et al.*, 2009; Saayman & Saayman, 2006:218).

An increase in visitor spending will not only contribute to the continued existence of the festival but it will also create income and job opportunities for local residents (Craggs & Schofield, 2009:243; Crompton, 1999:150; Miller, 2007:2). This, in turn, will lead to a positive host community who support the festival and its productions on a continuous basis. Table 1.1 also includes studies that involve the visitor. If the motivation to travel, determinants of spending and the classification of a visitor or *festino* to a specific festival is known it will assist the organisers with marketing and choices of productions that will form part of the programme. Added to this Kim, Prideaux and Chon (2010:297) stated that thriving arts festivals are able to make noteworthy changes to local economies when more visitors are being attracted to the local area. This will generate income for the local community. Thus it is important to research the spending patterns of *festinos* to determine the economic impact.

In developing a spending model for *festinos* of small to medium arts festivals, the economic benefits for the local town would be easier to identify. It is important to determine the characteristics that influence *festinos'* expenditure, as well as their behaviour (Hong, Kim and Lee, 1999:44; Leeworthy, Wiley, English & Kriese, 2001:91; Nicolau & Mas, 2006: 984; Warren, 2011:21). Tourist expenditure is one of the most critical variables of analysis for tourist destination, since it directly determines the specific tourism sector's profitability (Kastenholz, 2005:557). Kruger and Saayman (2010:97) indicated that a variety of socio-demographic, behavioural and motivational variables determine expenditure. The spending model's role is to assist with understanding the travel market and the variables that generate the highest incomes is important for present and future festival organisers. This will

enable arts festivals to meet the needs and expectations of *festinos* and can therefore generate more revenue for arts festivals.

This study will take a closer look at the spending behaviour of *festinos* to the Kierieklapper, Innibos and Vryfees arts festivals. These three arts festivals were chosen as they are located in different provinces. Kierieklapper was never a subject for research purposes in the past. A study on genres was done at Innibos and never Vryfees and a first-time and repeat study was previously done at Vryfees and this thesis conducted such a study at Innibos. This study will attempt to determine which aspects play a role in spending and how does it influences the behaviour of the tourists at a specific festival.

The questions under investigation during the current study focussing on these three arts festivals are: How do the spending patterns of the *festinos* at small to medium arts festivals differ from each other? What type of factors draw people to small and medium arts festivals? In conclusion the researcher aims to develop a spending model for small to medium size arts festivals.

This can assist festival organisers to narrow down their target market and improve their festival to cater to a specific *festino*. To create a spending model the following questions must be answered:

- What are the determinants that influence spending?
- Which motives influence *festinos* spending?
- Which genres influence higher spending?

### **1.3 GOAL OF THE STUDY**

**The following goals and objectives guide the study:**

#### **1.3.1 Main goal**

The main goal of the study is to develop a spending behaviour model for selected arts festivals in South Africa.

### **1.3.2 Objectives**

The achievement of the goal relies on the following objectives:

#### **1.3.2.1 Objective 1**

To present an historical overview of events tourism and the spending patterns at these events based on different genres or types of arts festivals.

#### **1.3.2.2 Objective 2**

To determine spending behaviour regarding different genres on Vryfees attendees while considering spending determinants such as travel motivations.

#### **1.3.2.3 Objective 3**

To determine if there is a difference in spending, motives for visiting and demographics between first-time visitors and repeat visitors at the Innibos festival.

#### **1.3.2.4 Objective 4**

To identify the determinants of spending by the visitors at Innibos, Vryfees en Kierieklapper arts festivals with special focus on the different locations.

#### **1.3.2.5 Objective 5**

The last objective is to generate a spending model. Added to this recommendations concerning spending behaviour of the visitors at the selected arts festivals will be made.

## **1.4 METHOD OF RESEARCH**

This is a quantitative study, which collected secondary data on the topic from existing sources (for example published articles and textbooks) and problem-specific data (primary data) from a self-administered questionnaire.

### **1.4.1 Literature study**

The literature study was based on specific keywords, namely: *arts festivals, spending, behaviour, economic impact, spending, determinants, genres, event*

*management, spending behavior, first time versus repeat visitors, market segmentation and location.* The Internet played a vital role in searching for the most recent publications and information. Books, journals and articles were consulted during the literature study, and search engines and data bases such as Ebsco Host, Science Direct and Sabinet were used.

#### **1.4.2 Empirical study (Survey)**

The following sections include: the research design; how the sample population was established; and the data gathering instrument chosen. The conceptual framework is provided and lastly the data analysis process is described.

##### **1.4.2.1 Research Design**

The design plan for drawing a sample consists of defining the population of the study. The survey population for the present study was selected from a group of people attending the different arts festivals. The survey (which was a structured questionnaire) was conducted in June and July for Innibos and Vryfees respectively and August (Kierieklapper) of 2011. This quantitative study has a number of advantages according to Slabbert (2004:63) namely that it is suitable for collecting demographic information, for example gender, age and income. Secondly, it is inexpensive to conduct and lastly it is relatively easy to tabulate and analyse the data using statistical programmes.

The unit of analysis was individual *festinos*. The researcher investigated their spending behaviour at a specific festival. The study participants were present at that specific festival (Bless, Higson-Smith & Kagee, 2007:73).

##### **1.4.2.2 Sample Population**

This study was executed using a non-probability sampling method (Bless *et al*, 2007:101). A convenience or availability sample was used to conduct the surveys during over the course of the arts festivals. Data collection was completed by field workers who distributed questionnaires to the attendants of the festival. These fieldworkers (five per festival) was given a training session where the questionnaire was explained alongside their duties. Respondents were further briefed about the purpose of the research beforehand to ensure that they participated willingly and

responded openly and honestly. A destination-based survey was undertaken, where questionnaires were handed out on site during the events. The survey took place at several locations throughout the cities (where the festival had venues where performances were held) of Nelspruit, Bloemfontein and Mokopane to limit bias towards certain visitors. However, they were generally conducted in the show areas/venues, in the closed streets where the festival visitors gather between shows and on the main festival grounds. Adult visitors were randomly selected as they entered or departed from these areas and when they were sitting down and relaxing at the various venues. The questionnaires were progressively handed out towards the end of the arts festivals as this gave a more accurate account of visitor spending.

The arts festivals were surveyed during 2011. A sample size of questionnaires per festival that was used was 250 for Kierieklapper, 400 for Vryfees and 450 for Innibos, respectively. This decision was based on the guidelines for general research activities proposed by Cooper and Emory (1995:207) and Krejcie and Morgan (1970:608). These guidelines are applicable to any defined population and state that, for a population (N) of 100 000 the recommended sample size (S) is 384. The arts festivals used in this study is small to medium arts festivals (less than 200 productions), thus the sample size is smaller as for a larger festival like KKNK. The questionnaires were distributed in increasing increments each day to ensure that the sample population was a true reflection of *festinos*. At Kierieklapper (Day 1 = 50, day 2 = 71 and day 3 = 81 questionnaires were distributed) in Mokopane, Innibos (Day 1 = 42 of the questionnaires, day 2 = 85, day 3 = 128 and day 4 = 173 of the questionnaires were distributed) in Nelspruit and Vryfees (Day 1 = 40 of the questionnaires, day 2 = 80, day 3 = 120 of the questionnaires and day 4 = 160 of the questionnaires were distributed) in Bloemfontein. The reason for this being two-fold: firstly, to give a more accurate knowledge of *festinos* total spending and secondly, to spread the questionnaires so that the researcher could gather data for all the days and not just for the first day.

The response rate for each festival was thus:

**Table 1.2: The sample size and response rate for questionnaires distributed at the various arts festivals**

<b>Festival</b>	<b>Sample size (S)</b>	<b>Actual retrieved</b>	<b>Response rate</b>
Kierieklapper	250	202	81%
Innibos	450	428	95%
Vryfees	400	336	84%

#### **1.4.2.3 Questionnaire design**

The research instrument (questionnaire) was designed to explore the objectives of this study, and was based on previous research conducted by the North-West University. Self-administered questionnaires were distributed and are completed by respondents themselves, with the fieldworker alongside them if there is anything that needs to be clarified regarding the questionnaire (Bless *et al.*, 2007:117). The questionnaire was divided into different sections. The first section sought to gather demographic information about the *festinos*. Section two consisted of all the spending information and the third section focused on motivational factors. A pilot was deemed to be unnecessary due to the availability of a valid and reliable questionnaire which has previously been used in studies of arts festivals such as Aardklop National Arts Festival and KKNK.

#### **1.4.2.4 Data analysis**

The data were entered into and analysed by using a Microsoft® Windows Excel® spread sheet. Statistical analyses were performed by using the Statistical Program for Social Sciences (SPSS version 20) software. Different applications were done on the different articles. Using SPSS, a factor analysis, regression analysis, correlations, an independent *t-test* analysis, Tukey (Honestly Significant Difference), Chi-square tests and ANOVA analysis were carried out. Chapters 2-4 will explain these further.

### **1.5 CONCEPT DEFINITION**

The following concepts were utilised throughout this study and therefore require clarification.

### **1.5.1 Spending behaviour**

Spending behaviour has a direct relationship to personal spending which includes the expenses that are considered mostly of a personal nature. Things such as dining out, personal shopping, and other non-essential expenses would typically fit into this category (Investor words, 2013).

### **1.5.2 Spending / expenditure**

Tourist expenditure can be defined as the total consumption expenditure incurred by a visitor or on behalf of a visitor during his or her trip and stay at a destination (Vellas & Becherel, 1995:194). The extent of the economic impact of an event relies not only on the number of visitors and the taxonomy of visitors, but also on the magnitude of their expenditure. The total expenditure includes all expenditure on amongst others accommodation, transportation and parking at the festival, show tickets, souvenirs, shopping, food and restaurants, alcoholic and non-alcoholic drinks and tobacco products (Saayman & Saayman, 2006a:577).

### **1.5.3 Arts festivals**

The term 'arts festival' has been around for ages and can be used to cover a broad spectrum of events. An arts festival was traditionally a time of celebration, relaxation and recuperation which often followed a period of hard physical labour, for example, sowing or harvesting of crops. The essential feature of these arts festivals was the celebration or reaffirmation of community or culture. The artistic content of such events was erratic and many had a religious or ritualistic aspect, but music, dance and drama were important features of the celebration (Bowdin, Allen, O'Toole, Harris & McDonnell, 2006:5).

In modern society, an arts festival can be defined (Kruger & Petzer, 2008:113) as a community-themed event or celebration intended to display different types of art and activities. In agreement with this definition Jackson and O'Sullivan (2002:327) further state that an arts festival is "a community celebration that serves as a public display of what the community is all about". Furthermore, McIntosh and Goeldner (1990:158) indicate that arts festivals often include various forms of fine arts jointly with other cultural expressions in order to make them more generally appealing.

Arts festivals are loaded with meaning and much can be learned about the host culture and community. Arts festivals therefore pertain to public performances with no social exclusion; they are entertaining and can be participatory. Usually, arts festivals are themed public celebrations; the most common form being modern special events (Saayman, 2004:149). Getz (1993) argues that arts festivals and special events play a considerable part in the lives of communities because they provide engaging activities and spending outlets for locals and visitors that boost the image of the local communities. Lee, Lee and Wicks (2004:69) agree by noting that arts festivals furthermore enhance local pride in culture. Arts festivals also expose local minorities and an increasing number of international visitors to new peoples and their customs, contribute to the local economy and provide recreational opportunities. The three arts festivals in question are situated in three provinces: Limpopo, Free State and Mpumalanga.



Map 1.1 South Africa with the arts festivals indicated in the specific host province

### **1.5.3.1 Kierieklapper Festival**

The Kierieklapper festival is held every year in Mokopane, Limpopo Province. The festival has been running for the past ten years. The festival programme offers productions by the finest of South Africa's most contemporary and celebrated artist (Music and Drama). The main festival terrain offers an unique dynamic environment where visitors are sure to enjoy themselves, Visitors can explore the 150 interesting and colourful stalls but also the outdoor stage where all professional productions can be enjoyed free of charge (Kierieklapper, 2010).

The Kierieklapper Arts Festival was conceptualised eleven years ago when subsidies in the Limpopo area started to shrink. With the decrease in subsidies, the needs of farming communities, like Mokopane, consequently increased and finding other sources of income became a pressing necessity. This annual arts festival, which is named after a tree endemic to the area, has now grown to become the biggest festival in Limpopo.

In 2011, the Kierieklapper festival included 150 stalls selling quality arts, crafts and food made by the locals, a funfair and games for children, a beer garden, food and wine pairings and informative workshops. A festival highlight was performances by well-known South African musicians.

### **1.5.3.2 Innibos Festival**

This festival is held annually in Nelspruit during June. This growing festival has been held for the last ten years. The program includes visual arts, theatre productions; music, classical music, children shows; lifestyle shows and nowadays the programme also includes book readings as well as Afrikaans Movie showings (Pissoort & Saayman, 2007; Pretorius, 2013:20).

### **1.5.3.3 Vryfees Festival**

The Vryfees Arts Festival takes place annually in Bloemfontein. Vryfees is a non-profit association. The first Volksblad Arts Festival (now Vryfees) was presented in 2001 with 6000 tickets sold. There has been incredible growth in the attendance of this festival from the initial 6000 tickets to over 40 000 tickets sold in 2010. The

festival uses only well-equipped theatres for its productions as Bloemfontein has an excellent theatre infrastructure including theatres and venues located at the University of the Free State. This festival celebrated its tenth year in 2010 and 2011 delivered 72 productions with a wide variety of music including classical music (Pissoort & Saayman, 2007; Pretorius, 2013:20).

#### **1.5.4 Genres**

A genre can be defined as a category of artistic composition, as in music or literature, marked by a distinctive style, form, or content (American Heritage Dictionary of the English Language, 2000).

#### **1.5.5 Determinants**

Determinants can be defined as factors determining the scale and patterns of participation in arts festivals. Demand determinants of private travel include such economic and social influences as the standard of living (Medlik, 2003:53).

#### **1.5.6 Motivations**

Pearce (1982) suggests that travel motivation has the properties of an approach-avoidance paradigm. He argues that tourists are attracted to holiday destinations because of the possibility of fulfilling self-actualization, love and belongingness, and physiological needs in that order of importance. When considering the avoidance aspect of the motivational paradigm, tourist concern for safety is the predominant feature, with additional emphasis placed on failure to satisfy physiological, love and belongingness, and self-esteem needs.

#### **1.5.7 Determinants**

Determinants are things that influence travel decision for example length of stay, decision long in advance for a trip, travel solely for the festival, higher income, smaller group sizes and genres such as drama, music theatre and cabaret productions lead to increased spending (Kruger 2009:30; Lee & Taylor, 2005:599; Saayman & Saayman, 2006a:577; Saayman, Slabbert & Saayman, 2005:7). All these variables are included in the socio-demographic and behavioural profile of visitors.

### **1.5.8 Travel behavior**

The way people travel: group size, luxury accommodation or back packers etc.

## **1.6. STRUCTURE OF THE THESIS**

This study consists of five chapters. Chapter 1 comprises the introduction, the problem statement, and the goals of the study, the method of research and the concept definitions. Chapter 2 will contain Article 1, which will focus on spending behaviour of participants at the Vryfees making use of genres as the constant variable. This will be followed by Chapter three, that will include Article 2 which will contain the difference between first-time visitors and repeat visitors at Innibos. Chapter 4 will contain Article 3. This will feature all three arts festivals and their location investigating their spending patterns. Finally, in Chapter 5 the spending model will be shown, conclusions will be drawn and recommendations proposed to the different festival organisers. The possibilities for future studies will also be discussed.

## ***CHAPTER 2 : Determinants of spending at Vryfees with a focus on genres***

### **Abstract**

This article investigates determinants such as travel, that influence visitor expenditure on the different genres offered at the Vryfees Festival (which is a community based arts festival) in Bloemfontein, based on a survey conducted in 2011. The research is based on the notion that different genres have different spending patterns. To achieve this goal, a questionnaire survey ( $N= 336$ ) was conducted after which a factor analysis was performed to determine the leading motives for attending the festival.

Factor analysis was subsequently employed to identify the leading motives for attending the festival. Travel motives were divided into four distinct factors: d, (1) *escape and relaxation*, (2) *genres*, (3) *festival attributes* and (4) *socialisation*.

A regression analysis was applied and the results indicate that *festinos* who spend more days, who are not locals and who buy tickets for (1) visual arts and exhibitions, (2) comedy, and (3) classical music and productions, spend more than the rest do. These findings not only generate strategic insight into the marketing of the event, but also propose that knowledge of these determinants will lead to a greater spending and in turn will lead to greater economic impact and competitive advantage.

**Key words:** festival, Vryfees, determinants, genres, event management, spending behaviour

## 2.1 INTRODUCTION

Arts festivals act as incentives for infrastructural and human development businesses to develop draw cards for tourists to an area with a poor tourism image (Koc & Altinay, 2007:229). Bloemfontein is not seen as a tourism hub and only a stopover to reach the final destination. Sustainability plays an enormous role in any arts festival. With the growing market, most arts festivals compete for the same target market, which usually influences the income generated by the festival (Van Niekerk & Coetzee, 2011:348). The income will be injected into the local economy and will have various sources, for example: ticket sales, accommodation, food and beverages, amongst others, which have an economic multiplier effect.

Vryfees takes place annually during July in Bloemfontein in the Free State Province of South Africa. This festival was first known as the Volksblad Festival but changed its name to Vryfees in 2011. *Volksblad*, the local newspaper, was the main sponsor and after 10 years the festival organisers decided to provide the festival with its own identity – hence Vryfees (Vryfees Website, 2011). Arts festivals constitute a vital part of the tourism trade in South Africa (Tassiopoulos, 2005:4). More than 500 (Saayman *et al.*, 2012:82) arts festivals are held annually in South Africa. This includes the Klein Karoo National Arts Festival, Grahamstown Festival, Oppikoppi and Innibos to name a few. Arts festivals compete against each other for *festinos* (referred to by Saayman & Saayman, 2006 as visitors to a festival), artists and sponsors. This has a severe impact on the future profitability and sustainability of arts festivals in the country (Le Grange, 2003: 56). Some towns host arts festivals in order to emphasise their unique character, share their customs, natural environments and local produce with *festinos* (Kitshoff, 2004:65; Visser, 2005:155). Quinn (2006:288) goes on to state that arts festivals can provide an effective vehicle for sustainable tourism as it reduces seasonality by extending the tourist season. This is true for Vryfees, because it is held in the winter month and therefore broadens the tourist activities that can be attended in the colder months. Furthermore this arts festival traditionally takes place in the school holidays.

Spending is the dependent variable in this study, but in context motivation will largely play a role. When examining the research on spending determinants two relatively different directions of research come into play: the economic impact of arts festivals,

and special events and the reasons or motives people have for visiting these attractions. Regarding the former, the favourable economic impact that the festival is supposed to have on the host community, due to visitor expenditure, is one of the significant reasons for organising a festival in the first place (Crompton & McKay, 1997; Kim, Scott, Thigpen & Kim, 1998; Uysal & Gitelson 1994; Walo, Bull & Breen, 1996). Research indicates that the motives and reasons for visiting differs from festival to festival (see Backman, Backman, Uysal & Mohr, 1995; Crompton & McKay 1997; Formica & Uysal 1996; Mohr, Backman, Gahan, & Backman, 1993; Schneider & Backman 1996; Scott, 1996; Uysal, Gahan, & Martin, 1993). The aim of this article is to identify the determinants of visitor spending at the Vryfees, and to what extent genres play a role. Different motives will create different spending patterns. Crompton & McKay (1997: 426) and Van Zyl (2005: 73) state that the enhancement and maintenance of visitors' key motivations should be the primary goal of festival managers as identifying and prioritising motives is a key ingredient in understanding visitors' decision process. Research by Marais (2010) showed that visitors have primary and secondary motives regardless of whether the motives are intrinsic or extrinsic. A genre (one of the motives for tourists to travel) can be defined as a category of artistic composition, as in music or literature, marked by a distinctive style, form, or content (The American Heritage Dictionary of the English Language, 2000). A schematic outlay of the particular genres at the Vryfees festival is shown in Figure 2.1.

The reason for this particular study is that visitor spending is the key contributor to the economic impact of an event of this nature. If the economic impact increases it will be easier to get more sponsors for the festival. However different genres have different spending patterns according to Kruger, Saayman and Ellis (2011). Thus to find out which genres contribute the most to spending can assist the programme director in filtering the program as well as the marketer in promoting specific genres. In that case the arts festivals will create a greater economic impact. The gap in research regarding genres makes this study very important to this arts festival. Kruger, Saayman and Ellis (2011:511) did a study on genres and the results showed that genre attendees and non-attendees differ significantly based on socio-demographic and behaviour characteristics, which gave a comprehensive profile of

the two types of visitors at the festival. This method proved to be successful especially in increasing ticket sales and thus the economic income of the festival.

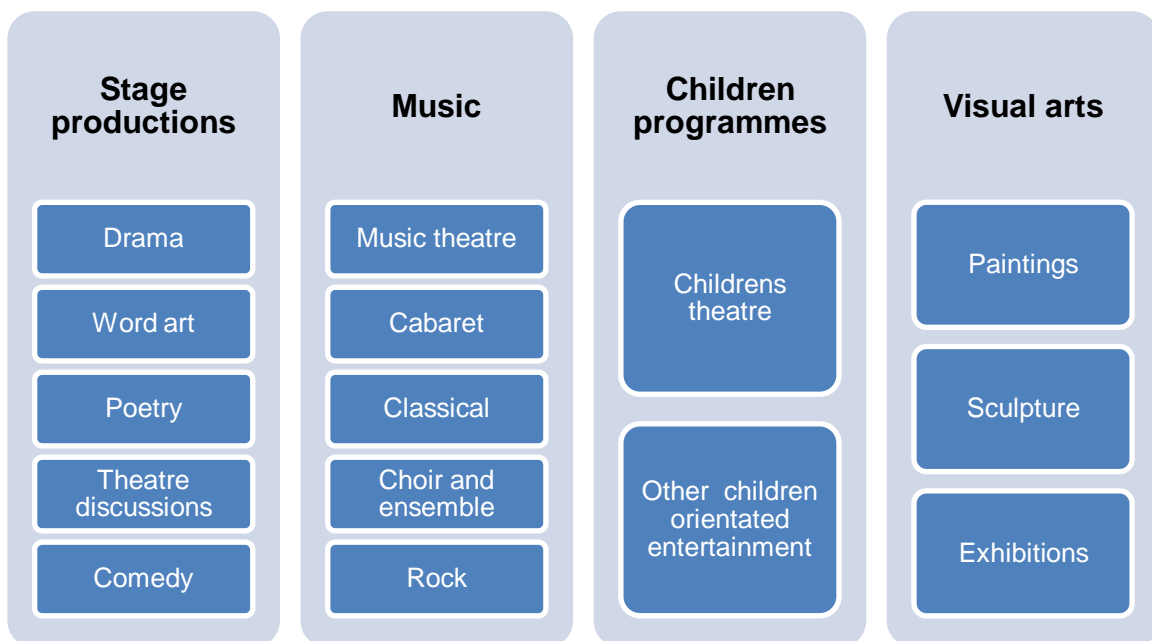
## 2.2 LITERATURE REVIEW

Arts festivals, as well as tourist destinations are losing visitors, because of the economic pressure of the recession on all consumers (BBC news, 2009). Alongside this the number of arts festivals in South Africa since 1994 has increased tremendously. To be more competitive arts festivals need to be more attractive and worthwhile. This can be achieved by identifying what determinants influence visitors to spend and what genres attract the high spenders and focus on them in marketing strategies.

Reasons for the aforementioned can be explained by the following advantages of determinants advanced by Saayman and Krugell (2009:155): a greater understanding of spending behavior, market profiles can be identified, niche profiles can be applied, high-yielding markets can be identified, strategic marketing and planning can be performed, product development can take place, policies can be formulated, and organisers can gain a competitive advantage. This study can assist Vryfees with segmentation of the market regarding genres. Market segmentation makes it possible to find homogeneous smaller markets, thereby helping marketers to identify marketing opportunities and to develop products and services in a more tailor-made manner which in turn will contribute to the arts festivals' economic wellbeing (George, 2004:125; Kotler, Bowen & Makens, 2003:549; Lancaster & Reynolds, 1999:8).

One of the most essential contributions of *festinos* to a festival is the number of tickets purchased as well as the type of genres attended. The reason being that research by Kruger (2009) and Kruger *et al.* (2009) had shown that ticket sales and the genres attended at an arts festival and how successfully the programme addresses and provide in visitors' needs are linked. If these needs are met *festinos* will return and with the popular genres new *festinos* will attend, thus the festival will grow in numbers. From the magnitude of genres available (Dance, Performance Art, Exhibition, Public Art, Visual Art, Theatre, Physical Theatre, Drama, Comedy, Family

Theatre, Music/Cabaret, Jazz, Classical Music and Film to name but a few) Vryfees only has a few that they focus on. Previous studies indicated that the success of a festival is determined by its ticket sales. According to Kruger (2009:3) to sustain the nature of the festival it is important to identify and attract the visitors who attend ticketed productions/shows since these visitors stay longer and spend more than those who do not. Hence, this study sought to examine which genres generated more ticket sales so that the festival could focus their segmentation on those specific groups in future. Figure 2.1 depicts the genres at the Vryfees.



**Figure 2.1 Genres that were available at the Vryfees during the sampling period.**

Source: Vryfees (2011)

Determinants of spending can be used to segment the market into smaller groups if it is known what tourist spend their money on and what influences their decisions. Kruger, Saayman and Ellis (2011:511) conducted a study on segmentation of genres. This was the only study undertaken in South Africa that used genres as a variable as per the authors knowledge. Spending of *festinos* at a festival can be on a number of things. These include:

- Entrance
- Accommodation

- Food and restaurants
- Beverages
- Shows
- Retail shopping
- Shopping at stalls
- Transport
- Parking

A study conducted by Saayman, Saayman and Slabbert (2011) at Aardklop National Festival revealed that a higher income, occupation, age, number of people paid for, tickets purchased, and attendance at other arts festivals of the same genres are significant factors of the sum of money spent by visitors at this festival.

Previous research on spending includes socio-demographic factors such as age – the older the more spending occur. Positive related age studies include Saayman and Krugell (2009) and Bojanic (2011). Gender and in the following cases females (Hsieh & Chang, 2006; Saayman & Saayman, 2012) has a direct influence on spending. Added to this marital status (Ham, Hwang & Kim, 2004; Saayman & Saayman, 2012) also have a positive impact on spending by means of married people spend more money. Furthermore, research on tourism spending has suggested that length of stay (Gokovali, Bahar & Kozak, 2007) at a destination is positively related to expenditures – the longer the stay the more the spending. Research has also revealed that the distance travelled to visit tourist attractions affects expenditure positively. A number of tourism studies have also documented that household income has a positive influence on tourism expenditures in general (Mergoupis & Steuer, 2003; Thrane, 2002). Added to this Roehl, Fesenmaier and Fesenmaier (1993) conducted a study on accessibility of a festival which linked positively regarding the expenditure of a festival – the higher the accessibility, the higher the spending. Studies on spending variables were also conducted on frequency level (Godbey & Graefe, 1991); traveler information (Tierney, 1993); household size was found to be non-significant (Thrane & Farstad, 2011); family life cycle (Lawson, 1991) and nationality (Hsieh, Lang & O’Leary, 1997) again was found significant.

A number of studies conducted on total expenditure on leisure travel and recreation found a positive influence on festival attendance and in turn on the income of that specific festival (Agarwal & Yochum, 1999 and 2000; Alegre & Cladera, 2010; Alegre, Cladera & Sard, 2011; Apostolakis & Jaffry, 2009; Boo, Ko & Blazey, 2007; Cannon & Ford, 2002; Chen & Chang, 2012; Chhabra, 2006 & 2007; Chhabra, Sills & Rea, 2002; Dardis, Derrick, Lehfeld & Wolfe, 1981; Dardis, Soberon-Ferrer & Patro, 1994; Downward & Lumsdon, 2000, 2003, 2004; Downward, Lumsdon & Weston 2009; Fish & Waggle, 1996; Fredman, 2008; Henthorne, 2000; Hsieh *et al.*, 1997; Hung, Shang & Wang 2011; Jang & Ham, 2009; Jang, Ismail & Ham, 2002; Jones, Wood, Catlin & Norman 2009; Kim *et al.*, 2010 and 2011; Kozak, 2001; Laesser & Crouch, 2006; Lee, 2001; Leones, Colby & Crandall 1998; Lew & Ng, 2011; Mak, Moncur & Yonamine, 1977; Marcussen, 2011a; Marcussen, 2011b; Nicolau & Mas, 2006; Park & Chung, 2009; Perez & Sampol, 2000; Seiler, Hsieh, Seiler & Hsieh 2003; Svensson, Moreno & Martín 2011; Thrane, 2002; Wang & Davidson, 2010; Wang & Lee, 2011; Wang, Rompf, Severt & Peerapatdit 2006; Weagley & Huh, 2004; Zhang, Qu & Ma, 2010; Zheng & Zang, 2011).

Based on the above it is evident that several studies have used expenditure as a dependent variable and numerous studies have been conducted on the economic impact of tourism. However, the lack of studies conducted on small and medium size arts festivals in South Africa, as mentioned in Chapter 1, and also the relation between spending and different genres at a festival reveal a shortcoming that needs to be researched. By understanding the behaviour of tourists regarding spending, the sustainability of medium and small arts festivals will be more achievable.

Rivero (2009:17) argues coherently that if event marketers and organisers possess a clear understanding of visitor spending, they can assist in creating a positive tourism impact on the local community. Furthermore, Thrane and Farstad (2011:46) agree that stakeholders in travel and hospitality establishments want tourists to spend as much as possible of their discretionary income on tourism. Snowball's study indicates that the number of visitors and the number of days visited play a role in spending (2004). Saayman and Saayman (2012) maintain that socio-demographic variables exert a major influence on spending; these variables include gender, age,

marital status and lastly, the places from where participants stem (in this case Gauteng, which is not the hosting province – Free State). It is evident that the problem at hand is that event managers do not know the extent to which genres can influence the spending patterns of *festinos*.

Arts festivals may decide to broaden some of the genres to generate more income (Kruger, Saayman & Ellis, 2011). With all the above taken into account, developing an understanding of who *festinos* are, and the factors that influence their spending behaviour, are crucial to achieve success and sustainability of a festival. A better understanding of *festinos* at arts festivals will enable organisers to formulate more effective, consumer-centric marketing strategies (for example focus on a specific market or change the different genres offered), leading to larger event attendance and resulting in greater economic activity (Kruger, Botha & Saayman, 2012).

## **2.3 METHOD OF RESEARCH**

For the purpose of this article, the data obtained in 2011 will be used. The method of research used will be discussed under the following headings: (i) the questionnaire and (ii) statistical analysis.

### **2.3.1 Questionnaire**

The questionnaire used to survey *festinos* at Vryfees in 2011 consisted of three sections. Section A captured demographic details (gender, home language, age, occupation, home province, home town and preferred accommodation) as well as spending behaviour (number of persons paid for, length of stay and expenditure). The spending questions were detailed by spending category, including accommodation, shows, food and beverages, shopping, recreation and transport. Sections B captured all the information with regard to the festival (type of shows at the festival, the number of tickets bought, other festivals attended, and the number of years attended) while Section C focused on the visitors specific motivation for attending Vryfees. Similar to the spending questions, the type of shows (genres) at the festival were also categorised and included: Drama, Dance theatre, Word art and poetry, Children's theatre, Theatre discussions, Music theatre and cabaret, Choir and ensemble, Rock, Visual arts and exhibitions and Comedy. The section on travel

motivations was based on the work of Crompton and McKay (1997) and was adapted for Vryfees. After 400 questionnaires were distributed, 336 fully completed questionnaires were attained over a period of six days (12 – 17 July 2011) by means of availability sampling. The population is less than 100 000 (Vryfees web, 2011) *festinos*, thus the 336 questionnaires is enough for this small population. Questionnaires were completed at the main festival grounds and at various venues in Bloemfontein where shows were held in School Halls and University facilities, where fieldworkers (five field workers were used) circulated to minimise bias. The questionnaires were distributed in increasing increments each day to ensure that the sample population was a true reflection of spending by *festinos*. Day 1 = 40 of the questionnaires, day 2 = 80, day 3 = 120 and day 4 = 160 of the questionnaires were distributed. The reason for this being two-fold: firstly, to get a true reflection of money spend and secondly, to spread the questionnaires so that the researcher could gather data of *festinos* who attended various days and not just for the first day.

### **2.3.2 Statistical analysis**

The data was captured in Microsoft<sup>®</sup> Excel<sup>®</sup> and the statistical analyses were performed by using the Statistical Program for Social Sciences (SPSS version 20) software. A factor analysis was performed to determine the leading motives for attending Vryfees. Other studies on festivals that used factor analysis include Kruger and Saayman (2009), Kruger, Saayman and Strydom (2010) and Kruger and Saayman (2012). Correlations are very useful as a research tool but they do not say anything about the predictive power of variables. The square of correlation coefficient gives the proportion of variance explained. However, the correlation does not give the direction of the relationship (Field, 2009:144). For the purpose of this study, a linear regression model of total spending on a number of quantitative and qualitative determinants of spending were employed (Tustin, Ligthelm, Martins & Van Wyk, 2005). A regression analysis was used to identify the determinants of spending by visitors to Vryfees and an independent *t*-test was used to determine the differences between genre supporters and non-supporters at Vryfees. Regression analyses on festivals used by other researchers include Kruger and Saayman (2009).

Spearman R can be thought of as the regular Pearson product moment correlation coefficient (Pearson R); that is, in terms of the proportion of variability accounted for

except that Spearman  $R$  is computed from ranks. One can say that the correlation coefficient determines the extent to which values of two variables are "proportional" to each other. The value of the correlation (i.e., correlation coefficient) does not depend on the specific. The closer  $R$  is to +1 or -1, the stronger the likely correlation. A perfect positive correlation is +1 and a perfect negative correlation is -1. The  $R$  value of -0.73 suggests a fairly strong negative relationship. As the data is categorical in nature a Spearman rank order correlation is used.

The purpose of a factor analysis is to describe the covariance relationships among many variables in terms of a few underlying, but unobservable, random quantities called factors. The factor model can be motivated by the following argument: variables can be grouped according to their correlations, that is, all the variables in a particular group are highly correlated among themselves, but indicate small correlations with variables in a different group. If this is the case, it is conceivable that each group of variables represents a single underlying factor that is responsible for the observed correlations. Field (2009:181) calls this a 'data reduction' technique. It takes a large set of variables and looks for a way in which the data can be 'reduced' or summarised using a smaller set of factors or components. It is this type of structure that a factor analysis seeks to confirm (Johnson & Wichern, 2007:477).

Regression analysis includes many techniques for modelling and analysing several variables when the focus falls on the relationship between a dependent variable and one or more independent variables. More specifically, regression analysis helps one to understand how the typical value of the dependent variable changes when any one of the independent variables is varied, while the other independent variables are held fixed. Most commonly, regression analysis estimates the conditional expectation of the dependent variable given the independent variables — that is, the average value of the dependent variable when the independent variables are fixed. A regression analysis was performed to identify the determinants of visitor spending with special focus on genres (Pallant, 2010:150). Spending is measured by a number of factors which include: entrance fee, accommodation, food and restaurants, beverages, retail shopping, shopping at stalls, transport and parking. This spending is measured per person and all the zero spending was excluded.

## 2.4 RESULTS

The results will be discussed in two sections: firstly, the factor analysis which includes a discussion on the correlations, and secondly, the regression results.

### 2.4.1 Factor analysis

Factor analysis is a technique for identifying the relationship between variables (Foster, Barkus & Yavorsky, 2006:71). The extraction method used was: Principal Axis Factoring, and the Rotation method used was: Oblimin with Kaiser Normalization. The factor analysis (Pattern Matrix) identified four motivational factors (Table 2.1) that were labelled according to similar characteristics. The four motivational factors accounted for 60.69 % of the total variance are: *escape and relaxation, genres, festival* and *socialisation*.

Commonalities are the proportion of variance of each item explained by the extracted factors. Once factors have been extracted, a better idea can be gained of how much variance is, in reality, common (Field, 2009:654). In this study all the factors range from 0.41 to 0.71 which means that sufficient variance explained in all items by the four factors extracted.

Relatively high factor loadings indicate a reasonably high correlation between the delineated factors and their individual items. Any item that cross-loaded on two factors with factor loadings greater than 0.3 were categorised in the factor where interpretability was regarded as being the best (Hair, Anderson, Tatham & Black, 1998).

Factor scores for all the motivation factors were calculated as the averages of all items contributing to a specific factor so that mean scores could be interpreted on the original 5-point Likert scale of measurement (1 = not at all important; 2 = less important; 3 = important; 4 = very important and 5 = extremely important) as a motivational factor. As presented in Table 2.1, according to the mean, *Escape and relaxation* (Factor 1) was the most important motive for *festinos* to attend the Vryfees festival and yielded the highest mean value (3.77). The reliability coefficient was 0.84 and the average inter-item correlation was 0.41. *Socialisation* (Factor 4) had the second highest mean value of 3.63, a reliability coefficient of 0.73 and an average

inter-item correlation of 0.41, followed by *Genres* (Factor 2) with a mean value of 3.51, a reliability coefficient of 0.82 and an inter-item correlation of 0.61. *Festival attributes* (Factor 3) received the lowest mean value (2.65). The reliability coefficient was 0.72, and the average inter-item correlations were 0.40.

**Table 2.1: Result of the Factor analysis regarding travel motives**

Factor	Factor loading	Mean	Cronbach alpha (Reliability Coefficient)	Inter-Item Correlation
<b>Factor 1: Escape and relaxation</b>		3.77	0.84	0.41
it is an annual commitment	0.644			
to spend time with family	0.635			
to get away from my routine	0.629			
to relax	0.625			
for the benefit of my children	0.587			
sociable festival	0.559			
it is primarily an Afrikaans festival	0.540			
to see well-known performers	0.483			
<b>Factor 2: Genres</b>		3.51	0.82	0.61
quality genres	0.912			
variety of genres	0.829			
ticket prices are reasonable	0.575			
<b>Factor 3: Festival attributes</b>		2.65	0.72	0.40
to meet new people	0.755			
Vryfees is different from other arts festivals	0.565			
to explore the environment	0.541			
to buy art	0.546			
<b>Factor 4: Socialisation</b>		3.63	0.73	0.41
to spend time with friends	0.705			
to support the food stalls	0.554			
to support the stalls	0.419			
it is the closest festival for me	0.416			

### 2.4.2 Correlations

Correlation analysis is used to describe the strength and direction of the linear relationship between variables (Pallant, 2010: 128). A study that used correlations includes Kruger, Saayman and Ellis (2010). Correlations are considered to be significant at the 0.05 level for the purposes of this study.

**Table 2.2: Summary of the Spearman correlation obtained between various spending determinants and the amount spend per person**

Variable	Spearman R value
Age	0.077
Travel group	-0.025
Number paying for	-0.134
Days visiting	0.349
Gross Income	0.06
Nights	0.02
Province of origin (Free State = 1 vs other provinces =0)	-0.302
Total number of visits to the festival	0.151
Escape and relaxation (Factor 1)	0.087
Genres (Factor 2)	0.264
Festival attributes (Factor 3)	-0.011
Socialisation (Factor 4)	-0.062

**Note: Correlations marked in red are significant at  $p < 0.05$ .**

In Table 2.2 it is evident that the variable ‘Number paying for’ has a weak negatively correlation (Spearman R = -0.134;  $P < 0.05$ ) with the amount spend per person. Therefore the assumption can be made that the more attendees being paid for, the less money is spend per person. On the other hand, the days visiting has a weak positive correlation (Spearman R = 0.349;  $P < 0.05$ ) with the amount spend per person. Therefore one can infer that the longer the stay the higher the total amount of spending will be. Additionally, there was a weak negative correlation between the province of origin and the amount spend per person (Spearman R = -0.302;  $P < 0.05$ ). *Festinos* travelling from other provinces (not where the festival is held, i.e. Free State) spent more than *festinos* from the Free State. In addition, loyal *festinos* will spend more than first time *festinos*. Factor 2 (*Genres*; Spearman R = 0.264;  $P < 0.05$ ) will also exert an influence on spending; hence the more important the productions are considered to be by individual attendees, the higher the spending is likely to be.

The following section will focus on the *t*-test. This will show whether there are significant differences between the visitors who attend a specific genre against those who do not.

### 2.4.3 T-Test

T-tests are used when there are two groups, in this case *festinos* who did not attend shows and *festinos* who did. The mean scores will be compared on some continuous variable. Kruger *et al.* (2011), Craggs and Schofield and Botha (2009) all used a *t*-test when researching festivals. A *t*-test was used for comparing the sample means of spending to determine whether a difference was evident. The following *t*-test table represents the differences in spending for the following genres: N1= number of people who did not visit the specific show and N2 = number of people who did visit the specific show. Information collected on only one occasion (Vryfees) but from two different sets of *festinos* (those who attended a show and those who did not).

**Table 2.3: T-test**

This table gives a summary of basic statistics for the average amount spend per person over the course of the festival and *t*-test results to determine the difference in spending over the course of the entire festival for a group who did not attend a specific genre (N1) of shows and a group who did attend a specific genre (N2) of shows

Show	N1 = <i>Festinos</i> who did not attend the specified show			N2 = <i>Festinos</i> who did attend the specified show			T-test variables between N1 and N2 for each specified genre	
	N	Mean	Stddev	N	Mean 2	Stddev	T-value	P-value
<b>Drama</b>	298	690.9	810.58	38	1159.65	1051.55	-2.972	0.00317
<b>Word Art and Poetry</b>	321	732.5	854.85	15	783.33	309.48	-0.177	0.85
<b>Children's theatre</b>	292	742.87	857.78	44	664.95	740.96	0.534	0.59
<b>Theatre discussions</b>	293	688.4	809.72	43	1094.18	1024.34	-2.78	0.039
<b>Music theatre</b>	239	650.8	843.54	97	952.15	811.69	2.93	0.003
<b>Classical music</b>	304	669.19	765.23	32	1490.53	1281.35	-4.92	0.00
<b>Choir and Ensemble</b>	322	712.31	825.99	14	1603.12	1160.77	-2.98	0.003
<b>Rock</b>	299	721.36	853.19	37	854	757.35	-0.83	0.4
<b>Visual arts and exhibitions</b>	309	676.32	762.53	27	1581.11	1404.39	-4.915	0.0000
<b>Comedy</b>	236	633.2	796.21	100	986.71	911.41	3.48	0.0005

Although the sample size was not ideal, Table 2.3 indicates a difference between *festinos* who did not attend and those who did attend the following genres: Drama, Theatre discussions, Music theatre, Classical theatre, Choir and Ensemble, Visual arts and Exhibitions and Comedy. This test reveals that the above mentioned genres could possibly play a role in the spending behaviour of *festinos*. These results are very important for the future of this festival and programme planning and marketing and further research should be conducted in this regard, focussing on gathering larger sample sizes. A possible outcome of such research would be to assist in creating unique packages of these genres to attract larger numbers of *festinos*.

#### 2.4.4 Regression analysis

The model employed is a multiple linear regression of total spending on a number of quantitative and qualitative determinants of spending (Tustin *et.al.*, 2005). The strength of the relationship is determined by the R-square. The range between 0.10 and 0.29 indicates a small relationship. A medium relationship is represented by the values between 0.30 and 0.49. A large relationship is identified by the values ranging between 0.50 and 1.0 (Pallant, 2010: 150).

**Table 2.4: Regression Summary for Dependent Variable: Spending per person**

	Regression Summary for Dependent Variable: Spending per person					
	b*	Std.Err of b*	b	Std.Err. of b	t	p-value
Province	-0.355	0.051	-931.70	133.79	-6.96	0.00
Visual arts and Exhibitions	0.213	0.055	803.57	207.19	3.87	0.00
Theatre discussions	0.13	0.050	337.35	126.85	2.65	0.008
How many are you paying for	-0.149	0.048	-99.26	32.06	-3.09	0.002
Comedy	0.100	0.050	182.87	92.23	1.98	0.048
Classical Music	0.113	0.052	350.95	160.27	2.18	0.029
Factor 2: Genres	0.084	0.049	65.09	37.83	1.72	0.086
Drama	-0.05	0.050	-127.69	127.03	-1.00	0.315

When the Province variable was calculated the variable was dummy-coded so that all the *festinos* from Free State were taken as 1 and all the rest 0. The results show then that *festinos* from the Free State spend less than the other provinces. See the negative results under b\*. Furthermore the more people paid for, the lesser the the per person spending will be.

**Table 2.5: Regression Summary of the Constant Variable: Spending per Person**

Variable	Summary of Stepwise Regression (Spending per person as the constant Variable)				
	Multiple R	Multiple R-square	R-square change	F – to entr / rem	P-value
Province of origin	0.52	0.27	0.27	104.18	0.00
Visual arts and Exhibitions	0.57	0.33	0.06	26.01	0.00
Length of stay	0.60	0.36	0.03	12.87	0.00
Theatre discussions	0.61	0.38	0.02	8.16	0.005
Number paying for	0.63	0.40	0.02	9.27	0.003
Comedy	0.64	0.41	0.02	5.68	0.02
Classical music	0.65	0.42	0.00	4.19	0.04
Factor 2: Genres	0.65	0.42	0.00	3.24	0.07
Drama	0.65	0.42	0.00	1.01	0.32

All those values in red in Table 2.4 have a significant impact on spending. In other words *festinos* who are not local spend more than the hosting province. *Festinos* who buy tickets for visual arts and exhibitions, comedy, classical music and productions spend more than the rest of the visitors. Another factor that plays a role in the total spending is the number of days that *festinos* visit the festival.

## 2.5 FINDINGS AND IMPLICATIONS

Results from this study indicate that there are interesting findings that in the main findings confirm that different genres have different spending determinants.

Firstly the travel motives that were identified revealed four factors namely: *Escape and relaxation*; *Genres*; *Festival attributes* and *Socialisation*. The genres that showed the highest mean (Table 2.3) spenders included: *Drama*, *Theatre discussions*, *Music theatre*, *Classical music*, *Choir and Ensemble*, *Visual arts and*

*Exhibitions* and *Comedy*. This implies that Vryfees can focus on these genres for the future because these tend to be the higher spender categories. It is interesting that Kruger, Saayman and Ellis (2011:524) found some similarities regarding Classical music, Choir and Ensemble seem to be Aardklop's most zealous genre *festinos*. The Vryfees genre *festinos* also demonstrate that this festival is different from others because of the above findings. Not just the main elements such as Drama and Comedy are supported but other genres as well. Kruger (2010) found that the genres that were most attended at the Aardklop festival included; drama, comedies, and music theatre and cabaret. There appear to be few similarities but also some differences (as mentioned above) which will make Vryfees different and these differences need to be used to gain a competitive advantage. It also can be said that there is a difference between small to medium size arts festivals (Vryfees) and larger arts festivals like Aardklop.

Secondly, from the four factors of motivations identified, *Genres* came third and it relates to other studies that had the same findings include Kruger and Saayman (2009), Saayman and Krugell (2009) and Saayman (2011). This in turn contradicts Kruger, Saayman and Ellis (2010) on a study at the KKNK as well as Kruger, Saayman and Strydom (2010) on a first-time versus repeat visitors study at the Vryfees. *Festival attributes* have been one of the motivations in a number of festival studies including Kruger *et al.* (2010) and Saayman (2011). *Escape and relaxation* featured in Kruger and Saayman (2009), Kruger *et al.* (2010) and Saayman (2011). *Socialisation* was not categorised as a component on its own, but rather grouped in one of the other factors. Thus *Socialisation* was inconclusive that it neither differed nor was similar to larger arts festivals such as KKNK.

After the regression analysis was performed, the following were highlighted as variables that exert an influence on the dependent variable (i.e., spending): province, days spent, genres (Factor 2, which includes the following motives: *quality of productions*, *variety of productions* and *ticket prices* are reasonable), comedy, classical music and visual arts and exhibitions. This means that *festinos* who spend on these factors will have a higher spending tendency than those who do not. In future, a package tour or an all-inclusive tour with a number of the above variables

that will encourage the non-genre attendees to participate can be included. More attendees that buy tickets will insure more spending and a bigger economic effect.

Thirdly, the *t*-test showed that *festinos* from the local province (Free State) spend less at the festival than those from other provinces. Transport was not excluded however the number of *festinos* who indicated transport was insignificant and the mean was R311. This confirms findings of studies conducted by Kruger (2009); Saayman *et al.* (2007); Saayman and Saayman (2008); Saayman, Slabbert and Van der Merwe (2009) and Slabbert, Kruger, Viviers, Saayman and Saayman (2009) who found significant results between province of origin and spending in South Africa. However this contradicts Kruger (2010) who found no relation between province (place of origin) and spending. Regarding the province of origin the organisers can broaden their marketing to the neighbouring provinces who are bigger spenders than the locals.

## **2.6 CONCLUSION**

The aim of this article was to establish if genres play a role in spending behaviour at the Vryfees. The results confirm the notion by Saayman and Krugell (2009), Snowball (2004) and Thrane and Farstad (2011) that days visit / spent influence visitor spending in other words: more days correlate to more spending.

The literature review revealed that spending is an important factor for sustaining any size of event. To determine what *festinos* spend their money on can in return assist festival organisers to focus their marketing strategy on a specific segment. Furthermore, it can change the way the festival is structured; focus can be shifted from one genre to another according to which brings in more ticket sales.

The research further revealed four travel motivations in the factor analysis, namely *Escape and Relaxation*, *Genres*, *Festival attributes* and *Socialisation*. Determinants that exerted an influence on spending include the factors number paying for (i.e., the number of people being paid for), days spent and travelling from other provinces (not the Free Sate) will all spend more. According to Kruger, Saayman and Ellis (2011:253), genre attendees for Aardklop (which is considered to be a large festival)

are mainly motivated by festival productions, which is in line with the findings of this article.

The results of the regression analysis indicate that *festinos* who bought tickets for *Drama, Theatre discussions, Comedy, Music theatre, Classical theatre, Choir and ensemble* and *Visual arts and Exhibitions* spent more in total than those who did not buy tickets for these specific shows.

These results provide a worthy indication of what factors play a role in spending, especially in terms of which genres generate most of the income for the festival. With the productive use of this information in planning and marketing, the festival can remain sustainable and also become more competitive, thus offering a viable economic growth in the future.

The aforementioned will ultimately lead to an increase in overall ticket sales and result in a more competitive and sustainable festival. This research therefore emphasises the importance of genres and the preferences of *festinos* for certain genres. This type of research should also be applied to other arts festivals in the country so as to compare results and expand the body of knowledge.

## **CHAPTER 3 : *First-time versus repeat visitors at Innibos arts festival***

### **Abstract:**

This article focuses on the differences and or similarities in spending, motives for visiting and demographics between first-time and repeat visitors at the Innibos Arts Festival as an alternative approach to market segmentation. The research was conducted by means of a visitor survey, during which 428 questionnaires were administered. A *T-test* and *chi-square* test were conducted to compare first-time and repeat visitors spending based on province, main reason for visiting, age, group size, number of people paid for, days spent, nights spent, ticket sales and total spending. The results indicate differences as well as similarities in the two different groups. The contribution of this study is the finding that the tourist spending behaviour, in terms of the difference between first-time visitors and repeat visitors, has an important impact on the income of a festival. Both groups should benefit and the festival organisers should try to retain their repeat visitors while creating a need for more first-time visitors through marketing.

**Key words:** Innibos Arts Festival, first time versus repeat visitors, spending behaviour, market segmentation

### **3.1 INTRODUCTION**

The aim of this article is to determine the difference in spending between repeat and first time visitors to the Innibos Arts Festival. This entails that motives for visiting and demographics of the respondents must also be taken into account. A festival is defined as a celebratory event normally held at regular intervals with a particular religious or secular theme, such as art, food or music, which may range from local to national or international events, and may therefore acquire tourism significance (Medlik, 2003:70). The focus of this chapter will be on Innibos Arts Festival, South Africa.

Innibos is a growing festival and has been held for the past ten years and has grown from an initial attendance of 25 000 to almost 50 000 visitors (Kruger & Saayman, 2012:146). An arts festival can be defined as a community themed event or celebration designed to display different art forms and activities – along with the related tourism and hospitality experiences – for external communities (Kruger & Petzer, 2008:113). According to the latter an arts festival has its existence to promote the arts and also have an economic impact on the local community. Nelspruit is the host town for Innibos. It is situated in the Mpumalanga Province in South Africa.

With over 500 arts festivals held annually in South Africa (Saayman, Kruger & Erasmus, 2012:82), the market is very competitive and each festival depends on their loyal repeat visitors to sustain the income of that specific festival. Competition between events and arts festivals with regard to attracting and retaining repeat visitors needs to be recognised, even though there are events that are very successful (Shanka & Taylor, 2004:134). This notion is supported by Van Zyl and Strydom (2007:121) who also state that the introduction of new arts festivals to South Africa's arts festival calendar has overstocked the festival market and the increased competition is exerting a direct impact on the sustainability of these arts festivals.

O'Sullivan and Jackson (2002:325) add that towns, villages and cities are progressively keen to share their culture, environment and spending prospects with visitors by promoting their arts festivals. It is also evident that these arts festivals can

produce some income but the value of visitor spending is more intricate and therefore difficult to calculate accurately.

Getz (1991:26) points out that the economic income received from visitors play a crucial role in the financial statistics of the host community. Tourist spending is considered to constitute a new or incremental income and is therefore the earnings of an export industry. When measuring event revenue, it is, however, difficult to separate the income from locals from that of tourists. Craggs and Schofield (2009:243) add that tourism has long been viewed as a tool for economic development due to its ability to generate economic benefits for the host community. The economic benefits to be derived from tourism are generally regarded as the prime reason for engaging in tourism (Mok & Iverson, 2000:299).

With the latter in mind, Kruger, Saayman and Strydom (2010:105) indicate that from an economic point of view there is a difference between first-time visitors and repeat visitors. With the number of arts festivals increasing in South Africa, repeat visitors are becoming progressively important in order to retain market share, particularly for the mature destinations (in this case the mature arts festivals) (Darnell & Johnson, 2001; Gitelson & Crompton, 1984; Kozak, 2001; Oppermann 1998). Shanka and Taylor (2004:135) argue that the need to research both first-time and repeat visitors is substantial for the short-term success and future sustainability of arts festivals. First-time visitors according to Lau and McKercher (2004:279) represent new visitors who are noticing a destination by means of visiting a festival, while repeat visitors are renowned with the festival and satisfied with the experiences offered. The importance of repeat visitors lies in the following:

- that repeat visitors are familiar with the destination or festival and are satisfied with the experience offered;
- it is believed that the marketing costs needed to attract repeaters are lower than those required for first-time visitors;
- repeat visitors have proven to be a stable income source that enables destinations (arts festivals) to invest in that target market;
- a return visit is a positive indicator of satisfaction and of needs that were fulfilled; and

- a willingness to attend increases the visitors' likelihood to return (Lau & McKercher 2004:279; Oppermann, 1998).

With the latter in mind, Shanka and Taylor (2004:135) add that whereas many annual arts festivals rely on repeat visitors, it is worth determining which of the attributes significantly discriminate between first-time and repeat festival visitor groups, because these findings could be of benefit to the festival management committees.

Tourism research (Gitelson & Crompton, 1984; Kruger, Saayman & Strydom, 2010; Lau & McKercher, 2004; Oppermann, 1997) furthermore suggests, with regard to visitors, that there are significant differences in the composition and travel behaviour of first-time versus repeat visitors in general. This raises the question what are the differences in travel behaviour between these two groups since major differences will have an impact on the preferred marketing strategy. Therefore, it is meaningful to determine which traits significantly distinguish first-time visitors from repeat visitors. Here it is noteworthy that the results that are true for larger arts festivals can also be true for smaller and medium sized arts festivals. Ultimately, such information can lead to a customised festival programme aimed at retaining repeat visitors while also attracting new first-time visitors.

To achieve the aim of this research, the article is structured in the following manner: a literature review is presented, followed by a description of the survey and a discussion of the results and, finally, the implications and the conclusions are furnished.

### **3.2 LITERATURE REVIEW**

The number of arts festivals that compete against each other has unlocked an interest in researching the visitors of these different arts festivals (Shanka & Taylor, 2004:134). In the literature it is evident that this topic, first-time versus repeat visitors, was of interest to a number of researchers. Chen and Gursoy (2000:192) investigated first-time and repeat German, French and British travellers' use of information sources. The outcome revealed significant differences in the utilisation of external information sources between first-time and repeat travellers. Another study

by Alegre and Juaneda (2006:698) focused on the consequences of a repeat visit on tourist expenditure. The analysis had significant effects on the marketing strategies used by destinations, particularly those in the mature life cycle stage with a high percentage of repeaters. The results indicated that repeat visitors spend less than first timers. Some of the attributes regarding repeat visitors include: sustainability of the festival, already satisfied clients and being sure of the economic impact. For the first-timers, disadvantages could be that the distances are too great to travel, they are not as easily satisfied, and they tend to try another destination for their next holiday (Oppermann, 2000).

According to research undertaken by Tiefenbacher, Day and Walton (2000:304), there are four significant variables that distinguish first-time and repeat visitors. These include: frequent visits to the same community by the tourist's family or friends, proximity to a tourist's home, and less interest in the cultural environment.

Repeat visitors constitute an important occurrence in tourism – they account for more than half of the total tourist arrivals in many places (Wang, 2004:101). Oppermann (1998) argues that if tourists were satisfied with previous experiences at the same destination, they may not even begin to search for any other substitute. In addition to the latter, Kozak and Rimmington (2000) aver that the number of previous visits to a destination was a strong gauge of the intension of tourists to revisit it.

So far, Lau and McKercher (2004:280) maintain that repeat visitation represents an attractive, cost-effective market segment for most arts festivals. Petrick (2004:463) argues that it is only assumed that repeat visitors are the most preferred visitors. Oppermann (2000) adds that there is a major difference between first-time and repeat visitors and that empirical evidence has yet to reveal that repeat visitors are more preferred than the first-time crowd.

Both groups (first-time and repeat visitors) play an essential role in the overall success of a festival; therefore organisers must strive to achieve a fine balance between these two groups (Oppermann, 1997).

With the above in mind Tiefenbacher, Day and Walton (2000:301) mention that visits by first-time tourists, however, may occasionally decline as a result of a slow growing economy. Local communities must encourage repeat visitation in order to preserve and improve tourist activity. It is in fact, from a marketing point of view, easier to market for repeat visitors than it is to recruit new ones. The topic at hand is so significant that a number of researchers have made it their task to research first-time versus repeat visitors (see for example Alegre & Juaneda, 2006; Anwar & Sohail, 2004; Chen & Gursoy, 2000; Hughes & Morrison-Saunders, 2002; Kruger, Botha & Saayman, 2012; Kruger, Saayman & Ellis, 2010; Kruger, Saayman & Strydom, 2010; Oppermann, 1997; Shanka & Taylor, 2004; Tiefenbacher, Day & Walton, 2000; Wang 2004). Tourists often go to places with which they are familiar. The more familiar an area becomes, the more positive the image of the place becomes to *festinos* (Echtner & Ritchie, 1991; Echtner & Ritchie, 1993; Milman & Pizam, 1995).

### **3.3 METHOD OF RESEARCH**

The method of research will be discussed with reference to (i) the questionnaire, (ii) the samples and (iii) the method of statistical analysis.

#### **3.3.1 The questionnaire**

This questionnaire was also similar to previous questionnaires used at other arts festivals in South Africa, such as KKNK (Slabbert, Saayman, Saayman & Viviers, 2008) and Grahamstown National Arts Festivals (Viviers, Slabbert, Saayman & Saayman, 2008). The questionnaire was divided into three sections and consisted mainly of closed questions. Section one included questions based on the socio-demographics of the visitor (such as gender; age; language; occupation; and province of origin); followed by questions based on behavioural elements (such as travel group size; days spent at the festival; productions/genres attended; number of persons financially responsible for; and spending) in section two. In section three, more general motivational questions were also asked, such as the reason why this arts festival is attended.

#### **3.3.2 The samples**

In total, 428 questionnaires were completed over a period of six days (29 June – 2 July 2011) by means of availability sampling. According to Cooper and Emory

(1995:207), for any population of 100 000 (N) the recommended sample size (S) is 384. All the questionnaires were completed at the main festival grounds and at various venues in Nelspruit, where fieldworkers circulated in order to minimise bias. Sampling was based on the willingness and availability of *festinos* to complete the questionnaires. The questionnaires were handed out in increasing increments each day to ensure that the sample population was a true reflection of the *festinos*. On Day 1 = 42, day 2 = 85, day 3 = 128, and day 4 = 173 of the questionnaires were distributed, the reasons being two-fold. Firstly, to record spending more accurately, and secondly, to spread the questionnaires so that the researcher could gather data for all the days and not only for the first day.

### **3.3.3 The method of statistical analysis**

The data was captured in Microsoft<sup>®</sup> Excel<sup>®</sup> and the statistical analyses were performed by using the Statistical Program for Social Sciences (SPSS 20.0) software. A factor analysis, *t*-test and a *chi*-square test were conducted. It will be explained in the next paragraph for which reasons. Factor analysis was used in studies on festivals by Kruger and Saayman (2009), Kruger *et al.*(2010) and Kruger and Saayman (2012). Furthermore Craggs and Schofield (2009), Botha (2009) and Kruger *et al.* (2011) used *t*-tests in their studies on festivals. Lastly *chi*-square were used by Craggs and Schofield (2009) and Kruger *et al.* (2009) in their studies on festivals.

A factor analysis, using an Oblimin rotation with Kaiser normalization, was performed on the motivation 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 also 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 were used because they were considered to explain a significant amount of variation in the data. In addition, all items with a factor loading above 0.3 were considered as contributing to a factor, and all with loadings lower than 0.3 as not correlating significantly with this factor (Steyn, 2000). Field (2009:181) calls it a 'data reduction' technique, which takes a large set of variables and looks for a way the data can be 'reduced' or summarised using a

smaller set of factors or components. It is this type of structure that a factor analysis seeks to confirm (Johnson & Wichern, 2007:477).

Independent sample *t*-tests are used when the characteristics (measures) of two different groups of people (in this case first-time visitors and repeat visitors) (Pallant, 2010:105). The question that requires a response is whether there is a significant difference in the two groups based on different variables (Pallant, 2010:240).

### **3.4 RESULTS**

The results will be discussed in two sections: firstly, the factor analysis and secondly, the *t*-test results.

#### **3.4.1 Factor analysis**

As mentioned earlier, Section three of the questionnaire measured visitors' motives to attend Innibos. Nineteen items were measured in the motivation section on a five-point Likert scale and respondents were asked to indicate how important they considered each item on the scale (1 =not at all important; 2 =less important; 3 important; 4 =very important and 5 =extremely important). A factor analysis was performed on all the motivational items and the motivation factors displayed in Table 3.1.

**Table 3.1: Factor analysis of Innibos**

Factor	Factor loading	Mean	Cronbach alpha (Reliability Coefficient)	Inter-Item Correlation
<b>Factor 1: Explore the environment</b>		3.5	.892	.455
To explore the environment	.910			
To buy art	.743			
Primarily an Afrikaans festival	.654			
Benefit of children	.590			
Variety of Productions	.544			
It is an annual commitment	.540			
Quality productions	.527			
Different from other arts festivals	.509			
<b>Factor 2: Escape</b>		2.80	.703	.449
To get away from my routine	.753			
To relax	.706			
To spend time with friends	.694			
<b>Factor 3: Social and family</b>		3.53	.680	.351
To get away from my routine	.743			
To relax	.667			
To spend time with friends	.647			
Sociable festival	.518			
<b>Factor 4: Activities</b>		3.80	.612	.441
Support the stalls	.413			
Meet new people	.457			

Factor scores for all the motivational factors were calculated as the averages of all items contributing to a specific factor so that mean scores could be interpreted on the original 5-point Likert scale of measurement (1 = not at all important; 2 = less important; 3 = important; 4 = very important and 5 = extremely important for the motivational factor). As illustrated in Table 3.1, according to the mean, *Activities* (Factor 4) was the most important motivation for *festinos* to attend the Innibos and had the highest mean value (3.8). The reliability coefficient was 0.61 and the average inter-item correlation was 0.44. *Social and family* (Factor 3) had the second highest mean value of 3.53, a reliability coefficient of 0.68 and an inter item correlation of 0.45, followed by *Explore the environment* (Factor 1) with a mean value of 3.5, a reliability coefficient of 0.89 and an inter-item correlation of 0.46. *Escape* (Factor 2) received the lowest mean value (2.8), with a reliability coefficient of 0.70 and an average inter-item correlation of 0.4

### 3.4.2 T-test

An independent-sample *t*-test is used to compare the mean scores on some continuous variable between two different groups (e.g. male and female) (Einspruch, 2005:67; Pallant, 2007:103;232). In this study, an independent *t*-test was done to determine the differences between first-time visitors and repeat visitors at Innibos arts festivals.

**Table 3.2: T-test for first-time and repeat visitors**

Variable	First time visitor		Repeat visitor		P-value
	Mean	Stddev	Mean	Stddev	
Age	32.57	14.52	34.51	13.34	0.298
Group Size	5.26	4.85	5.50	5.34	0.694
Paying for	2.26	2.74	2.58	2.53	0.353
Days	2.78	1.51	3.17	1.54	0.039
Nights	3.19	3.22	2.36	2.84	0.032
Tickets	2.11	2.85	1.81	3.02	0.406
Total spending (R)	3385.59	3340.02	2363.59	2535.99	0.008
Total spending per paying for (R)	2006.72	2343.26	1167.81	1443.44	0.002
Factor 1 (Explore the environment)	3.21	1.09	3.38	1.04	0.227
Factor 2 (Escape)	3.77	1.06	3.87	1.03	0.445
Factor 3 (Social and Family)	3.23	0.99	3.66	1.03	0.001
Factor 4(Activities)	3.03	1.20	3.14	1.22	0.508

The *t*-test analysis indicates there was a statistically significant difference ( $p < 0.05$ ) between first time visitors and repeat visitors for days, nights, total spending, total spending per paying for, factor 3 (Social and Family) and Factor 4 (Activities).

The P-value (0.039) of days is small and the mean of the number of days at the festival for repeat visitors (3.17) is greater than that for first time visitors (2.87) which indicate that repeat visitors stay longer. The next factor is the number of nights spent at the destination. The P-value is small (0.032), the mean for repeat visitors is 2.36 and that of first time visitors is 3.19, indicating that first time visitors spend more nights at the destination. Total spending has a P-value of 0.008. First time visitors has a mean spending of R 3385.59 and repeat visitors a mean of R 2363.58 which indicate that first time visitors spend more than repeat visitors do. Factor 3 (*Social*

*and Family*) has a P-value of 0.001. First time visitors have a mean of 3.23 while repeat visitors has mean of 3.66, indicating that repeat visitors have a stronger motivation for visiting the festival in terms of the social and family aspect than first time visitors do. Social and family motives also had the same outcome in a study at KKNK (Kruger, Saayman & Ellis, 2010).

### **3.4.3 Chi-square test percentage (Cross tabulation)**

Regarding province, the Cramer's V is 0.428, which means that there is a significant difference. First time visitors come mostly from Mpumalanga (76%) and repeat visitors from Gauteng (71%). Furthermore, regarding the main reason for visiting the P-value is 0.00 and the Cramer's V is 0.30. Most (73%) first time visitors indicated that they visit the specific area as their main reason for visiting, and do not visit the surrounding areas. A large percentage of the repeat visitors are locals, hence that is their reason for visiting the festival (28.8%).

## **3.5 FINDINGS AND IMPLICATIONS**

This study revealed a few similarities but also a few contradictory findings to the literature already available. The following findings and implications were discovered:

- Firstly, first-time visitors spend more than repeat visitors – this can be because of the novelty of the festival to them. This is supported by earlier research which indicate that there is a difference in the two groups (first-time and repeat) (Gitelson & Crompton, 1984; Kruger, Saayman & Strydom, 2010; Lau & McKercher, 2004; Oppermann, 1997). Kruger, Saayman and Ellis (2010:98) propose that a loyalty scheme be introduced. This implies that after visiting for a certain number of years, repeat visitors qualify for some sort of discount. Other tourism businesses such as SAA have already got programmes in place like loyalty cards and frequent flyer miles (Voyager miles) and the Wild Cards of SANParks. Arts festivals can also use this type of incentives schemes for example buy tickets for four shows and get the fifth for free. Furthermore Kruger, Saayman and Strydom (2010:109) mentioned that the local Provincial tourism authorities, which in this case is Mpumalanga should become involved in the festival in an attempt to increase the length of stay, in particular of the first-time visitors. The festival can use this type of information to market for new comers and to retain their repeat visitors for a steady flow of income every year. However, Gitelson and Crompton

(1984:201) warn that marketing efforts that are directed primarily at persuading new visitors to visit a destination (in this case an arts festival) may be entirely inappropriate for encouraging repeat visitors to return.

- Secondly, the main reason for repeat visitors to attend a festival is the *Activities* motives, whereas this was slightly lower for first-time visitors. This factor should therefore be prominently addressed in the advertising material when the festival recruits visitors for the next year. The blend of social and family will thus contribute most to creating an environment to attract and retain this specific target group. This was also proven to be the case at KKNK in the study by Kruger, Saayman and Ellis (2010).
- Lastly, the province of origin point out that first-time visitors are mostly locals (Mpumalanga) and that the repeat visitors stem from Gauteng. Therefore an inclusive festival package can be introduced to attract more visitors from outside the hosting province. Locals from Mpumalanga (those that are not from the hosting town - Nelspruit) should also be targeted because today's first-time visitor can be tomorrow's repeat visitor. Kruger, Saayman and Ellis (2010) had the same outcome on their study regarding first-time and repeat visitors at the KKNK. Thus there is not a difference in first time and repeat attendants between big and small to medium arts festivals.

### **3.6 CONCLUSION**

The research aimed to determine whether there is a difference in spending between first-time and repeat visitors to the Innibos Festival. The research revealed some insight into this question and valuable responses were gathered. The results indicated that there are a few similarities, but also a number of differences between the two groups. This information can be used in future marketing efforts of the festival, especially when decisions need to be made regarding the types of shows that will be offered.

Research conducted in the past (see Alegre & Juaneda, 2006) confirm that first-time visitors spend more than repeat visitors. It is thus evident that first-time visitors exert a greater influence on the economic impact of festival than repeat visitors do, but the latter, mostly from Gauteng, are the loyal customers who will always attend and will ensure the sustainability of the festival.

The main task for the festival organisers is thus to convert all the first-time visitors into repeat visitors. This can be achieved by bringing in an incentive basis for repeat visitors. A balance must be created in the festival programme to suit both types of customers (repeat and first-time). If this is attained, the Innibos arts festival will be successful for many years to come. According to Lau and McKercher (2004:284), the repeat visitors segment relies on the festival to successfully convert first-timers into repeat visitors. It is interesting to see that the motives for repeat visitors are the same in order of importance which is: *Escape, Social and Family, Explore the environment* and finally *Activities*. This indicates that the motivations for attending an arts festival for first-time and repeat visitors are the same.

The contribution of this study to the literature is the finding that the tourist spending behaviour in terms of length of stay (days and nights are significant according to the data) and between first-time visitors and repeat visitors is significantly different, suggestion that familiarity with the destination (as the repeat visitors are) has an important impact.

With the above in mind it is important for arts festivals such as Innibos to achieve and maintain a balance between first-time and repeat visitors. This aspect will become more challenging in the future, taking into account the number of arts festivals each year and the increase in competition.

In conclusion it has been recognised by Gyte and Phelps (1989) that in the tourism literature it has been evident that previous visits significantly impact on the intention for repeat visits.

The way forward for this festival and any other festival is to retain repeat visitors and to attract first-time visitors through the marketing strategy. Given the motives that were revealed in this study such a marketing strategy must focus on: activities offered as well as the notion that it is a family and social orientated festival. Furthermore to convert first-timers into repeaters will proof the festival to be successful and also sustain the festival for the future. However with the increase in

arts festivals each year it is going to be more challenging each year and this arts festival must try to be different with a certain niche area which will guarantee *festinos* and thus an income for the festival. Furthermore, research like this one needs to be conducted on a continuous basis to renew and adapt the festival programme each year to keep up with the new trends.

## **CHAPTER 4 :**

### ***Role of location in the attendance and spending of festinos***

#### **Abstract**

The purpose of this research was to identify the determinants of spending by the visitors at Innibos, Vryfees en Kierieklapper arts festivals with special focus on the different locations, using the same questionnaire and methodology. The survey measured the attendance and spending of different arts festivals in different locations in order to determine whether any differences exist and if so what these differences are. The research was conducted by means of a visitor survey at the three arts festivals during the same year with questionnaires administered at Innibos (428), Vryfees (336) and Kierieklapper (202), respectively. A factor analysis, Tukey d test and *chi-square* test were performed. The results indicate that the location and size of the town is not an important factor regarding the impact an event has on the town and the region. Findings that were meaningful included that small, medium type arts festivals differ from each other and also from larger arts festivals in a number of ways. The travel motives revealed four factors, namely: *Family and arts; Meet new people; Productions and uniqueness* and *Escape*. The latter was the most significant travel motive and this information can be used in future marketing exercises of arts festivals in different locations – to escape one's own province and immediate surroundings.

**Key words:** location, tourism, arts festivals, economic impact

#### 4.1 INTRODUCTION

The aim of this article is to look at *festino* spending and their reason for attending it in a certain province (3 provinces was identified for this purpose) by way of a standardised questionnaire which was used at each festival. Visser (2005:155) describes festival tourism as an 'emerging giant' and considers arts festivals to constitute an important part of the existing of towns, cities and destinations. Goeldner, Ritchie and McIntosh (2000:234), supported by Jackson and O'Sullivan (2002) and Lee, Lee and Wicks (2004:61), found that globally festival and event tourism are growing more rapidly than any other form of tourism. Arts festivals constitute a vital part of South Africa's tourism industry (Tassiopoulos, 2005:4).

South Africa is beginning to position itself as one of the main event destinations on the world stage of events. Getz (2007:405) refers to event tourism comprising three general types i.e., business, sport, and festival. 'Event tourism' is generally recognised as being inclusive of all planned events in an integrated approach to development and marketing (Getz, 2007:406). With the latter in mind, South Africa is playing a progressively more important role in the tourism industry globally, from both a development and a marketing point of view (Saayman & Saayman, 2006b). Gursoy, Kim and Uysal (2004) and Snowball (2004) maintain that events or arts festivals are being used as a driving force to attain objectives such as creating infrastructure, providing jobs, bringing in revenue, attracting investment, growing the arts, promoting a region, and building a better image for the local destination. Location can be rural or urban; hence the question arises whether the geographical area matters to the tourists and whether it plays a role in their travel patterns.

The three arts festivals considered in this study take place in three different provinces in South Africa. Two of them can be classified as being urban and the third, as rural. Rural tourism offers an opportunity to generate and diversify revenue for local communities (Park & Yoon, 2009:99). The use of local arts festivals as an instrument for the growth of tourism has gained momentum on a global scale in recent years. It may be that at the outset arts festivals were created for cultural reasons, but it soon snowballed into a positive economic injection. For this reason, in certain cases, new arts festivals were created for monetary wealth (Felsenstein & Fleischer, 2003:385). See Table 4.1 for a list of studies conducted on expenditure

and events. When a festival is successful the first time, local communities tend to use it as a cash cow (defined by George, 2011:89 as leaders in a mature market which produce a lot of revenue for the organisation – in this case arts festival) for their economy. Lastly Getz (1997) mentioned that the strategic placement of a festival in the tourism calendar could extend the tourism season.

## 4.2 LITERATURE REVIEW

Tourism is one of the leading and top growing sectors of the global economy. Furthermore, it is described as one of the world's leading and most vibrant economic activities and has become an important economic sector in many parts of the world. This can be seen in Table 4.1 where a number of studies were conducted on expenditure and events.

**Table 4.1: Studies on expenditure**

Study	Author(s)
Expenditure-based segmentation	Mok and Iverson (2000)
Comparison of survey methods to estimate visitor expenditure	Breen, Bull and Walo (2001)
A standardised method for assessing direct economic expenditures and impacts associated with tourist events	Tyrell and Johnston (2001)
Interpreting economic impact study results of spending patterns, visitor numbers and festival aims	Snowball (2004)
Seasonal spending in Turkey	Koc and Altinay (2007)
Perceived impact of arts festivals and special events by organisers	Gursoy, Kim and Uysal (2004)
Measuring the economic impact of visitors	Smith (2001) Saayman and Saayman (2006) Saayman and Krugell (2009)
Arts festivals and tourism in rural economies	Wood and Thomas (2009)
Determinants of festival participants' expenditure	Kim, Prideaux and Chon (2010)
Spending behaviour of visitors	Kruger (2009)

	Saayman and Saayman (2006) Saayman and Krugell (2009)
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Many regions, states, and local areas have identified expenditure by visitors as a potential source of economic growth (Cibinskiene, 2012:1333). According to the latter, it is important to conduct research on arts festivals at different locations in order to determine the economic injection into that location (e.g., town or province).

Chhabra, Sills and Cabbage (2003:421) argued that local governments in many rural regions endorse tourism to supplement their traditional economic base. In addition, arts festivals can be viewed as an important component of a location's package to attract tourists. A festival could create a positive image for a certain location, especially those locations that are not classified as tourist destinations. These findings indicate that in a closed economy, the existence of budget constraints on the consumer and resource constraints on the producer could lead to considerably lower levels of economic impact than implied by standard multiplier studies.

However, studies that focus on location and its influence on participation have been few. One of the reasons for conducting this study relates to planning for the future and the size of the town and whether there is room for growth in a particular area (Saayman, 2007:327). Studies that have addressed location and the economic impact of a festival yielded the following findings (McClinchey, 2008; Saayman & Saayman, 2006a):

Location determines the origin of *festinos*;

- *festinos* from different provinces spend different amounts;
- size of location regarding infrastructure and suprastructure is important;
- developing countries should focus on establishing new events in small towns, because they contribute significantly towards income generation;
- it is evident that location is only one aspect that influences the degree of the economic impact; and
- renewed focus on place marketing

Arts festivals constitute an attraction on their own and are generally situated in a certain location, town or province. Taking this into account, there appears to be a shortcoming in the research regarding the role that location plays in the decision to travel to a specific destination.

Locations need to acquire strategies for their own development in order to remain competitive and attractive. Arts festivals form part of this attraction to the local area by shaping the area's development. Furthermore, an increasing interconnectedness between tourism and location management must be achieved where tourism plays a larger role in community attractions (Chhabra *et al.*, 2003:421). If such interconnectedness is not in place, arts festivals will cease to exist and so too will the economic injection that the community receives from such events. Although the reasons for hosting an arts festival are numerous, for example, showcasing the pride of the community, it needs to be remembered that economic welfare is not the only reason for an arts festival. Therefore this study concentrates on smaller and more medium sized arts festivals which may have stronger community-based reasons for their existence. Arts festivals constitute a platform for the locals to showcase their own culture. Therefore, if arts festivals reveal a negative growth pattern, cultural exchanges through arts festivals will also cease to exist. Culture and the arts add to the vitality of a nation and enhance quality of life (Peterson, 2009:111).

Kim, Uysal and Chen (2002) state that communities have been actively developing new arts festivals and events for the benefit of their residents, for their own economic development as well as for the development of the area. Therefore, different factors will determine the attendance rates of different arts festivals in different locations. This phenomenon further demonstrates the necessity for this type of research. To date, no previous research has conducted a comparison between the three arts festivals identified and their differences. Naturally some similarities will exist, but festival organisers need to focus on the differences, because therein lies the competitive advantage. Arts festivals compete against each other even though they are in different provinces because it is a niche market with a loyal fan base.

Arts festival attendance regarding the different provinces or destinations where arts festivals are held will be influenced by the travel decisions of tourists. These

decisions are complex and multi-faceted; the choices for different elements are interrelated and evolve in a decision process. The decision-making process is influenced by a number of internal (psychological) and external (non-psychological) variables (Hsu, Tsai & Wu, 2009:289). Decisions can also be influenced by push (personal) and pull factors (destination and festival attributes).

Push factors with reference to Crompton (1979), refer to invisible drivers, for instance, those of escape, thrill or education that accordingly correspond to 'socio-psychological motives'. Thus, these forces are of an individual nature (Pearce, 1997) and, therefore, vary between each person, either gradually or drastically. As push factors are characterised by intangibility and individuality (Botha, Crompton & Kim 1999), it is challenging to identify a range of common underlying motivations that push tourists towards a specific behaviour, in this instance, to the attendance of an arts festival.

With reference to arts festival attendance Van Zyl (2006) summarises seven relevant push factors based on the findings of Mohr *et al.* (1993), Uysal *et al.* (1993) and Getz (2005). These include: (1) family togetherness; (2) socialisation; (3) escape; (4) event novelty; (5) excitement; (6) community pride; and (7) self-esteem. More generally, Crompton (1979) determined seven primary push factors that motivate people to participate in leisure activities, namely: (1) escape from perceived mundane environment; (2) exploration and evaluation of self; (3) relaxation; (4) prestige; (5) regression; (6) enhancement of kinship relationships; and (7) facilitation of social interaction. Kim, Lee and Klenosky (2003) offer a reduced form of universal underlying motives pushing people to travel. Their four broad domains of push factors include: (1) family togetherness and study; (2) appreciating natural resources and health; (3) escaping from everyday routine; and (4) adventure and building friendships.

Naturally, these findings represent summaries and cannot be transferred to each leisure activity as the activities have been conducted under different circumstances. Hence, each factor varies in terms of its intensity, referring to the particular socio-psychological construct that individuals create, as well as their social environments

that influence the willingness to travel (Uysal & Hagan, 1993) and finally, the destination itself. Although common motives can be detected, the driving push factors correspond to each arts festival solely (Crompton & McKay, 1997; Nicholson & Pearce, 2001). This illustrates the complexity with which individuals, in this context, *festinos* make their decisions and that a general type of the festival attendee does not exist.

Pull factors can be seen as an external variable. Crandall (1980), as well as Ross and Iso-Ahola (1991), describe these pull motivations as 'physical factors' that are offered by the particular event or destination intended for visit. Crompton (1979) names pull forces 'visible factors', which comprise, for instance, buildings, leisure and sport facilities, together with natural resources or artificial attractions. Pearce (1997) identifies pull motivations as 'destination factors' for they consist of facilities offered by the place to which they are meant to travel. Uysal, Li and Sirakaya-Turk (2008) recap these assumptions stating that pull motivations incorporate all external forces stirred up by the product or destination, and that subsequently stimulate people to participate in a leisure activity.

Genres form part of a certain niche within each arts festival. Festival programmes have different productions to satisfy different target markets and herein lies the competitive advantage for arts festivals. Kruger and Saayman (2012:148) concluded that *festinos* who buy tickets for shows stay longer and spend more, which is an advantage for the local community in terms of the economic benefit of hosting a festival.

Successful arts festivals are able to make valuable contributions to the economy of the local host community when *festinos* are attracted from outside of the immediate surrounding areas. Getz (2007) mentioned that the Carnival time in Rio de Janeiro generates significant income not only for the city, but also for Brazil as a country. Furthermore, arts festivals generate a range of economic (e.g., revenue and job creation) and non-market related (reinforcement of a positive local image for the host community) benefits that improve the local economy (Kim, Prideaux & Chon,

2010:297). Added to this, Kim and Petrick (2005) mentioned that arts festivals can also enhance the quality of life of the local community.

Taking into account all of the above, this research is based on the assumption that if location plays a role in tourist travelling, it can have a major impact on the local economy if the location information is used advantageously in marketing. It can increase the number of *festinos* attending a festival as well as raise awareness of the local community and its heritage.

### **4.3 METHOD OF RESEARCH**

The method of research is discussed under the headings: Questionnaire and Statistical analysis.

#### **4.3.1 Questionnaire**

Exploratory research was conducted by means of a questionnaire, which was distributed among the *festinos* by fieldworkers. The population size of each town in 2011 are respectively Nelspruit, Mpumalang (734 482), Bloemfontein, Free State (2759644) and Mokopane, Limpopo (101090) (StatsSA, 2011). The questionnaire that was used to survey *festinos* of the Innibos, Vryfees and Kierieklapper arts festivals in 2011 consisted of three sections. Section A captured demographic details (gender, home language, age, occupation, home province, hometown and preferred accommodation) as well as spending behaviour (number of persons paid for, length of stay and expenditure), while sections B and C focused on the motivational factors, the *festinos'* preference for visiting the arts festival and their behaviour at the arts festival (number of tickets purchased, preferred type of shows or productions, festival attendance and media usage). The section on travel motivations was based on the work of Crompton (1979) and Crompton and McKay (1997) and was adapted for the three arts festivals under scrutiny. In total, 967 (Innibos = 428; Vryfees = 336; and Kierrieklaper = 202) questionnaires were completed by means of availability sampling. All questionnaires were completed at the main festival grounds and various venues around the three locations, where fieldworkers moved around so as to minimise bias. Furthermore, the questionnaires were progressively handed out towards the end of each festival so as to garner a more detailed account of visitor spending. Sampling was based on the willingness and availability of *festinos* to complete the questionnaires.

### 4.3.2 Statistical analysis

The data was captured in Microsoft<sup>®</sup> Excel<sup>®</sup> and the statistical analyses were performed by using the Statistical Program for Social Sciences (SPSS version 20) software. A factor analysis as well as reliability, ANOVA analysis, Post-hoc test, Tukey (HSD) and *chi*-square tests were performed.

A factor analysis is a multivariate technique for identifying whether the correlations between a set of observed variables stem from their relationship to one or more latent variables in the data (Field, 2007:731; Pallant, 2010:179). The factor model can be motivated by the following argument: Supposing that variables can be grouped according to their correlations, that is, all variables in a particular group are highly correlated among themselves, but indicate small correlations with variables in a different group, then it is conceivable that each group of variables represents a single underlying factor that is responsible for the observed correlations. Field (2009:181) calls this a 'data reduction' technique. It takes a large set of variables and looks for a way to reduce or summarise the data using a smaller set of factors or components. It is this type of structure that a factor analysis seeks to confirm (Johnson & Wichern, 2007:477).

A common approach to assessing visitor expenditures is to use least squares regression analysis to determine statistically significant variables on which key market segments are identified for marketing purposes. One-way analysis of variance is similar to a *t*-test, but is used when more than two groups are compared by means of their mean scores on a continuous variable. It is called one-way because one is examining the impact of only one independent variable on the dependent variable. A post-hoc comparisons test is performed to establish which groups are significantly different from one another, for example, Tukey's honest significant difference test (HSD). Significant results are also indicated by a p-value between groups (Pallant, 2010:221). P-value is a term that refers to the probability that test the results could be due to normal random variations. A p-value of 0, the lowest possible, means there is a 0% chance that the test results are due to normal random variances, so low p-values generally mean that your results are significant. A p-value of 1, the highest possible, means that the results are 100% consistent with

what was expect to see from normal random variations, therefore the results are quite probably insignificant.

A *chi-square* test determines whether the association between two categorical variables is statistically significant. Cramer's V is a measure of the strength of this association. Cramer's V varies between 0 and 1, with a value close to 0 showing no association between variables while a value close to 1 indicates a strong association. Thus, if Cramer's  $V > 0.337$ , it is significant (Pallant, 2010:219).

#### 4.4 RESULTS

The results are discussed in two sections: firstly, the factor analysis and secondly, an ANOVA, Tukey's HSD test and a *chi-square* test. The *festinos* have similar motives and profiles. This is shown later on in the results.

##### 4.4.1 Factor analysis

The two methods that were employed were the extraction method, that is Principal Axis Factoring and the rotation that is Oblimin with Kaiser Normalization. Other studies that incorporated factor analysis on their studies regarding arts festivals include Kruger and Saayman (2009), Kruger *et al.* (2010) and Kruger and Saayman (2012). Before the combined factor analysis is shown an individual analysis on Kierieklapper will be presented as the other two festivals' factor analysis is in the previous two chapters. This will show the similarities of the arts festivals to support this chapter's problem statement.

##### Table 4.2: Factor analysis for Kierieklapper

The following analysis was done to show that all three festivals have the same motives and therefore a combined Factor analysis can be done.

##### Table 4.2: Factor analysis for Kierieklapper

Motivations	Factor			
	Arts	Meet new people	Family	Productions
It is the closest festival to me	.938			
To see well-known performers	.758			
It is primarily an Afrikaans festival	.654			
It is an annual commitment	.634			

To support stalls	.539			
Ticket prices are reasonable	.480			
To get away from my routine	.399			
To explore the environment		.848		
To meet new people		.775		
To buy art		.753		
To support the food stalls		.582		
It is different from other arts festivals		.515		
To the benefit of my children		.503		
To spend time with family			.780	
To spend time with friends			.656	
To relax			.529	
Quality productions				-.81
Sociable festival				-.63
Variety of productions				-.62

The factor analysis (Pattern Matrix) identified four motivation factors (Table 4.3) that were labeled according to their similar characteristics. The four motivation factors accounted for 51 % of the total variance.

Communalities are the proportion of variance of each item explained by the extracted factors. In this study all the communalities range from 0.48 to 0.75 which means that sufficient variance was explained for each item.

Relatively high factor loadings indicate a reasonably high correlation between the extracted factors and their individual items. Any items that cross-loaded on two factors with factor loadings greater than 0.3 were categorised in the factor where interpretability was best. Reliability was tested by Cronbach's coefficient alpha. This statistic provides an indication of the average correlation among all the items that make up the scale. Values range from 0 to 1, with higher values indicating greater reliability (Pallant, 2010:6).

Factor scores for all the motivation factors were calculated as the averages of all items contributing to a specific factor so that mean scores could be interpreted on

the original 5-point Likert scale of measurement (1 = not at all important; 2 = less important; 3 = important; 4 = very important and 5 = extremely important) for motivation factors. As presented in Table 4.2, according to the mean, *Escape* (Factor 4) was the most important motivation for *festinos* to attend all three arts festivals and had the highest mean value (3.8). The reliability coefficient was 0.73 and the average inter-item correlation was 0.49. *Production and uniqueness* (Factor 3) had the second highest mean value of 3.53, a reliability coefficient of 0.81 and an inter-item correlation of 0.47, followed by *Family and arts* (Factor 1) with a mean value of 3.47, a reliability coefficient of 0.83 and an inter-item correlation of 0.39. *Meet new people* (Factor 2) obtained the lowest mean value (2.8). The reliability coefficient was 0.74 and the average inter-item correlation was 0.48.

Both the factor analysis and the ANOVA were executed for statistical purposes (Tables on next page). ANOVA was also employed by Craggs and Schofield (2009), Botha (2009), and Boo and Jones (2009) when researched festivals. ANOVA was used to investigate any significant differences between the three types of festivals in three different locations namely, Bloemfontein, Mokopane and Nelspruit. Factor 1 as per table 4.3 (*Family and arts*) was lower at Innibos (3.24) than at the other two arts festivals, namely, Vryfees (3.69) and Kierieklapper (3.56). The effect size (0.41) demonstrated a greater statistical difference at Vryfees. It can be concluded that *Family and arts* is more important to the *festinos* at the Vryfees and Kierieklapper than it is at Innibos.

Concerning Factor 2 (*Meet new people*), all three arts festivals differed from each other with regards to their mean values. Innibos was higher (3.05) than Vryfees (2.50) and Kierieklapper (2.78). The effect size of 0.45 indicates the practical significance of Innibos *festinos* who tended to visit the festival to meet new people, but the same is not true for Vryfees *festinos*.

Spending per person is almost double for Innibos (R1 373.48) compared with that at Vryfees (R735.02) and Kierieklapper (R586.22). The effect size of 0.44 indicates that there is a great difference between Innibos and the other two festivals (Vryfees and Kierieklapper).

The age of the average *festino* is almost the same for Vryfees and Kierieklapper (43.61 and 43.04 respectively). The average age of the visitors to Innibos is considerably younger (33.94). The effect size also indicates this difference statistically with the effect size for Innibos versus Vryfees (0.55) and Innibos versus Kierieklapper (0.63). Younger people attend Innibos and taking their spending into account it could also be said that in this case the younger *festinos* spend more than the older *festinos*.

**Table 4.3: Factor analysis of the three arts festivals combined**

Factor	Factor loading	Mean	Cronbach alpha (Reliability Coefficient)	Inter-Item Correlation
<b>Factor 1: Family and arts</b>		3.47	0.83	0.39
To support stalls	.677			
It is an annual commitment	.665			
It is the closest festival to me	.635			
To see well-known performers	.527			
It is primarily an Afrikaans festival	.504			
To support the food stalls	.488			
To the benefit of my children	.425			
To spend time with family	.402			
<b>Factor 2: Meet new people</b>		2.80	0.74	0.48
To meet new people	-.739			
To explore the environment	-.555			
To buy art	-.500			
<b>Factor 3: Productions and uniqueness</b>		3.53	0.81	0.47
It is different from other arts festivals	-.855			
Quality productions	-.791			
Variety of productions	-.392			
Ticket prices are reasonable	-.385			
Sociable festival	-.855			

<b>Factor 4: Escape</b>		3.80	0.73	0.49
To relax	.726			
To get away from my routine	.616			
To spend time with friends	.482			

**Table 4.4: Results of the ANOVA-analysis for three arts festivals**

		Mean	Std. Deviation	Std. Error	Minimum	Maximum	P-value	Effect sizes	
								Innibos with	Vryfees with
Family and arts	Innibos	3.25	1.078	0.05	1.00	5.00	0.006		
	Vryfees	3.69	0.93	0.05	1.00	5.00		0.41*	
	Kierieklapper	3.56	0.99	0.07	1.25	5.00		0.29	0.13
	Total	3.47	1.023	0.03	1.00	5.00			
Meet new people	Innibos	3.05	1.23	0.06	1.00	5.00	0.075		
	Vryfees	2.50	1.08	0.06	1.00	5.00		0.45*	
	Kierieklapper	2.78	1.19	0.09	1.00	5.00		0.22	0.24
	Total	2.80	1.20	0.04	1.00	5.00			
Productions and uniqueness	Innibos	3.59	1.04	0.05	1.00	5.00	0.560		
	Vryfees	3.50	1.01	0.06	1.00	5.00		0.09	
	Kierieklapper	3.43	1.04	0.08	1.00	5.00		0.15	0.07
	Total	3.53	1.03	0.03	1.00	5.00			
Escape	Innibos	3.82	1.07	0.05	1.00	5.00	0.196		
	Vryfees	3.88	1.02	0.06	1.00	5.00		0.06	
	Kierieklapper	3.63	1.07	0.08	1.00	5.00		0.18	0.23
	Total	3.80	1.05	0.03	1.00	5.00			
Spending per person	Innibos	1373.48	1794.87	91.24	0.00	12550.00	0.00		
	Vryfees	735.0	844.59	46.4	17.50	4400.00		0.36	

		2		9					
	Kierieklap per	586.2 2	640.52	49.2 7	25.00	3500.00		0.44*	0.18
	Total	985.5 1	1366.6 9	45.9 1	0.00	12550.0 0			
Age	Innibos	33.94	13.89	0.74	19.00	78.00	0.03		
	Vryfees	43.61	17.59	0.97	15.00	76.00		0.55*	
	Kierieklap per	43.04	14.43	1.03	20.00	79.00		0.63*	0.03
	Total	39.63	16.16	0.55	15.00	98.00			
Group size	Innibos	6.15	15.26	0.75	1.00	300.00	0.00		
	Vryfees	2.82	1.42	0.08	1.00	12.00		0.22	
	Kierieklap per	3.75	2.15	0.16	1.00	12.00		0.16	0.43*
	Total	4.48	10.34	0.34	1.00	300.00			
Paying for	Innibos	2.46	2.39	0.12	0.00	22.00	0.00		
	Vryfees	2.25	1.26	0.07	1.00	6.00		0.09	
	Kierieklap per	2.61	1.33	0.10	1.00	6.00		0.06	0.27
	Total	2.41	1.85	0.06	0.00	22.00			
Nights	Innibos	2.49	2.86	0.14	0.00	26.00	0.68 3		
	Vryfees	4.24	2.46	0.33	0.00	10.00		0.61*	
	Kierieklap per	4.47	2.80	0.48	2.00	14.00		0.69*	0.08
	Total	2.80	2.89	0.13	0.00	26.00			
Tickets	Innibos	1.85	2.99	0.15	0.00	20.00	0.00		
	Vryfees	4.89	5.03	0.36	0.00	40.00		0.60*	
	Kierieklap per	3.33	1.85	0.17	0.00	11.00		0.49*	0.31
	Total	2.91	3.76	0.14	0.00	40.000			

\*medium effect that might indicate practical significance

\*\* large effect that is important in practice

The group size also reveals a statistical practical effect size between Vryfees and Kierieklapper, which is 0.43. The mean for these two variables are 2.82 for Vryfees and 3.75 for Kierieklapper. It was noticed that the larger the group, the more spending occurred per person.

The number of Nights spent at the festival was on average 2.49 at Innibos, 4.29 at Vryfees and 4.47 at Kierieklapper. The effect size demonstrated a significant difference between Innibos and Vryfees (0.61) as well as between Innibos and Kierieklapper (0.69). Even though people spent more nights at Vryfees and Kierieklapper it was not directly linked to more spending. This defies logic that more nights spent equals more money spent; does not account for *festinos* staying with friends or families, or those residing locally.

The average number of show tickets bought for Innibos, Vryfees and Kierieklapper was 1.85, 4.89 and 3.33 respectively. An effect size of 0.60 for Innibos versus Vryfees and 0.49 for Innibos versus Kierieklapper was calculated. This is also in contrast to other studies which state that more ticket sales directly influence the total income of an arts festival. According to previous research regarding the ticket sales, this study should have shown that Vryfees should have made the most money per capita and Innibos the least, which is not the case according to the festival spending examined in this study.

#### **4.4.2 Chi-square test percentage (Cross tabulation)**

For an association between two categorical variables to be statistically significant, the p-value must be less than 0.05 (Pallant, 2010:219). Cramer's V is a measure of the strength of this association, where values of 0.3 indicate a medium effect and values of 0.5 indicate a large effect. The effect of each element will determine the influence it exerts on each festival.

**Table 4.5: Combined chi-square for three festivals**

Festival	Drama		Word art		Theatre		Choir		Rock		Visual arts	
	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
Innibos	12.0 %	88.0 %	5.2 %	94.8 %	8.2 %	91.8 %	8.9 %	91.1 %	24.0 %	76.0 %	21.2 %	78.8 %
Vryfees	97.2 %	2.8 %	100.0 %	0.0 %	100.0 %	0.0 %	100.0 %	0.0 %	100.0 %	0.0 %	100.0 %	0.0 %
Kieriekla pper	100.0 %	0.0 %	8.0 %	92.0 %	18.6 %	81.4 %	11.3 %	88.7 %	31.3 %	68.7 %	27.2 %	72.8 %
P-value	<0.001		<0.001		<0.001		<0.001		<0.001		<0.001	
Cramer's V	0.51		0.60		0.75		0.46		0.48		0.47	

The p-value for Drama indicates that there is a significant difference in the attendance rates of Drama shows. Regarding Innibos, 12 % of the *festinos* attended drama shows, while at Vryfees 97 % and at Kieriekklapper 100 % attended drama shows. The p-value for Word art = <0.001 and Cramer's V = 0.60 which shows a significant difference. Word art is more popular at Vryfees (100 %) than at Innibos (5.2 %). The P-value for Theatre = <0.001 and Cramer's V = 0.75 which signifies a large difference the three arts festivals in their attendance rates for theatre performances, with Innibos (No = 91.8 %), Vryfees (yes – 100 %) and Kieriekklapper (No = 81.4 %). The p-value for Choir = <0.001 and Cramer's V = 0.46 which indicates a significant difference. More *festinos* visiting Vryfees attend choir shows than at the other two festivals, with Innibos (No = 91 %), Vryfees (yes = 100 %) and Kieriekklapper (No = 88.7 %). The p-value for Rock = <0.001 and Cramer's V = 0.48 which reveals a significant difference. The p-value for Visual arts = <0.001 and Cramer's V = 0.47 which demonstrates a significant difference. Comedy, on the other hand, is not significant with a p-value = <0.001 and Cramer's V = 0.69. In conclusion, all the items that are significant impact on whether *festinos* travel to a specific festival or not. This could mean that they are loyal to that festival or to a specific genre.

#### **4.5 FINDINGS AND IMPLICATIONS**

The main findings of this research reveal that small, medium type arts festivals differ from each other and also from larger arts festivals in a number of ways. Saayman and Saayman (2006:582) found in their study on location that location largely determines the origin (or province in the case of this study) of the *festinos*. Arts festivals are location bound as are many tourist attractions which makes it a great pull factor in itself. Furthermore, the size of the location in terms of its infrastructure and suprastructure play a role in its ability to host an event. Lastly, this study revealed that government should promote arts festivals in smaller towns as well, since arts festivals can make significant contributions to their income. The following findings and implications were revealed:

The travel motives revealed four factors, namely: *Family and arts; Meet new people; Productions and uniqueness* and *Escape*. The latter was the most significant travel motive and this information can be used in future marketing exercises of arts festivals in different locations – to escape one’s own province and immediate surroundings. This finding supports the research conducted on the push and pull motives of an arts festival (Hsu, Tsai & Wu, 2009:289). People travel for different reasons and if these reasons are known, they can be used in a marketing strategy to draw people away from their normal lifestyle and also to draw them to a specific attraction.

#### **4.6 CONCLUSION**

The purpose of this research was to explore the locations of three different arts festivals in South Africa, using the same questionnaire and methodology as well as to identify the differences between these three small to medium arts festivals. The expectation was that the arts festivals would share similar motives for attendance and also have the same type of demography. However, this research found that some differences do exist which indicates that the different arts festivals possess unique attributes.

This research makes the following contributions to the literature: a different locations (in the case of this study) attract their own types of tourists and certain locations receive a higher economic injection than the other provinces do because of their arts

festival; (b) all three arts festivals have mainly Afrikaans speaking attendees; and (c) for the first time, a comparative study was conducted on three arts festivals located in three different provinces.

The findings also confirm those of previous research which demonstrated that urban locations exert a greater influence on tourist income than that of rural locations (Portnov & Schwartz, 2008:611). Furthermore, peripheral locations that are not suitable for mass tourism (regarding infrastructure and suprastructure) depend on their visitors for goodwill and return visits. It is therefore especially important that such locations understand and satisfy the needs of their visitors so as not to lose out to bigger cities that find it easier to host larger events and consequently attract wider audiences (Johnson-Kvist & Klefsjo, 2006:521). The findings also support the notion of Saayman and Saayman (2006a:582) that to a large extent the location of an arts festival determines the origin of *festinos* who attend the festival. Lastly, it is evident that location is only one aspect that influences the magnitude of the economic impact.

Since this research mainly focused on small to medium arts festivals, it would be interesting to compare the results of this research with those of larger arts festivals and also to compare larger arts festivals with each other in order to explore the influence of location in terms of arts festival attendance.

## **CHAPTER 5 :**

### ***Conclusions and recommendations***

#### **5.1 Introduction**

The aim of this chapter is to summarise and conclude the findings of this study as well as to make recommendations concerning future arts festivals and further research. The discussion below addresses the aims that were formulated in Chapter 1.

The goal of this study was to develop a spending model of *festinos* at selected small to medium sized arts festivals in South Africa. The reason being that research in the past focused on larger arts festivals. The following objectives were formulated:

- The first objective was to present an overview of events tourism and the spending patterns. This objective was met throughout all the chapters where the problem statement and literature review were discussed.
- The second objective was to investigate spending determinants that influence visitor expenditure on the different genres at the Vryfees. This objective was achieved in Chapter 2 (Article 1) of the study. The research clearly indicated which determinants play a role in spending, especially in terms of which genres generate most of the income for the festival.
- The third objective was to identify the differences in spending between first-time and repeat visitors at Innibos festival. This objective was accomplished in Chapter 3 (Article 2) of the study. The research revealed some insight into this question and valuable responses were gathered. Furthermore, the strategy that must be implemented by festival organisers is to retain repeat visitors and to convert first-timers into repeat visitors.
- Objective four was to identify the determinants of spending by visitors at the three selected arts festivals in three different locations. Chapter 4 (Article 3) achieved this objective.

- The fifth and last objective is achieved in the current chapter (Chapter 5) in which conclusions are drawn followed by recommendations, and a spending model is presented.

### **5.2 Synthesis and personal experience of this study**

This study was started by a very enthusiastic researcher. To conduct research at three arts festivals was a tall order, yet in the end, this was achieved. To work with human beings as a sample is very interesting – emotion plays a major role unlike specimens in a laboratory which will react the same if they are treated the same for the same period of time. One of the hurdles which had to be overcome is that people attend arts festivals to relax and do not want to be bothered by researchers. Again, as a researcher, one has to read the *festinos* and not bother them on the way to a show but rather after the show once they have had a good time. With each subsequent festival it became easier to approach the *festinos* and to train the fieldworkers. This knowledge can be gained only in the field and will be very valuable for the future.

The aims of this study expanded into primary and secondary aims after the formulation of the research question. A number of questions were derived from the primary research question, and by researching the answers to these questions, the primary question could be answered. The formulation of the aims gave focus and direction to the study in such a manner that meaningful empirical research could be conducted.

In Chapter 1, the focus fell on the background and orientation of this study. The specific area of interest was clarified and a clarification for the rationale for undertaking this study was furnished. The main research question was formulated against the background of these choices and considerations, followed by a brief overview of the research design.

Chapter 2 (Article 1) elaborates on the determinants of spending at the Vryfees with a special focus falling on the genres. This article and discussion explored the spending variables (in terms of each of the different genres) which play a role in the spending patterns of the *festinos* at the specific festival. The methodological

considerations such as the data collection and compilation, expected output, and research objectives were included as the fundamental principles during such an evaluation.

Chapter 3 (Article 2) focuses on the differences in spending between first-time and repeat visitors at the Innibos Arts Festival as an alternative approach to market segmentation. The aim of this article is to segment visitors based on the frequency of visits in order to distinguish between first-time and repeat festival attendees. Both first-time and repeat visitor groups play a fundamental role in the overall well-being and success of a festival, and festival organisers must strive to achieve a balance between first-time and repeat visitors.

Chapter 4 (Article 3) focused on three different arts festivals in three different locations in South Africa. The results indicated that small to medium sized arts festivals differ from each other in terms of age, group size and spending. Innibos differed from the other two arts festivals in the sense that it attracted younger *festinos*, larger groups and bigger spending. In addition, the reason for attending the festival and a few different genres differed from festival to festival. This could render each of the arts festivals unique, each with its own target market.

### **5.3 The contribution of this thesis**

The following discussion presents the conclusions drawn from the literature studies that were conducted during this study. This discussion expounds the methodological advantages and disadvantages as they pertain to the critical analysis of economic impact at the selected arts festivals. The conclusions reflect on the findings that have been made in terms of the articles included in chapters' two to four.

#### **5.3.1 Contribution to literature or the field of study**

- The information gained from this study as well as previous studies will assist the organisers regarding the current trends and needs of *festinos*. This includes the genres that are mostly attended and those that would attract greater spending. The number of arts festivals is increasing every year, which could soon saturate the market.

- South Africa realises the benefits gained from hosting arts festivals with 500 arts festivals each year. These benefits are not just economic of nature but also enhancing the culture of the diverse country. This growth in turn will lead to competition and therefore a closer look need to be taken at the marketing and profiling of *festinos* to attract first-time and repeat visitors.
- Information about small to medium arts festivals has been compiled. Below is a table to show the profiles of the three festivals under scrutiny.

**Table 5.1: Profiles of three festivals**

Category	Innibos	Vryfees	Kierieklapper
Gender	Female (59%)	Female (65%)	Female (65%)
Age	33.94	43.61	43.04
Language	Afrikaans	Afrikaans	Afrikaans
Occupation	Student (28%)	Professional (17%)	Self-employed (25%)
Nights spent	2.49	4.24	4.47
Province of residence	Mpumalanga (42%)	Free State (68%)	Limpopo (78%)
Average number of people in travelling group	6.15	2.82	3.75
Spending per person	R1373.48	R735.02	R586.22

- A spending model was created that will indicate where *festinos* spend and will also help to create a profile of visitors in the future. A closer look at the different type of products spending can create was depicted on the model. The outcomes of what spending can lead to was the most important part of the model.
- Genres were one of the biggest elements in the model and this can be used in future events and arts festivals as a guideline.
- First-time and repeat visitors was analysed at small to medium arts festivals and showed that both play a pivotal part in the continuous sustainability of arts festivals.

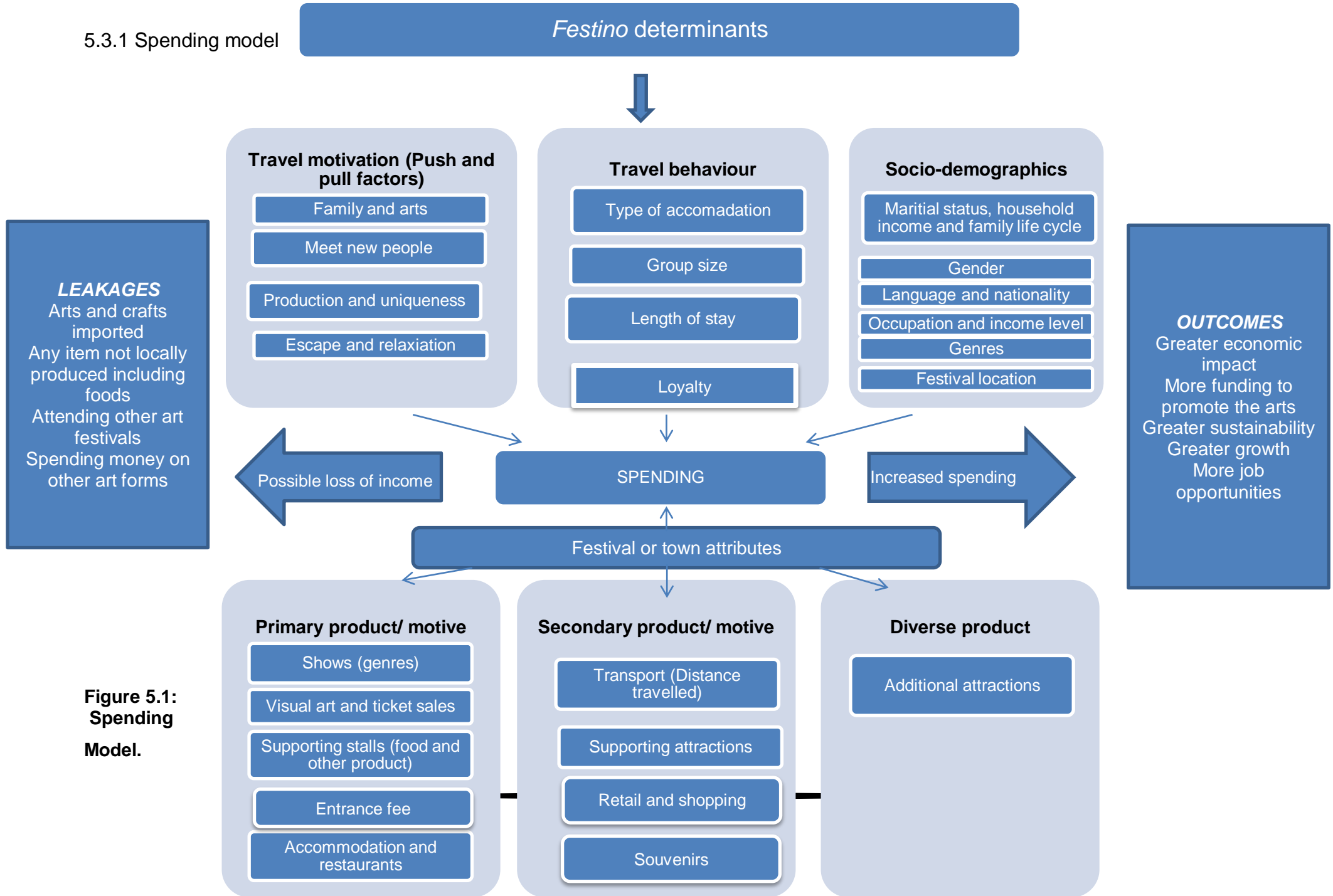
- It is clear from the literature that KKNK is the biggest festival in South Africa and this study focussed on the smaller and medium arts festivals. Small, medium arts festivals are different from larger arts festivals with some similarities, which make the target market different and will grow in its own right with a different program and target market.
- This study produced three publishable articles in the field of tourism research. Two of the articles are already submitted for review at accredited journals.

### 5.3.2 Practical contribution to arts festivals

- These findings not only generate strategic insight into the marketing of the event, but also propose that knowledge of spending determinants revealed in this study will lead to a greater economic impact and competitive advantage. By using the determinants that had exerted a strong influence on the *festinos* managers can be assured of future visitors. In other words *festinos* who are not local spend more than those of the host province – this is in line with some of the outcomes found in previous research and studies. Another factor that plays a role in the total spending is the number of days on which *festinos* visit the festival. A festival package can be created with accommodation, meal tickets and show tickets to attract other provinces and to create the opportunity for them to spend more.
- The identified genres (Drama and Comedy) can assist in extending the festival programmes which would lead to an increase in ticket sales. *Festinos* who buy tickets for visual arts and exhibitions, comedy, classical music and productions spend more than the rest of the visitors. Arts festivals can continue to focus on the genres that create spending, but it is also important to give new artists a platform on which to perform in order to gain exposure.
- *Festinos* will attend no matter the location – it is the culture and shows that attract the *festinos* rather than where the festival is held. Thus, if there is an interest in a specific festival or “vibe”, *festinos* will travel to satisfy their specific need(s). Larger arts festivals are inherent with some logistical problems – one of which is accommodation. Small to medium sized arts festivals can at any given moment turn into larger arts festivals if they continue to grow and will manifest the same logistical problems as those of larger arts festival. For example, the larger arts festivals can offer a temporary solution for

accommodation, such as using hostels of local schools and universities. Small to medium sized festival organisers must plan for the future and ensure that a contingency plan is in place should the festival grow to such an extent that accommodation and other major services might become congested.

5.3.1 Spending model



**Figure 5.1:**  
**Spending**  
**Model.**

In Chapter 1 the importance of such a model has been explained. There are a number of models that exist for example Lu and Pas (1999) researched the development, estimation and interpretation of a model relating socio-demographics, activity participation (time use) and travel behaviour however the proposed one in this thesis is unique to arts festivals. Other models do not answer the question at hand. The model starts with the *festinos* determinants. This is divided into travel motivations (which include push and pull factors), travel behaviour and socio-demographics. All these aspects play a role in why people travel, how much they spend and how far they will travel to satisfy their needs. These three categories lead to spending. Furthermore, the manner in which spending occurs at a destination can be divided into three sections – a primary product, a secondary product and a diverse product that will contribute to the income of the local businesses. This portrays indirect spending as well as direct spending. This could also be used to determine which spending occurs locally and which en route to the destination – the latter would not contribute to the local economy but rather to the local province. The results of the *festino* spending will contribute to enhancing the local culture and creating jobs. This model can be used in the future to concentrate on the festival products that would lead to spending and local upliftment.

Leakages are depicted on the left and range from imported goods to *festinos* attending other arts festivals. These leakages must always be taken into consideration and the spending by tourists must not be taken for total income to the local community. Leakages are money that is taken out of the immediate economy and is transferred to another economy outside the hosting town.

Increased spending leads to the outcomes of this model which is displayed on the right hand side of the model. The economic impact is the most important outcome followed by more funding for promoting of arts, greater sustainability and growth of the festival. Finally to create more jobs opportunities. To realise these outcomes, spending must take place. This model could be used to create a

profile of the *festinos* who visit a specific festival and would facilitate market targeting as well as be more cost effective.

#### **5.4 Conclusions with regard to the literature study**

The following discussion will present the conclusions drawn from the literature study pertaining to this study. The conclusions reflect on the findings that have been made in terms of the articles included in chapters' two to four.

The literature study indicates that:

- A loyal customer base has to be created so that the return visitors can create a sustainable festival. This could be established through loyalty cards or clubs.
- Advantages of spending determinants:
  - greater understanding of spending behaviour;
  - market profiles can be identified;
  - niche profiles can be applied;
  - high-yielding markets can be identified;
  - strategic marketing and planning can be done;
  - product development can take place;
  - policies can be formulated; and
  - organisers can gain a competitive advantage above that of other arts festivals.
- Research on small to medium sized arts festivals was lacking, which makes this study very relevant.
- *Festinos* make a valuable contribution to arts festivals in terms of the revenue generated from the number of tickets that they buy each year.
- Towns, villages and cities are willing to share their culture with visitors through local arts festivals.
- The economic income gained from visitors constitutes a crucial economic injection into the local community.
- The importance of repeat visitors lies in the following:

- repeat visitors have proven to constitute a stable income source that enables destinations (arts festivals) to invest in that target market;
- They are familiar with the destination or festival and are satisfied with the experience offered;
- it is believed that the marketing costs needed to attract repeat visitors are lower than those required for first-time visitors;
- a return visit is a positive indicator of satisfaction and of needs that were fulfilled; and
- a willingness to attend increases likelihood that the visitors will return.
- There are significant differences in the composition and travel behaviour of first-time versus repeat visitors.
- Repeat visitors constitute an important occurrence in tourism – they account for more than half of the total tourist arrivals in many places

### **5.5 Conclusions with regard to the survey**

The discussion in the following list highlights the most significant findings and conclusions concerning the survey that forms the empirical essence of the research. The conclusions reflect on the findings that have been made in terms of the survey results. Each Article is discussed separately.

#### **5.5.1 Chapter 2 (Article 1)**

- A factor analysis resulted in four distinct motivational factors being identified: *Escape and relaxation, Genres, Festival attributes, and Socialisation.*
- A regression analysis was applied and the results indicate that *festinos* who stay longer, who are not locals, and who buy tickets for visual arts and exhibitions, comedy, and classical music and who attend theatre discussions, spend more per person than the rest do.
- The greater the length of stay, the higher the total amount of spending. *Festinos* travelling from other provinces (not where the festival is held, i.e., the Free State) spent more than the *festinos* from the Free State did.

- Factor 2 (*Genres*) will also exert an influence on spending; hence the more important the genres are considered to be by individual attendees, the higher the spending is likely to be.
- Drama, Theatre discussions, Music theatre, Classical theatre, Choir and ensemble, Visual arts and Exhibitions, and Comedy play a major role in the spending behaviour of *festinos*.

### 5.5.2 Chapter 3 (Article 2)

- This article was about first-time visitors versus repeat visitors. The factor analysis revealed four motivational categories of interest namely: *Explore the environment, Escape, Social and family and Activities*.
- The main reason for repeat visitors to attend a festival falls into the category of the motives related to *Social and family* whereas this is not as important for first-time visitors.
- First-time visitors spend more than the repeat visitors do, which contradicts previous research.
- The demographic information regarding the province of origin indicates that first-time visitors are mostly locals (Mpumalanga) and that the repeat visitors stem from Gauteng.
- Repeat visitors constitute an important occurrence in tourism – they account for more than half of the total tourist arrivals in many places, which helps to sustain the attraction, in this case the festival.
- The results indicated that repeat visitors spend less than first timers do. Some of the attributes regarding repeat visitors include the sustainability of the festival, clients who are already satisfied, and being sure of the economic impact.

### 5.5.3 Chapter 4 (Article 3)

- Motivational Factor 1 (*Family and arts*) was lower at Innibos than the other two arts festivals. Thus it could be said that Vryfees and Kierieklapper

have *festinos* who value *family and arts* have a good motive to attend a festival.

- Spending per person at Innibos is almost double (R 1373.48) than that at Vryfees (R 735.02) and even more than double at Kierieklapper (R 586.22). The reason being that more people from Gauteng visit Innibos than the other two arts festivals. Gauteng is viewed as the money capital of the country. Furthermore at Innibos there is an entrance fee per day were as at the other festivals this is not the case.
- The average age of the *festinos* at Vryfees and Kierieklapper are similar (43.61 and 43.04, respectively), while visitors to Innibos are considerably younger with the average age being 33.94. Vryfees and Kierieklapper are more family orientated whereas visitors to Innibos tend to comprise a combination of friends travelling together as well as families; it is a family friendly festival.

## **5.6 Guidelines and recommendations in respect of the conclusions of this study**

In reflection of the above conclusions, this study offers possible guidelines for festival organisers. Despite other contributions, these guidelines are also regarded as constituting a significant and singular contribution with regard to the existing body of knowledge and practical implementation structures for the future planning of events. The following sections will give more in depth and practical guidelines.

### **5.6.1 Guidelines for festival organisers**

During the planning and organisation of a festival, organisers must take note of the following issues:

- A contingency plan for the logistics must be in place if the festival grows, for example, accommodation and the size of the venues. If the festival has the potential to grow, a plan must be set in place to work out all the logistical problems that might occur.

- In article one, genres played a large role and cannot be ignored. Genres attract *festinos* and generate money for the festival and must have a place when planning for the next festival. The choices of different genres and artists as well as the number of productions in each genre must be assessed before it is included in the programme.
- It is advisable to conduct research prior to the event in order to facilitate more effective marketing:
  - Genres that have a larger attendance group, for example, comedy. The more attendees, the more ticket sales, which will lead to higher income for the festival.
  - A new combined strategy could be applied to attract new visitors, while also keeping in mind the need to retain the repeat visitors. With the correct approach, first-time visitors will soon become regulars. As mentioned before, a loyalty programme could be initiated to retain regular visitors and to attract newcomers, a market that has not yet been saturated must be identified while it is also important to create an opportunity to attract a new market segment.
  - The spending model could be utilised to assess where more spending could occur.
  - Location plays a role in the decision of the *festinos* to travel. Marketing must focus more on location as a draw card as a secondary product to the festival. Tours of the location can constitute a by-product of the festival so that visitors can enjoy and experience the local culture.
  - Arts festivals must use their local culture to their advantage to attract *festinos* in the future. Arts festivals were initially created to emphasise the host town's unique character and to share its customs, its natural environments, and the local produce with the visitors.

- Spending models could help festival organisers in marketing their festival more effectively and to better cater for the particular segment of the market. This would also assist in calculating future income and acquiring sponsorship.
- One of the essential contributions of *festinos* to an arts festival is the number of tickets purchased as well as the type of genres attended as shown in this study. Organisers must not only look at the genres that attract the most *festinos* to the festival, but must also try to attract a new market with different genres so that the *festinos* can gain exposure to new artists.
- The differences between small and medium arts festivals against large arts festivals can be used to attract newcomers to smaller festivals and to towns that are not primarily holiday destinations such as the coastal towns in South Africa, because of the heritage that is portrayed.

### **5.7 Future studies**

Based on this research, the following aspects need to be further researched:

- The competitiveness of arts festivals can be looked at owing to the large number of arts festivals: How do arts festivals remain competitive and economically sustainable?
- Role players at arts festivals could be researched – the model in this study could be used as a framework. How much influence do the role players have in the decisions regarding the festival, for example, the genres.
- A closer look at spending could be a worthwhile study – especially regarding the multiplier effect and how much money really goes to the local community.

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