

**The entrepreneurs' role at Arts festivals:
The case study of Aardklop National Arts Festival**

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ABSTRACT

Entrepreneurs are found globally in all industries. In the tourism industry, entrepreneurs feature strongly in the events sector. The purpose of this study is to determine the entrepreneurs' role at festivals and in this case a national arts festival. The literature revealed that this type of study has not previously been conducted in South Africa. The literature review indicates that arts festivals as income generating events can be seen as an entrepreneurial opportunity to maximise economic activity. Entrepreneurs play a vital role in the success of an event such as arts festival. Entrepreneurs initiate transformation and serve as catalysts of innovation. Entrepreneurs are important role players since they attract and retain visitors and contribute to forming cultural identity of the arts festival.

In order to achieve the objective, a survey of all small businesses that were trading at one of South Africa's largest arts festivals, namely the Aardklop National Arts Festival held annually in the city of Potchefstroom, was conducted. Two hundred and twenty two useable questionnaires were captured on Excel and the data analysis included a factor analysis and descriptive results. The questionnaire consisted of three sections: section A – demographical information – 7 questions; section B – information on the business – 8 questions; and section C – festival information – 6 questions.

The main results reveal that the most important characteristics contributing to entrepreneurship are: a need for achievement, being successful, having the necessary organising skills, self-edification, being explorative, and commitment. The entrepreneurs indicated that they perceive their role at the arts festival to deliver unique, quality products and services and to market their businesses.

The findings from this study contributes to the limited academic research on entrepreneurs at arts festivals and will be beneficial for arts festival organising committees to determine future strategies on including entrepreneurs at arts festivals.

Key words: entrepreneurs, arts festivals, event tourism, South Africa, attribute, Aardklop National Arts Festival

OPSOMMING

Entrepreneurs kom wêreldwyd in al industriële voor en die toerisme industrie se entrepreneurs is meestal in die gebeurtenis sektor werkzaam. Die doel van hierdie studie is om te bepaal watter rol entrepreneurs in die gebeurtenis sektor speel en in die geval word daar spesifiek op 'n nationale kunstefees gefokus. Die literatuurstudie het gedui dat inkomstegenererende kunstefeeste gesien kan word as 'n entrepreneuriese geleentheid om ekonomiese aktiwiteite te verhoog. Entrepreneurs se deelname aan kunstefeeste beïnvloed die sukses van die fees aangesien dit entrepreneurs is wat transformasie inisieer en as kataliste van innovasie dien. Entrepreneurs is belangrike rolspelers omdat hulle feesgangers lok en bydrae tot die fees se kulturele identiteit.

Om die doel van die studie te bereik was 'n opname gedoen van al die klein besighede wat handeldryf by die Aardklop Nasionale kunstefees wat jaarliks in Potchefstroom plaasvind, een van Suid-Afrika se grootste kunstefeeste. Tweehonderd-twee-en-twintig bruikbare vraelyste was ingesamel vir die studie; data was in Excel ingevoer en die data analise het 'n faktor analise en beskrywende resultate ingesluit. Die vraelyste het uit 3 afdelings bestaan, nl. Afdeling A – demografiese inligting – 7 vrae; afdeling B – inligting oor die besigheid – 8 vrae en afdeling C – fees inligting – 6 vrae.

Die resultate het getoon dat die volgende, die belangrikste karaktereienskappe is wat bydrae tot entrepreneurskap: 'n behoefte om te presteer, om suksesvol te wees, organiseringsvaardighede, selfverbetering, om ondersoekend te wees en deursettingsvermoë. Die entrepreneurs het aangedui dat hulle hul rol by kunstefeeste as die volgende sien: om unieke, kwaliteit produkte en dienste te lewer en om hul besighede te bemark.

Die studie se resultate en bevindings dra by tot die beperkte hoeveelheid akademiese navorsing oor entrepreneurs by kunstefeeste en sal ook tot voordeel strek vir kunstefees organiseringskomitees omrede dit hulle toekoms strategieë rakende entrepreneurs se betrokkenheid by kunstefeeste sal beïnvloed.

Kern woorde: entrepreneur*, kunstefees*, gebeurtenis toerisme, Suid-Afrika, karaktereienskappe, Aardklop Nasionale kunstefees

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CHAPTER 1

INTRODUCTION AND PROBLEM STATEMENT

1.1 INTRODUCTION

Since the beginning of time, people have experienced the urge for "movement" (Mancini, 2005:2). The nomadic man (as defined by lifestyle) travelled beyond his borders to reach his final destination, but the existence of the concept of tourism was far too modern for that pre-historic era.

During 1973 the League of Nations compiled a definition of a tourist that is still current, stating that tourists are people travelling abroad for periods over 24 hours (Beech and Chadwick, 2006:7). According to a multitude of authors such as Blank (1989:7); Coltman (1989:88); Lumsdon (1992:7); Mill and Morisson (1985:9); Pearce (1987:1) and Smith (1995:20), tourism refers to the grand total of industrial and commercial activities that evolve from the interaction and contributions between businesses, organisations, authorities, communities and tourists themselves.

Entrepreneurs are commonly to be found within the tourism industry. Solomon (2004:1) believes that entrepreneurship is wrongly interpreted and is only associated with starting a small business, even though there exists no universal agreement as to what constitutes entrepreneurship. Many studies in business management have been done in the past, focusing on entrepreneurial forms and practices in the corporate business context (Katz and Steyaert, 2000:1).

National Arts Festivals have become relatively new entrepreneurial additions to the tourism industry, other than transport, accommodation, provision of food and beverages and other tourist attractions during the past two decades (Beech and Chadwick, 2006:7).

The three largest arts festivals in South Africa are the Grahamstown National Arts Festival, Aardklop National Arts Festival and the Klein Karoo National Arts Festival. The Grahamstown National Arts Festival is, when considering the economic contribution, the second largest arts festival in the world after the

Edinburgh Festival in Scotland (National Arts Festival, 2007). Following closely in its footsteps regarding popularity is the Aardklop National Arts Festival, which celebrated ten years of existence in 2008. The Aardklop National Arts Festival has been held annually since 1998 in the town of Potchefstroom in the North-West province of South Africa. This cultural festival incorporates theatre, dance, music, cabaret and visual arts, which are held in a variety of venues in and around the town. A large craft market and open-air performances also form part of the event, drawing crowds of more than 50 000 people every year (Tourism, 2007). For the purpose of this study, the Aardklop National Arts Festival was used as a case study to determine the entrepreneurs' role at an arts festival.

Following, this chapter will give the problem statement, state the research objectives and describe the empirical survey which will include the development of the questionnaire and the random test plan, together with the methods used to analyse the data obtained. Relevant terms will also be defined to help the reader better understand the terms as used in this dissertation.

1.2 PROBLEM STATEMENT

Many people see tourism as an activity rather than an industry (De Ridder, 2000:15). Tucker and Sundberg (1988:145), as well as Ioannides and Debbage (1998:31), stated that tourism is not an 'industry' in the conventional sense as there is no single production process, no homogeneous product, and no location-confined market (Ioannides and Debbage, 1998:31). Bull (1991:11) and Lundberg (1990:1), however, indicated that this is not the case because of tourism's economic contribution. Tourism provides products for consumers (tourists), thus qualifying as an industry (Bull, 1991:11; Lundberg, 1990:1). With a consistent annual growth rate, tourism is one of the biggest employers and earners of foreign currency in South Africa. Indeed, in South Africa, tourism is the fourth largest and fastest growing industry (Swart, 1999:1; Olivier, 2002:1). Tourism is also regarded as one of the largest industries in the world (World Travel and Tourism Council, 1995; De Kock and Saayman, 1999:1; Pearce, 1981:2).

According to Dahles and Bras (1999:2), so far within the literature on the economic potential of tourism, little attention has been given to the role of entrepreneurial activity, from a research viewpoint (Dahles and Bras, 1999:2). Entrepreneurship is globally recognised to be a solution to unemployment

problems. In general, more than 80% of all new job opportunities are created in new and upcoming small and medium businesses (Kroon, 2002:215). Authorities worldwide boast of entrepreneurship not only because of its ability to create jobs, but because entrepreneurship brings economic development and growth to a country. According to Kroon (2002:215), entrepreneurship is seen as the most powerful force to establish economic and social mobility.

The necessity of entrepreneurship for production was first recognised in 1890 when the factors of production were stipulated as land, capital and organisation. Organisation is the co-coordinating factor which brings the other factors together, and it is believed that entrepreneurship is the driving element behind organisation. Entrepreneurs can create new commodities, or improve the plan of producing an old commodity, by creatively organising (Olivier, 2002:17).

Thus, it may be said that entrepreneurship is of significant importance and essential for the economic development of every country for, through entrepreneurship, new ideas and inventions are developed and this enables the continual improvement of societies and their organisations (Kimani, 2004:10). The importance of entrepreneurship is recognised world-wide. There are currently many institutions and organisations focused on educating people to become successful entrepreneurs. Gordon Brown, the chancellor of NFTE (Network For Teaching Entrepreneurship) announced on November 15, 2005, that, in one week alone, Britain hosts approximately 2000 business events for very many young people, which is given as proof of the importance of entrepreneurship in the UK (Brown, 2005:1). In South Africa, the importance of entrepreneurship is also evident. For example, through the number of workshops held annually by licensed financial service providers such as Old Mutual. These workshops form part of ongoing training programmes for SMMEs and are hosted in major centres in South Africa (Diederichs, 2008:11). People exposed to entrepreneurship frequently express greater opportunity to exercise creative freedom, higher self-esteem, and overall, a greater sense of control. A robust entrepreneurial culture will maximize both individual and collective economic and social success on a local, national and global scale (Anon., 2005).

According to Haasje (2006:43), Africa is sometimes referred to as the lost continent. South Africa has a large number of unemployed, particularly amongst the Historically Disadvantaged Individuals (HDIs). In 1996 the Small Business Act

of 1996 was proclaimed. South Africa has shown an average 3% economic growth since the political change in the mid-1990's, and this has resulted in a growing interest in entrepreneurship (Haasje, 2006:43). National government policy and planning in South Africa has adopted the development of SMME's as a continuous theme. South Africa has an extremely diverse group of businesses, all of which need different kinds of support interventions (Rogerson, 2005:623).

In several investigations, tourism has been identified as potentially being one of the key economic drivers in South Africa (Rogerson, 2005:623). According to Saayman and Olivier (2002:2), tourism plays a vital role in the development of South Africa and its people, employing an estimated 600 000 people. This is evidenced by the support of particular groups of tourism SMME's linked to objectives of transformation (Saayman and Olivier, 2002:2).

Ndabeni and Rogerson (2005:130) state that entrepreneurship in tourism has attracted limited research. In the literature of tourism, there exists a critical debate on the role of tourism, on small businesses and what relation these have on rural communities' economic development (Ndabeni and Rogerson, 2005:130).

Special events have become one of the fastest growing types of tourism attractions and the number of conceptual and empirical studies specifically investigating festivals has increased rapidly. However, the problem still exists that not enough research has been done concerning entrepreneurship in the events sector (Saayman and Saayman, 2006:3).

According to the World Wide Web, there are more than 40 000 festivals held annually around the globe (Life, 2007). For example, there are currently some 300 events taking place annually in South Africa. Amongst them are the Prickly Pear Festival (Uitenhage), Cape Town Jazz Festival, Oppikoppi Easter Festival (Northam), Philippolis Witblits Festival (Free State), Knysna Oyster Festival, Oppikoppi Bushveld Festival (North West), Cellar Rats Wine Festival (Magaliesberg), Woodstock (Hartbeeshoek), Gariep Kunstefees (Kimberley), Hermanus Whale Festival, Awesome Africa Music Festival (Durban), Ficksburg Cherry Festival and the Spier Summer Festival (Stellenbosch). South Africa has a celebration for every event, place, art form, food, drink and agricultural commodity (Alexander, 2007:1).

Research regarding tourism entrepreneurs in South Africa can confront many different aspects. Clay, (2006), investigated the barriers confronting small and micro-tourism businesses of previously disadvantaged entrepreneurs in the Nelson Mandela Metropolitan Municipality. Moeletsie, (2005), also focused on the barriers and constraint factors that influence entrepreneurs in the tourism industry. De Klerk, (2005), analysed entrepreneurial development skills for small tourism businesses in the Vaal Triangle Region. Nxumalo, (2003), identified the challenges that black entrepreneurs face in the South African tourism industry, with a study focused on bed and breakfast establishments. Le Roux, (2003), launched an investigation into possibilities for entrepreneurial development in a rural tourism area. Visser, (2002), focused on constraints facing tourism entrepreneurs of South Africa in a study based in the Gauteng and Mpumalanga provinces. Olivier, (2002), researched the opportunities for small, medium and micro-tourism businesses in South Africa generally. Alberts (2002), did a study to initiate and facilitate an entrepreneurial culture, to build capacity and sustainable rural tourism development by utilising knowledge management and decision support technology. Van der Walt, (1998), focused on small business and entrepreneurship development in South Africa and in Africa. Saayman, (1997), determined the impact of tourism on economic development in South Africa. Janse van Rensburg, (1997), identified strategic decisions with regard to guesthouses in the South African tourism industry. Herbst, (1994), conducted a study focusing on the black tourist market – a challenge for entrepreneurs, while Marais, (1993), undertook a preliminary investigation into the nature and entry potential for small business enterprises in the tourist industry.

An analysis of the above mentioned research projects clearly shows that none of them focused on the entrepreneur's role in the tourism industry, and specifically, entrepreneurship at national arts festivals.

Therefore, the question that this dissertation will seek to clarify is "What is the role of entrepreneurs at an arts festival, using Aardklop National Arts Festival as a case study?"

1.3 RESEARCH OBJECTIVES

1.3.1 PRIMARY OBJECTIVE

To determine the entrepreneur's role at a national arts festival.

1.3.2 OTHER OBJECTIVES

- To analyse literature on entrepreneurship;
- To define concepts in tourism with regard to motives and characteristics of entrepreneurs;
- To classify entrepreneurs and entrepreneurial businesses;
- To conduct a survey at the Aardklop National Arts Festival; and
- To draw conclusions and make recommendations.

1.4 RESEARCH METHODOLOGY

The research followed a two-pronged approach, that is, a literature study and a survey.

1.4.1 LITERATURE STUDY

The literature study was compiled from various sources such as SA ePublications, ISAP of the National Library of South Africa, SACat, SABINET, in addition to completed Master's and PhD degree studies on related topics sourced from the Nexus Database System. The following key words were used for the literature research: Art/Arts; Arts festival; Business; Entrepreneur; Entrepreneurship; Events; Festivals; Socio impact/Social impact; Tourism; Tourist.

Recent journal articles, academic magazines, web sites and various books were used to compile the literature study, together with some older literature written by some of the world's most renowned authors such as Martin (1988), Macloed (1989), Pearce (1987) and Timmons (2006).

EBSCOHOST served as the primary search engine, with Business Source Premier and Academic Source Premier as databases.

1.4.2 EMPIRICAL SURVEY

The research is exploratory. Primary data was collected by means of questionnaires that were distributed at the Aardklop National Arts Festival, which took place from 22-29 September 2007 in Potchefstroom. This data was captured using Microsoft Excel and analysed by using SPSS (Statistical Package for Social Science). The entire business population at the Aardklop terrain formed part of the sample.

1.4.2.1 DEVELOPMENT OF QUESTIONNAIRE

The basic layout of the questionnaire consists of three sections. Section A focuses on the demographical information while Section B is concerned more with the information concerning the businesses. Section C primarily focuses on festival information.

The questionnaire used for the empirical survey is based on the works of Barnard (1988:169), Mitton (1998:113), Olivier (2002:151), and Van der Merwe (1994:352). The questionnaires were distributed to local businesses and entrepreneurs during the Aardklop festival.

The questionnaire itself consists of both open and closed questions. A psychometric response scale (Likert scale 1-5) was used to specify the level of agreement with a statement (Likert, 2007:1). These questions were then used to determine as much information as possible regarding the entrepreneur, business background, the risks involved, as well as the contributions entrepreneurs make towards the Aardklop National Arts Festival.

1.4.2.2 DEVELOPMENT OF RANDOM TEST PLAN

The survey took place in Potchefstroom where the Aardklop National Arts Festival is held every year. The Aardklop terrain (geographical area inserted below) is referred to by local residents as "Die Bult". The total population of entrepreneurs

[illegible]

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All together, 520 questionnaires were distributed. Currently there are approximately 70 permanent small businesses in this area. To these may be added the more than 400 stands taking part in the Aardklop National Arts Festival. Questionnaires were personally distributed and subsequently collected after they had been completed during the course of the Festival.

1.4.2.3 DATA ANALYSIS

Data obtained from the questionnaires were captured in Microsoft Excel. Both SPSS and Statistica statistical software programmes were used to perform the analyses.

1.5 TERMINOLOGY

The following terms are defined, either for clarification, or to give the reader perspective of their use in this context.

1. Aardklop

The Aardklop National Arts Festival has been held annually since 1998 in the town of Potchefstroom in the North-West province of South Africa. The event takes place during April for seven consecutive days. This cultural festival incorporates theatre, dance, music, cabaret and visual arts, which is held in a variety of venues in and around the town. A large craft market and open-air performances also form part of the event, drawing crowds of more than 50 000 people every year (Tourism, 2007).

2. Arts Festivals

Arts festivals are seen as cultural events primarily hosted to enhance, expand and celebrate a certain culture and to play a beneficial role in the economy of the host community (Saayman and Saayman, 2006:1). Artists' participation is most important in such exhibitions. The artists are included through invitation, and the exhibitions are organised by internationally recognised curators chosen by a committee of peers (Arts Festivals, 2007). These international exhibitions must be distinguished from art fairs, market-oriented gatherings of art dealers and their wares, which have recently

emerged amongst the most important art-world venues for contemporary art in the present-day (Arts Festivals, 2007).

3. Entrepreneur

An entrepreneur is seen as a person that has the ability to see a opportunity from virtually anything, who strives to make a profit by being innovative and is prepared to take risks, in order to experience self-satisfaction (Saayman and Snyman, 2003:1; Robinson, van der Mescht and Lancaster, 2003:113 and Antonites and Van Vuuren, 2005:256). An entrepreneur may also be defined as someone who originates and motivates a plan to start a business, following it through to its successful implementation; who perceives an opportunity to make a profit and who has the ability to set about combining factors of production in such a way that profit is realised (Macleod, 1989:4). This individual will organise and own a business for the purpose of creating long-term wealth, and takes responsibility and risks associated with the business (Martin, 1988:3).

1.6 CHAPTER CLASSIFICATION

Chapter 1 defines the concepts used, and consists of the introduction and the problem statement. Thereafter, it provides the objectives of this study and research methodology.

Chapter 2 serves as the literature background and gives perspective into the context of entrepreneurship. This chapter will define, give motives and characterise entrepreneurs. The chapter then classifies entrepreneurs and entrepreneurial businesses, while determining factors leading to entrepreneurial success or failure.

Chapter 3 revolves around arts festivals as cultural events. This chapter will define arts festivals and gives some history of arts festivals around the world with a classification of arts festivals as special cultural events. The opportunities and challenges of arts festivals are identified and determines how research will include the different stakeholders involved at an arts festival, focusing on the entrepreneur.

Chapter 4 gives the results from the statistical data analysis, reflecting the contents of the questionnaires distributed during the Aardklop National Arts Festival.

Chapter 5 will conclude the study. It will give means for the findings, and make recommendations based on the findings of the project.

CHAPTER 2

THE NATURE OF ENTREPRENEURSHIP

2.1 INTRODUCTION

There are many assumptions regarding entrepreneurship, one being that entrepreneurial activity only indicates creativity (Styhre, 2008:110-111). According to Bosma and Harding (2006:5), entrepreneurship is far more complex. Evidence of the latter complexity is the existence of the Global Entrepreneurship Monitor (GEM). The GEM focusses on the assessment of entrepreneurial activity across countries. At the start in 1999, there were only ten countries involved. Currently, the GEM is in its eighth cycle and expanded by 2006 to include 42 countries, including South Africa (Bosma and Harding, 2006:5).

According to Burger, O'Neill and Mahadea (2005:89), South Africa had a poorly developed entrepreneurial culture, characterised by a shortage of entrepreneurs and by negative attitudes towards pursuing entrepreneurial careers. Despite this, government has given a lot of attention to empowering potential entrepreneurs subsequent to the Apartheid regime (Haasje, 2006:43). The focus is now on educating South African entrepreneurs (Orford *et al.* 2004:34; Ladzani & Van Vuuren 2002:157; Mayhofer & Hendriks 2003:597; Haasje, 2006:43).

It is of great importance to consistently formulate new questions about the social practice and the theory of entrepreneurship in order to strengthen research (Styhre, 2008:110-111). "The strengthening of entrepreneurship is an important objective for any business that is building its responsiveness to a globalised and changing environment. Today's businesses will not even survive in this time of rapid mutation and innovation if they do not maintain an entrepreneur's proficiency" (Aloulou and Fayolle, 2005:22).

This chapter will define, give motives and characterise entrepreneurs as well as classify entrepreneurs and entrepreneurial businesses. The determining factors of entrepreneurial success or failure will also be discussed.

2.2 DEFINING ENTREPRENEURSHIP

The terms *entrepreneurial* and *entrepreneurship* are commonly used by people to describe themselves and their businesses. These terms have been derived from the idea of the entrepreneur. An entrepreneur was an individual commissioned to undertake a particular commercial project and originates in seventeenth-century France. An individual that undertakes certain projects is defined as an entrepreneur and leads to the definition of entrepreneurship that describes what the entrepreneur does. The adjective "entrepreneurial", describes how the entrepreneur undertakes what he/she does (Wickham, 1998:5-6). 'The early 21st century has been a time when entrepreneurial actions have been recognized widely as the path to competitive advantage and success in organizations of all types and sizes' (Kuratko, 2009:1).

Despite Wickham's definition of entrepreneurs, there are many other writers defining these terms. According to Burns (2005:6), entrepreneurs can be described in terms of their characteristics and actions. Entrepreneurs serve as catalysts for economic change, because they represent momentary qualities; freedom of spirit; creativity and vision. Entrepreneurs are regarded as having a lot of courage, self-belief and the commitment to turn their dreams into reality (Burns, 2005:6).

In addition to the above, an entrepreneur can be defined as a person striving to obtain profit by being innovative and who is prepared to take risks. Entrepreneurial businesses are innovative and work within the boundaries of the law. They have the ability to see an opportunity in virtually anything and to make work of it, to contribute to ongoing self-satisfaction (Robinson, Van der Mescht and Lancaster, 2003:113; Antonites and Van Vuuren, 2005:255).

According to Zimmerman and Scarborough (2005:4), an individual who identifies significant opportunities and assembles the necessary resources to capitalise on them, is called an entrepreneur. The entrepreneur may also be defined as one who creates a new business in the face of risk and uncertainty, for achieving profit and growth (Zimmerman and Scarborough, 2005:4). Further, Macleod and Terblanche state that an entrepreneur can be seen as someone who sees a gap in the market, and acts to fill that gap and make profit from it (Macleod and Terblanche, 2004:10).

An entrepreneur initiates rejuvenation. Entrepreneurs make original circumstances through their innovative actions and have the ability to take advantage of

opportunities in their ruthlessness to generate increased prosperity (Marè, 1996:3). Entrepreneurs are willing to take more risks if it increases their chance to seize an opportunity (Certo, Moss and Short, 2009:4).

Burch (1986:4) states that entrepreneurship describes what the entrepreneur does; to pursue opportunities; to fulfil needs and wants through innovation and starting businesses. According to Hisrich, Peters and Shepherd (2005:8), entrepreneurship is the process of making something original, which is worth something, by dedicating the required time and work, and assuming the risks involved such as financial, psychic and social risks. Entrepreneurship leads to rewards of financial and personal satisfaction and sovereignty (Hisrich, Peters and Shepherd, 2005:8).

Marè (1996:2) believes that, in the South African context, it is difficult to narrow down the definition of entrepreneurship, since there is a variety of potential work, from so-called *spaza* shops to high technology and professional services. Although there are many different definitions of these terms, this study is based on the definition of Timmons and Spinelli (2004:64), who can be described as the fathers of entrepreneurial literature.

Timmons and Spinelli (2004:47), describe entrepreneurs as individuals that identify opportunities and grasp them. Entrepreneurs are regarded as entrepreneurial leaders that infuse imagination, is dedicated, and filled with enthusiasm, which knows the value of persistence has integrity, vision and makes their business goals a joint effort with all those involved in their business (Timmons and Spinelli, 2004:47). In addition to the above, Timmons describes entrepreneurship as being a way in which thoughts are organised and interpretations are made upon action (Timmons and Spinelli, 2004:64).

2.3 THE DEBATE ON WHETHER ENTREPRENEURS ARE BORN OR MADE

There are many contributing factors determining business success. According to Kennedy (2005:9) 'Business success is 90 percent perspiration and 10 percent inspiration'. The corollary to Kennedy's statement implies that with 90 percent dedication and 10 percent innovation, any individual can become an entrepreneur and will have success.

The literature on entrepreneurs shows that, despite the views of Kennedy, there is a broad range of qualities that individuals must possess in order to fit the profile of an entrepreneur. Tassiopoulos (2008:39) states that there are three main categories that can determine whether an individual is, or can possibly be, an entrepreneur. These categories are:

- The individual's personality;
- The individual's skills, and
- The individual's background and experience.

In agreement with the latter, Saayman and Snyman (2005:1-261) also argue that it is not only an individual's personal characteristics, but rather values, beliefs, background and environment (situational context) that makes an entrepreneur. A person's environment or an event causes an individual to form perceptions, attitudes and assumptions leading to their becoming an entrepreneur (Saayman and Snyman, 2005:1-261; Longenecker and Moore, 1991:8).

Does this imply that entrepreneurs are made and not born? Criticism exists for both sides of the argument. Whether an entrepreneur is mostly the product of society and the social environment, or whether an entrepreneur is born with certain characteristics, the significance of entrepreneurs is the extraordinary impact these individuals make in the economy and in societies, through innovation and change (Tassiopoulos, 2008:39). Despite the ongoing debates between experts that have not yet been resolved and probably never will be, entrepreneurs play a vital role in the economy (Saayman and Snyman, 2005:1-261).

2.4 TAXONOMY OF ENTREPRENEURS

Entrepreneurs are clearly distinguished from other individuals, because of their specific personality traits. This noteworthy group of individuals is the minority in a society, but contributes tremendously to all areas in a society (Tassiopoulos, 2008:39). Entrepreneurs are said to be the 'back bone' of a new venture. Venture capitalists, investors and behavioural scientists all confirm the above-mentioned (Timmons and Spinelli, 2004:246).

2.4.1 THE MOTIVATION TO BECOME AN ENTREPRENEUR

The entrepreneurial cycle, from the start-up process to the retirement of the entrepreneur, is described by Rotefoss and Kolvereid (2005:110) as having three phases, namely: the emerging phase, the transitional phase and the established phase (Rotefoss and Kolvereid, 2005:113). Before the entrepreneur approaches these three phases, various motivational factors persuade the individual to become an entrepreneur or to pursue an entrepreneurial career. According to Longenecker, Moore, Petty and Palich (2008:8-9), the primary motive for an entrepreneur to become an entrepreneur is the need to 'give meaning' and to 'make the world a better place' (Longenecker, Moore, Petty and Palich, 2008:8-9). In addition to this, the following can also be regarded as motivational factors:

- Profit

Individuals, standing in a career where they are working for a business that they do not own nor have shares in, are working for a salary or commission. The individual's need to invest their time in a business in which they will be the main beneficiary of the profit can be motivation enough to become an entrepreneur and pursue an entrepreneurial career (Longenecker and Moore, 1991:9). 'Economic profit, as a primary motivator for entrepreneurs, induces innovation' (Hao and Tan, 2006:715).

- Age

Entrepreneurship is not bound to gender, race or age. However, according to Longenecker and Moore (1991:16), age plays a determining role when an individual is considering an entrepreneurial career. Young individuals face many challenges when wanting to start-up their own entrepreneurial business, such as limited resources and knowledge. The older individual, however, also faces some constraints such as commitments to family, finances and their current job. Research shows that between these two periods the individual's confidence and readiness will serve as motivation for the individual to become an entrepreneur (Longenecker and Moore, 1991:17).

- A Satisfying way of life

Having experienced boredom, frustration with routine and unchallenging careers—many individuals seek satisfaction through their work, resulting in the start-up of an entrepreneurial business (Longenecker and Moore, 1991:9).

- Independence

Independence is a powerful motivator for individuals to become entrepreneurs. Tassiopoulos (2008:39) confirms the latter by recognising leadership and independence of tourism entrepreneurs as motivational factors that are related to the entrepreneur's personality traits (Tassiopoulos, 2008:39). These individuals seek freedom from supervision, and liberty from rules of bureaucratic businesses (Longenecker and Moore, 1991:9).

- Education

Personal experience, knowledge, education and training are all resources that an entrepreneur possesses, and that makes an entrepreneur unique. The obvious states that knowledge, skill, problem-solving ability, disciplines, motivation and self-confidence, all comes from being educated (Cooper *et al.*, 1994, as indicated by Rotefoss and Kolvereid, 2005:113). When exposed to entrepreneurship through learning and observation, an individual will reach a point in time where the need to apply what has been learned will motivate and lead the individual to become an entrepreneur (Longenecker and Moore, 1991:18).

- Experience

Prior and current entrepreneurial experience directly affects prospective entrepreneurs. Previous entrepreneurial failure also contributes to the ongoing success or failure of the entrepreneur. An individual's need to succeed is a motivational aspect that cannot be denied, but in the same sense, entrepreneurial failure can cause an individual to loose self-confidence as an entrepreneur (Rotefoss and Kolvereid, 2005:113).

- Environmental factors

Not only do individuals become entrepreneurs because they have the necessary individual resources, many entrepreneurs are born out of their environmental circumstances. Many environmental factors contribute to an individual's choice of becoming an entrepreneur, urbanisation being one of them (Rotefoss and Kolvereid, 2005:113).

- Unemployment

Hamilton (1989), quoted by Rotefoss and Kolvereid (2005), argues that there is no relation between unemployment and business founding. Despite Hamilton's

argument, it can be postulated that an individual will be more likely to see an opportunity and will be more willing to take risks to pursue an entrepreneurial career (Rotefoss and Kolvereid, 2005:114). In addition, Weasthead and Moyes (1992); Davidson *et al.* (1994); Reynolds (1994/1995) and Spilling (1996) argue that individuals living in regions where financial resources are readily available are more likely to become entrepreneurs. High personal wealth and income can create demand for goods and services, thus encouraging new business start-ups (Rotefoss and Kolvereid, 2005:114).

- Political culture

Another contributing factor determining an individual's choice to pursue an entrepreneurial career is that of political culture. Entrepreneurship is influenced through various government policies. An example of a government policy currently in place in South Africa is that of BEE (Black Economic Empowerment). The BEE 'promotes black involvement with tourism products and services through black SMTE (Small and Medium Tourism Entrepreneurs) ownership' (Tassiopoulos, 2008:261; BEE, 2007). There are at least two ways in which local government influences entrepreneurship: government spending policy and the supporting of services encouraging new businesses (Rotefoss and Kolvereid, 2005:114).

- The need for self-actualisation within a career

Small, medium and micro-businesses play an important role with respect to job creation and innovation. Unfortunately, many large corporations do not give individuals space for self-actualisation within their jobs. Even so, 'through the environments of their respective organisations, entrepreneurs can maximise their own career prospects by identifying and seizing new opportunities (Certo, Moss and Short, 2009:4). The immense increase in publicity that the entrepreneurial sector has received,, the growing number of families seeking additional income and the changed family dynamics where women seek more income and activities, all lead to entrepreneurial ventures.

Bowen and Hisrich (1986:393-407) developed a framework for an entrepreneur's career development, which gives common reasoning for what causes an individual to start a new venture. Illustrated in Table 2.1, the different stages reflecting and interacting with other stages and events in an individual's life can be seen (Bowen and Hisrich, 1986:393-407).

Table 2.1: The entrepreneur's development

<i>Life space areas</i>	<i>TIME</i>		
	<i>Childhood</i>	<i>Earlier Adulthood</i>	<i>Present Adulthood</i>
Work/Occupation	Education and childhood work experience I	Employment history IV	Current work situation VII
Individual/Personal	Childhood influences on personality, values, and interests II	Adult development history V	Individual's current perspective VIII
Non-work/Family	Childhood family environment III	Adult family/non-work history VI	Current family/non-work situation IX

(Source: Hisrich and Peters, 1995:38. Adapted from Donald D. Bowen and Robert D. Hisrich, 1986:393-407)

From an individual's childhood stage until the present adulthood stage, entrepreneurs are influenced by different life space areas such as work, individual factors and family. Through the evolution of the individual's life stages, a certain need develops within a given period and determines the prospective entrepreneur's need for self-actualisation in a career - thus leading to entrepreneurship.

2.4.2 ENTREPRENEURIAL CHARACTERISTICS

Globally entrepreneurs are known to play a key role in any economy (Brush, 2008:21). Entrepreneurs are the people who have the skills and initiative necessary to take good new ideas to market and make the right decisions to make the idea profitable (Timmons and Spinelli, 2004:3).

Entrepreneurs are constantly strategising possible ways to earn more money, and are always thinking of new ideas to pursue without any hesitation. By learning from the common mistakes that others have made, entrepreneurs re-invent ideas and put their findings to the test (Krauss, Frese, Friedrich and Unger, 2005:315). Frequently monitoring the market and customer-demand, entrepreneurs seek feedback to better ascertain what it is that makes a business successful (Lapinni, 2007:1).

Saayman and Snyman (2005:1-261) consolidated some characteristics and properties generally associated with being an entrepreneur, by dividing these characteristics into two categories as illustrated in Figure 2.1.

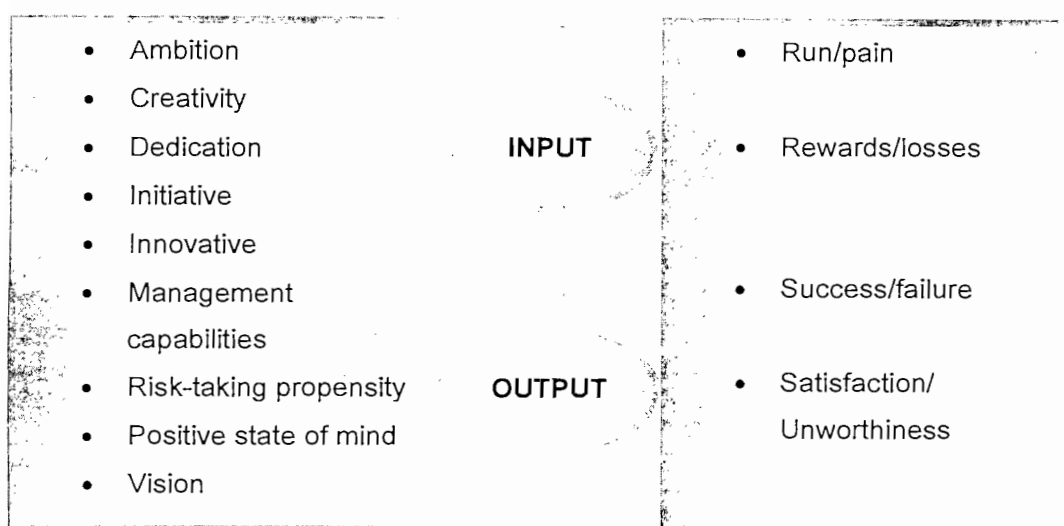


Figure 2.1: Entrepreneurial characteristics and properties (Sources: Morrison, Rimmington, Williams, 1999:1-250 and Saayman and Snyman, 2005:1-261)

Illustrated in Figure 2.1 are the many entrepreneurial characteristics seen as inputs from the entrepreneur and the given outputs. Many entrepreneurs live by the saying: "Life is 10% what happens to you and 90% how you react to it" (Zeelie, De Beer, Jacobs, Rossouw and Watson, 1998: 12). In other words, the entrepreneur might not have control of the outcome of his/her choices but can ensure the best reaction by being well prepared through self-improvement and by the development of internal and interpersonal skills (Zeelie *et al.*, 1998:12).

Entrepreneurs' characteristics are the driving element behind a successful business. Various entrepreneurial characteristics identified by a number of authors are listed in Table 2.2.

Table 2.2: Common characteristics of entrepreneurs

Characteristic	Description
A desire to achieve	Entrepreneurs are focused with the desire to achieve their goals, conquer problems and begin a successful venture. Entrepreneurs know that they control the outcome of their businesses through their behaviours. They know that they can change their behaviour to move towards the desired outcome (Hormozi, 2004:279; Lapinni, 2007; Longenecker and Moore, 1991:12; Rauch and Frese, 2007:358; Timmons and Spinelli, 2004:248)
Hard work	Working long hours with maximum input, the entrepreneur strives to obtain his/hers set goals and objectives (Hung, Benzing and McGee, 2007:295; Hormozi, 2004:279; Lapinni, 2007)
Nurturing quality	The entrepreneur will begin a business and see it through until there is no longer need for its constant watch (Hormozi, 2004:279; Lapinni, 2007)
Acceptance of responsibility and commitment	Since the entrepreneur is the risk taker, such an individual takes full responsibility for their ventures and is committed to making it a success (Hormozi, 2004:279; Lapinni, 2007; Tassiopoulos, 2008:40; Timmons and Spinelli, 2004:248)
Risk bearers	Entrepreneurs seek opportunities despite the risks involved, risks are managed to being beneficial to entrepreneurs (Aloulou and Fayolle, 2005:27; Hormozi, 2004:279; Longenecker and Moore, 1991:12; Tassiopoulos, 2008:40; Timmons and Spinelli, 2004:248)

Reward orientation	Entrepreneurs seek rewards in many forms such as recognition, money and respect. Rewarding an entrepreneur is usually well deserved as they put in a lot of hard work and take all the responsibilities upon themselves. Entrepreneurs are motivated to progress (Hormozi, 2004:279; Lapinni, 2007; Tassiopoulos, 2008:40; Timmons and Spinelli, 2004:248)
Optimism and innovation	Entrepreneurs are positive thinkers and see their current situation as a stepping-stone for their next venture (Aloulou and Fayolle, 2005:27; Burger, O'Neill and Mahadea, 2005:89; Hormozi, 2004:279; Lapinni, 2007; Nieman, Hough and Nieuwenhuizen, 2003:15-17)
Orientation to excellence	Self-satisfaction is very important to entrepreneurs. Striving to achieve something that is truly outstanding, they feel the strong need to be proud of themselves (Lapinni, 2007)
Organisation	Organisation is vital in order not to waste energy and spare some time to try new activities and socialise with people. Entrepreneurs usually combine all the essential factors to ensure that the business will achieve its goals (Hormozi, 2004:279; Lapinni, 2007)
Profit orientation	Entrepreneurs want to make a profit that serves as a benchmark to measure the degree of achievement and performance. However, money tends to be less

	important than the desire to achieve or nurturing quality (Hormozi, 2004:279; Lapinni, 2007)
Self confidence	Entrepreneurs trust in themselves and believe in themselves. Entrepreneurs feel that they can meet the challenges presented (Hormozi, 2004:279; Lapinni, 2007; Longenecker and Moore, 1991:12; Manz and Snyder, 1983:68)
Tolerance	Entrepreneurs have the ability to be patient and to be tolerant (Hormozi, 2004:279; Lapinni, 2007)
Ability to manage time	Entrepreneurs realise that time is a precious commodity and they do not waste time on irrelevant matters or people (Hormozi, 2004:279; Lapinni, 2007)
Goal orientated	Entrepreneurs focus to perform specific tasks and actions in order to achieve their goals. A disciplined lifestyle is followed in order not to loose sight from where they are going or how they are going to get there (Hormozi, 2004:279; Lapinni, 2007; Timmons and Spinelli, 2004:248)

2.4.3 CLASSIFICATION OF DIFFERENT TYPES OF ENTREPRENEURS

Globally, the problem exists that people think of an entrepreneur as someone whom founded or entered a small business in the form of sole proprietorship, partnership, close corporation or a private company. In reality, this is not entirely the case. As illustrated in Figure 2.2, the contexts of entrepreneurship are much more complex and there are in fact many different types of entrepreneurs.

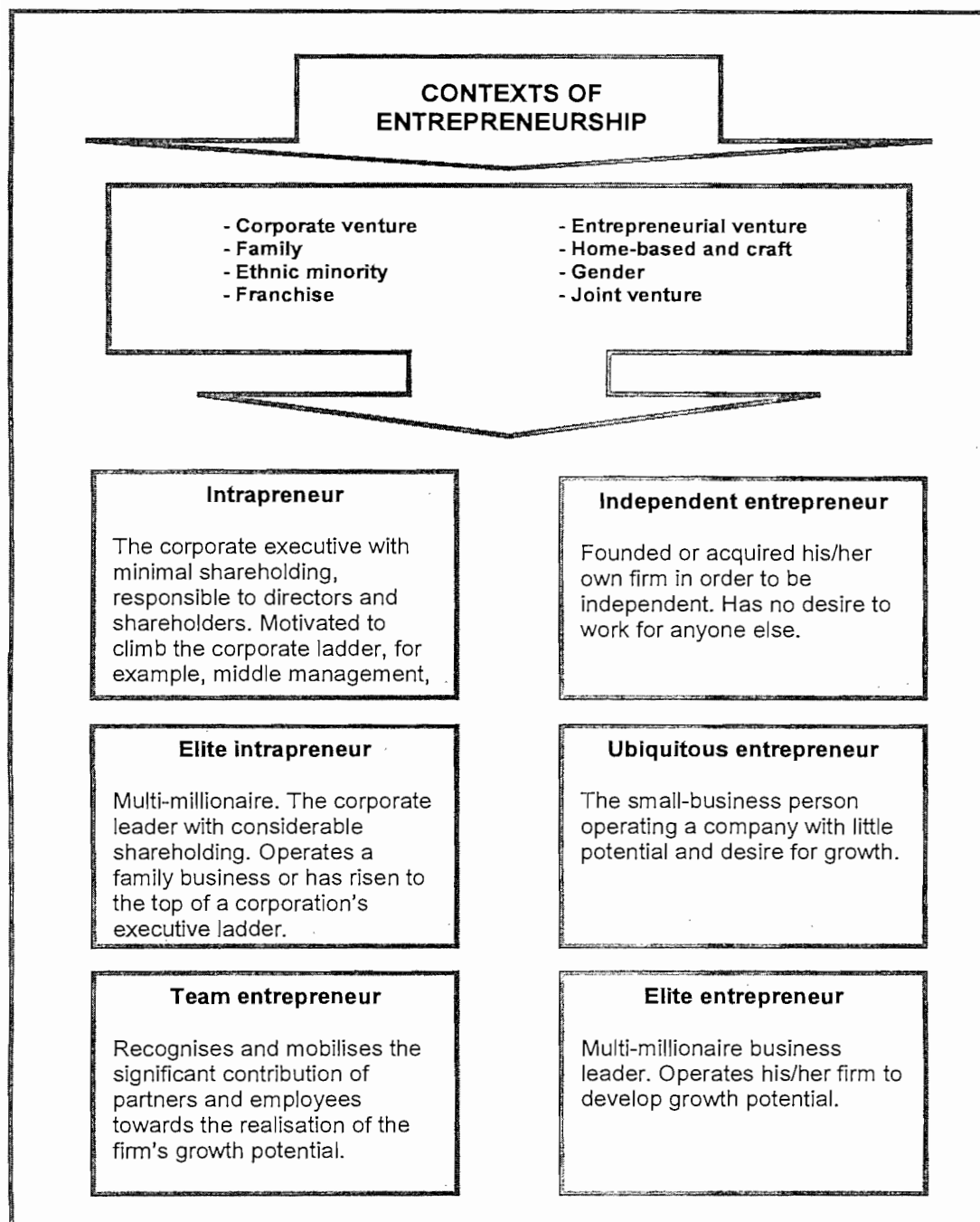


Figure 2.2: Classification of types of entrepreneurs: dual segmentation
 (Source: Morrison, Rimmington, Williams, 1999:1-250 and Saayman & Snyman, 2005:1-261)

In order to determine in what entrepreneurial category an individual will be classified, three measurements are used: skills, expertise and aptitudes as illustrated in Figure 2.3. All individuals have these three elements in their lives to some extent. Skills can be learned, for example, one can learn how to become a tour guide, whilst aptitude is something a person possesses, such as having a talent to communicate. An individual can accumulate expertise through studying and experience (Nieuwenhuizen, Le Roux and Jacobs, 1998:8).

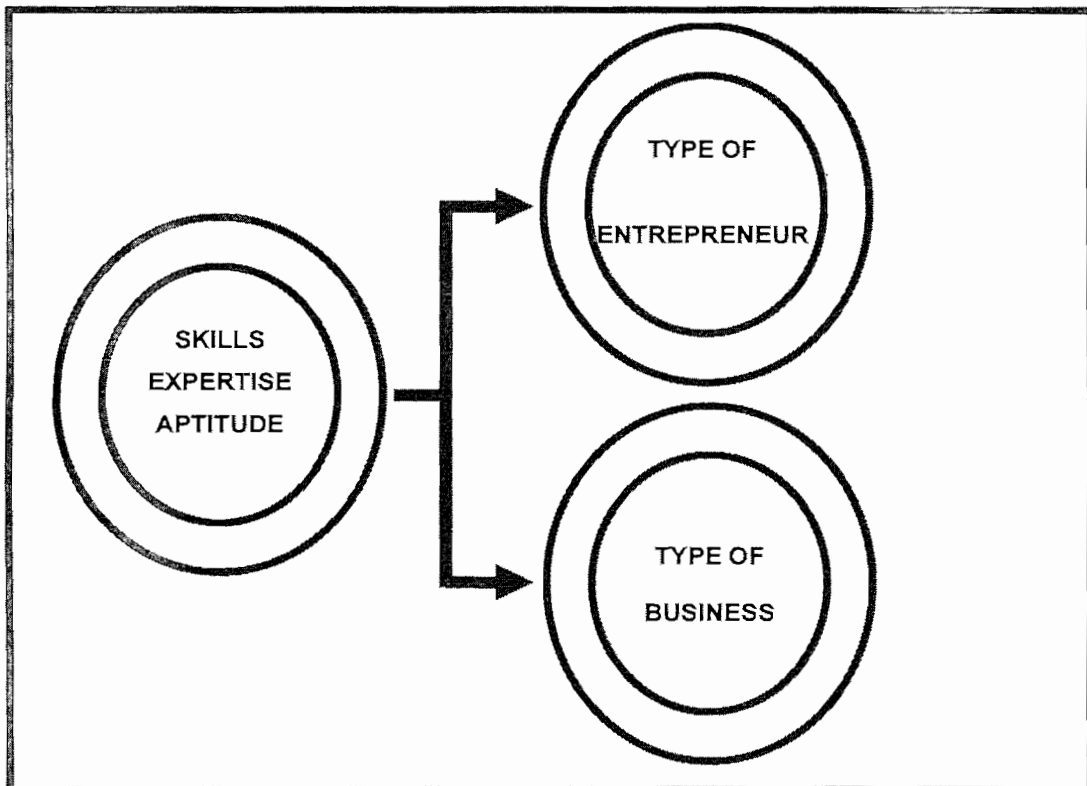


Figure 2.3: Skills, expertise and aptitude as determinants in relation to the classification of an entrepreneur (Source: Nieuwenhuizen, Le Roux and Jacobs, 1998:8)

According to Parkinson, Owen and Revens (2001:95), an individual must have technical-, business management- and personal skills in order to be classified as an entrepreneur. Table 2.3 illustrates technical skills as the "hands-on" day-to-day organising and communication skills. The skills required when starting, developing and managing a business are categorised as business management skills. The necessary personal skills are then listed.

Table 2.3: Different types of entrepreneurial skills

Technical Skills	Business Management Skills	Personal Skills
• Writing • Oral communication • Monitoring the environment • Technical business management • Technology • Interpersonal • Listening • Organising • Networking • Management style • Coaching • Team building	• Planning and goal setting • Decision making • Human relations • Marketing • Finance • Accounting • Management • Negotiation • Venture launch • Management growth	• Inner control • Discipline • Risk taking • Innovation • Change orientation • Persistence • Visionary • Leadership

(Source: Parkinson, Owen and Revens, 2001:95 and Kambikambi, 2003:44)

Through formal training and experience, it is possible for any person to gain technical and business management success, while personal skills are formed throughout time due to an individual's background, influencing environment and many other internal and external factors (Burger, O'Neill and Mahadea, 2005:90; Gouws, 2002:41).

The Skills Development Act (97/1998) is a South African government legislative intervention. This Act provides an institutional framework to devise and to implement national, sector and workplace strategies. These strategies aim to:

1. develop and improve the skills of the South African workforce;
2. integrate those strategies within the National Qualifications Framework contemplated within the South African Qualifications Authority Act (1995);
3. provide for learnerships that lead to recognised occupational qualifications;

4. provide for the financing of skills development by means of levy-grant scheme and a National Skills Fund; and to
5. provide for and regulate employment services (SA, 1998:23).

To conclude, an entrepreneur can be be categorised depending on the skills accumulated through training and prior education to becoming a tourism entrepreneur (Tassiopoulos, 2008:326).

2.5 THE ENTREPRENEURIAL ENVIRONMENT

A critical element of an entrepreneurial environment is to be aware of the entrepreneurial opportunities (Kurato, 2009:4) within entrepreneurial businesses, together with the risks identified in the area of operation (Tajeddini, 2009:2). Entrepreneurs manage their businesses by being innovative (Hao and Tan, 2006:705), regardless of the influence of external and internal factors.

2.5.1 CLASSIFICATION OF ENTREPRENEURIAL BUSINESSES

Since entrepreneurship is such a complex subject, it is impossible to identify all the different types of businesses. As previously mentioned in this study, entrepreneurs can be founders, as well as employees working, in an existing business. An entrepreneur is a person skilled at identifying new products or new methods of production (Nieuwenhuizen, Le Roux and Jacobs, 1998:2). In order to categorise different entrepreneurial businesses and entrepreneurs, a distinction of the different businesses and forms of businesses are required.

The Department of Business in the United Kingdom compiled some official definitions of a small business for statistical purposes (Bridge, O'Neill and Cromie, 1998:101):

Table 2.4: United Kingdom's classification of SMME's

<i>Micro business</i>	0-49 employees
<i>Small business</i>	50-249 employees
<i>Medium-sized business</i>	Over 250 employees

(Source: Bridge, O'Neill and Cromie, 1998:101)

In comparison to the UK, the European Commission decided, in 1996, to adopt a single definition:

Table 2.5: European Commission's definition of SMME's

<i>Micro business</i>	0-10 employees
<i>Small business</i>	0-50 employees
<i>Medium-sized business</i>	50-250 employees

(Source: *Bridge, O'Neill and Cromie, 1998:102*)

The classification of businesses in *South Africa* is based on the White Paper on Small Business, which was formulated during 1995 by a large number of development institutions (SA, 1995:9-10). The White Paper distinguishes the following:

- *Survivalist businesses*: This refers to those businesses where 'income generated is less than the minimum income standard or poverty line, there are no paid employees, and the asset value is minimal, for example, vendors, hawkers and subsistence farmers. Survivalist businesses are usually small, less than one year old and black-owned' (Tassiopoulos, 2008:4).
- *Micro businesses*: These refer to small businesses with no more than the required staff. A typical micro business consists of the owner, one or two employees (possibly family members) and one or more other persons being employed. These businesses are informal businesses with capricious levels of income.
- *Small businesses*: Employment varies between 5-50 people. These businesses meet all necessary registration requirements and have formal business premises.
- *Medium-sized businesses*: With up to 200 employees, the medium-sized business can be defined as the "not-that-big/not-that-small" business, since it is difficult to distinguish whether a business is small or large. Ownership is often more complicated (SA, 1995:9-10).

In Figure 2.4, Saayman and Saayman (1999) depict various SMMEs in the tourism industry, as well as the sustainability of these businesses.

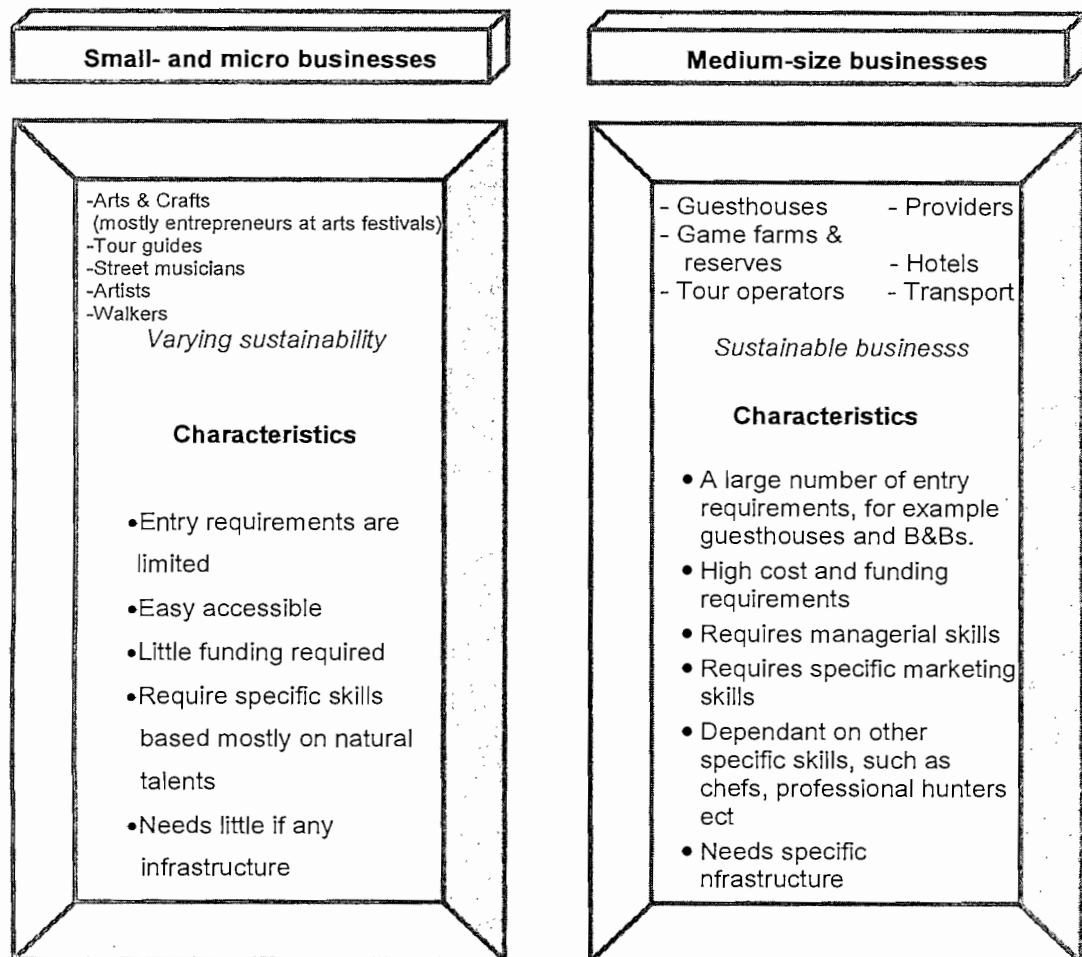


Figure 2.4: Classification of small and medium-tourism businesses (Source: Saayman and Saayman, 1999)

Businesses can be characterised as entrepreneurial by the degree to which they have an organic or a mechanistic business structure as indicated in Figure 2.5 (Nayager and Van Vuuren, 2005:31).

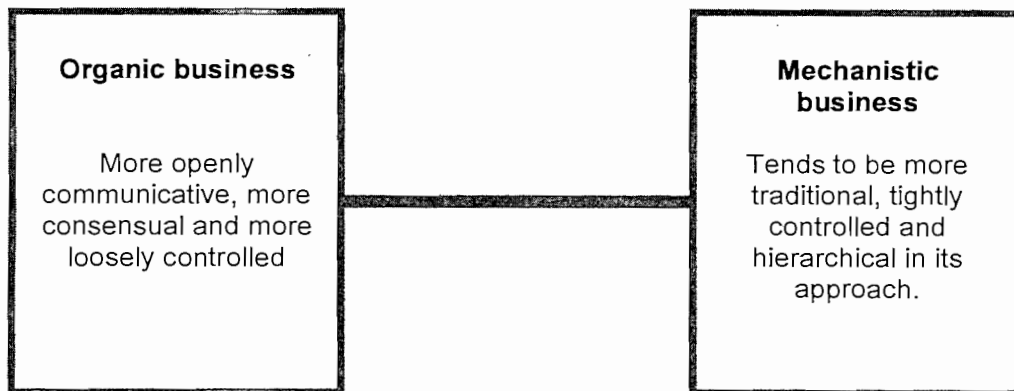


Figure 2.5: Entrepreneurial Structure (Source: Selvin and Covin, 1991:44 as indicated by Nayager and Van Vuuren, 2005:31).

Research conducted by Selvin and Covin (1990:44) showed 'entrepreneurial business behaviour correlates positively with business performance in the presence of an organic business structure, while it correlates negatively with business performance in the presence of a mechanistic business structure' (Nayager and Van Vuuren, 2005:31).

2.5.2 RISK TAKING IN THE ENTREPRENEURIAL ENVIRONMENT

Entrepreneurship is commonly associated with risk. The entrepreneur is an individual whom is willing to accept a high level of financial, professional and personal risk in order to pursue a market opportunity (Risk takers, 2007). By taking responsibility for uncertainty the entrepreneur is the decision maker who improvises solutions to problems that cannot be solved by routine alone, but rather through effective risk management (Casson, 2005:329). An entrepreneur can be regarded as a risk-manager, rather than a risk-taker (Timmons and Spinelli, 2004:250).

Risk can be defined by uncertainty, which cannot be calculated and entrepreneurs cannot insure themselves against it (Risk takers, 2007). However, a clear distinction between risk and uncertainty can be made. A risk can be reduced through the insurance principle, where the distribution of the outcome in a group of instances is known. On the contrary, uncertainty is a risk that cannot be calculated (Knight, 2005:47).

The nature of risk has change dramatically over recent years. In the past, people avoided taking risks. Society nurtured people into thinking alike. Most individuals strived to work in big corporate settings; they sought to look alike, dress alike and

think alike. Entrepreneurs were rare in the sense that they were not commonly recognised. After the social revolution of the '60s and '70s, people wanted to look, act and think differently. The anti-establishment agenda was the rage and suddenly it was no longer about avoiding risk; it was about managing risk (Robinson, Van der Mescht and Lancaster, 2003:123; Wacker, 2001:3).

Illustrated in Figure 2.6, is the entrepreneurs' perception of risk, outlined as a thinking process where the new breed of entrepreneurs will calculate the risks involved in a business and determine if the level of risk is acceptable. Of course, this depends somewhat on the entrepreneur as an individual. Measuring the chances of success, the entrepreneur can decide whether the risk involved is worthwhile (Oosthuizen, 2002:51).

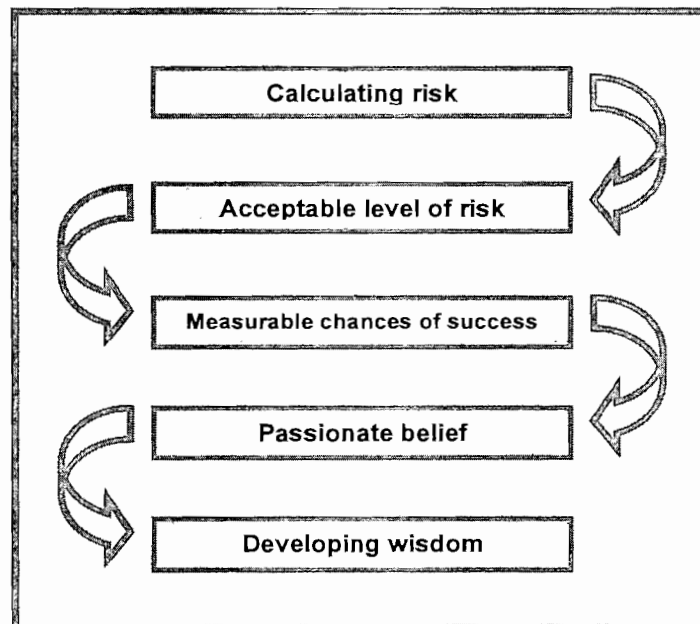


Figure 2.6: Thinking process of entrepreneur concerning risk (Source: Risk takers, 2007)

- Calculating risk

Although entrepreneurs sometimes act on instinct and follow their gut feeling, entrepreneurs are generally averse to uncalculated risks. Entrepreneurs will calculate risk differently, depending on the business and the market. Risks are evaluated in a variety of ways, including financial and personal, before a final decision is made

about whether or not to start a business (Risk takers, 2007; Robinson, Van der Mescht and Lancaster, 2003:123).

- Acceptable level of risk

There are no common rules as to when a risk is acceptable or when it is not. Entrepreneurs themselves determine whether the levels of risk are acceptable. For example, a recent college graduate with no family or other responsibilities may be willing to accept more risk than someone who has a family, a house, and other considerations. Another influencing factor is the amount of passion and belief the person has in their business idea. A truly burning passion and unwavering belief will often lead to acceptance of a higher level of risk (Risk takers, 2007; Robinson, Van der Mescht and Lancaster, 2003:123).

- Measurable chances of success

Some of the new breed of entrepreneurs are more focused on finding ways to measure their chances of success, through research and careful analysis of information. These entrepreneurs approach business from a standpoint of establishing measurable chances of success, and thereafter selecting a business that yields the most favourable results (Oosthuizen, 2002:51; Risk takers, 2007).

- Passionate belief

There have always been entrepreneurs who started a new business because of their deeply held passionate beliefs in the potential of the business for success. This is still the case, but what makes this new breed of entrepreneur different is the range of tools and resources available to assist them to ensure success (Branson, 2007:7 and Risk takers, 2007).

The Internet alone has transformed the world of entrepreneurship, making it possible for a person to build an extremely successful business that exists entirely on the web. The relatively low cost of internet-based businesses means that more and more entrepreneurs can afford to follow their passion without requiring extremely high levels of return to be successful (Oosthuizen, 2002:51; Risk takers, 2007).

- Developing wisdom

Entrepreneurs pay attention to developing wisdom along the way. It may take the form of personal wisdom that comes from experience, or by tapping into the wisdom developed by others. This does not mean they follow conventional wisdom; in fact, they often seek information from non-mainstream sources and ignore conventional beliefs as a way of finding that special, unique idea that can lead to a successful business (Branson, 2007:7 Risk takers, 2007).

2.5.3 INFLUENTIAL FACTORS CONTRIBUTING TO ENTREPRENEURS' SUCCESS

Entrepreneurs are believed to determine the outcome of their business success by using their characteristics to their advantage and managing their business with the involved risks. Entrepreneurs have the ability to exercise control over internal factors influencing their businesses, but face limitations in the form of external influences. This main focus of this section is to identify internal and external factors influencing entrepreneurial businesses.

2.5.3.1 EXTERNAL FACTORS

Entrepreneurs' strong need to be in control is frustrating when it comes to external factors that influence their business success. Marè (1996:13) states that 'the entrepreneur generally has no control over prevailing external factors and can, in most cases, take only limited precautions to restrict negative influences'. The external factors that directly and indirectly influence the entrepreneurs' success can be divided into six categories, which include: the Economic climate; Social and socio-economic factors; Political-legal factors; Technological factors; Ecological factors and the international environment (Marè, 1996:13).

- The economic climate

Private business and entrepreneurial activity is part of South Africa's free market system, which is considered a prerequisite for a favourable economic climate. Entrepreneurial businesses development directly impacts on economies in transition through their net contribution and employment (Williams and Balaz, 2000:3). The economic factors as illustrated in Table 2.6 can be detrimental to the advancement

of entrepreneurship - although the factors are only present in South Africa to a limited context (Marè, 1996:13).

Table 2.6: Detrimental economic factors

Economic factors	Climate
Marginal businesses	May not be able to keep on going in an economic recession
High double Figure inflation rates	Decline in consumable income and limited implementation of creative ideas as well as economic activity will be the result of high double Figure inflation rates.
Welfare of society	Welfare of society as a whole will be influenced directly by low or negative economic growth rates.
High interest rates and a strict long-term monetary policy	High interest rates together with a strict long-term monetary policy may have a restraining influence on the funding of new businesses
High standards, legal restrictions and bureaucracy	Apprehend economic development and stop entrepreneurial initiatives.

(Source: Marè, 1996:13)

- Social and socio-economic factors

There are many cultural and ethnic differences in South Africa which complicate the entrepreneurs' task of determining the feasibility of the business depending on the local community (Marè, 1996:14). The demographic environment in which the entrepreneur find himself plays a vital role in the success of the entrepreneur's business. Changing demographics, especially in the tourism industry, will have an impact on entrepreneurs (Van Harsel, 1994:253). Entrepreneurs should focus on basic affordable supplies when residing in a community with lower socio-economic standards. Luxury and convenience products will better be served to a higher socio-economic community.

Market segmentation is both difficult and expensive, but in order to stay current with the ever-changing needs of the consumer, entrepreneurs have to evaluate the socioeconomic standards and needs of the community (Marè, 1996:14).

- Political-legal factors

'In times of political changes and developments, significant legislative amendments occur on regional, as well as national level' (Marè, 1996:15).

South Africa is currently in the post-transitional phase after major social and political changes took place (Venter, 2004:51). Entrepreneurs must carry knowledge of basic laws in order for them to be operating in a legal fashion. Table 2.7 illustrates the basic factors of which entrepreneurs should have an understanding, and that can influence their entrepreneurial businesses.

Table 2.7: Politico-legal factors: Basic understanding of laws

<i>Legislation on general welfare:</i>	• Fair labour practices. • Labour standards. • Unemployment.
<i>Fiscal laws:</i>	• Income tax, • Import duty. • Value added tax (VAT)
<i>Industrial legislation:</i>	• Address the relations between management, workers and trade unions.
<i>Legislation on price-fixing:</i>	• Legislation on price-fixing is limited to a few products and services. By means of price-fixing, the government can implement a degree of regulation, and in the process create a monopoly on certain products and/or services.
<i>Industrial regulations:</i>	• International sanctions. • Investments.

(Source: Marè, 1996:15)

- Technological factors

'The single greatest force for change in the 20th century can only grow more powerful in the 21st century' (Lockwood & Medlik, 2001:20).

Technological developments constitute many opportunities for entrepreneurs, while the benefits of technology in the entrepreneurial environment are directly linked to the functioning success of any business. However, technology opposes as many threats to a business such as unpredictable consequences of new inventions. Entrepreneurs experience more stress because of the rapid obsolescence of existing products. To remain competitive, entrepreneurs must constantly improve and upgrade because of improving technology and must ensure that the community's needs are satisfied. In order to develop revised strategies and implement technological advancements, entrepreneurs need to have the required skills and knowledge (Marè, 1996:15).

- Ecological factors

The entrepreneur must adhere at all times to the limitations of the natural environment. Businesses should never compromise the environment in order to be successful (Edginton and Hudson, 1998:228). When raw materials such as water, energy and foods are over-compromised, an ecological imbalance can lead to price hikes, inflation and an increase in production costs (Marè, 1996:16).

- The international environment

Local businesses are frequently influenced by developments on international levels. Businesses that embark on international trade have an advantage since there are many benefits like expanded market opportunities and cost reductions (ITRISA, 2004:20). The entrepreneur should be acquainted with the importance of international interdependence, since the ongoing success of the business is reliant on good relations (Marè, 1996:16).

2.5.3.2 INTERNAL FACTORS

In contrast with the uncontrollable nature of the external factors influencing entrepreneurial success, entrepreneurs have more power and control over internal factors. The difference between a business that failed and a business that is successful, lies in the way the internal factors are being controlled (Marè, 1996:16). Some of these internal factors include:

- The nature of the entrepreneur's experience

There are no specific requirements for an individual to become a successful entrepreneur. Neither age nor education limits a person from becoming a successful entrepreneur. However, a previous empirical study shows that an individual with experience is more likely to be a successful entrepreneur than an individual without (Damian, 2005:17).

- Managerial skills

Entrepreneurs have to assess themselves honestly in order to determine whether they have all the necessary skills required. Different management skills are required, depending on the type of entrepreneurial business (Macleod, 1989:26).

- Business philosophy

Entrepreneurs operate in a free-market system where the decision as to what individuals, households and businesses demand, determine what products and services entrepreneurs have to sell in order to be successful. In addition to the above, it is not what products or services entrepreneurs provide, but rather how entrepreneurs provide their products (Bowler, 1998:2). In other words, the entrepreneur's business philosophy is a determining factor for entrepreneurial success.

- Planning ability

Planning is of vital importance to entrepreneurs. Planning is the aspect of management in which entrepreneurs determine what they want to achieve with their businesses, and how these objectives can be achieved. When planning, the entrepreneur must be realistic and flexible. Planning involves three aspects: long

term-, medium term- and short term planning (De Beer, Kritzinger, Venter, Steyn, Labuschagne, Ferreira, Groenewald and Stapelberg, 1998:2).

2.6 ENTREPRENEURSHIP AND THE FUTURE

It has been more than a decade of the entrepreneurial revolution growing and performing (Timmons and Spinelli, 2004:14). Never-ending opportunities and many positive entrepreneurial outcomes have been noted (Longenecker and Moore, 1991:26). Entrepreneurship is endorsed by many educational institutions, governmental units, societies and corporations, proof that we are living in the era of entrepreneurship (Hisrich and Peters, 1995:17).

Evident of the above-mentioned statement are the amounts of students enrolling for entrepreneurial courses worldwide, and consequently the demand for more educational programs concerning entrepreneurship (Hisrich and Peters, 1995:18).

In comparison with the past, entrepreneurs receive more government support since lawmakers understand that new businesses create jobs and also increase economic output in an area (Hisrich and Peters, 1995:18).

South Africa is currently experiencing difficult economic conditions as a result of the international economic crises. This situation is the most aggressive economic crisis the world has experienced in the last 80 years and this has a tremendous impact on entrepreneurship (SA, 2009:2).

The Presidential Economic Joint Working Group met in December 2008 to consider how South Africans should collectively respond to the more difficult economic conditions. From government's point of view, the main focus is to ensure that all activities are aimed at strengthening the capacity of the economy to grow and create decent jobs in the future. In doing so, government is committed to introduce effective industrial or sector strategies, or to strengthen existing strategies and to ensure higher levels of private sector investment and entrepreneurship (SA, 2009:4).

The rebellious nature of entrepreneurship will continue, with more opportunities globally being matched with talent and mind-set. The most important objective of the 21st century generations is to build an entrepreneurial society with newly developed

cultures and values that will meet the new challenges lying ahead (Timmons and Spinelli, 2004:19; Kuratko, 2009:6).

2.7 CONCLUSION

Entrepreneurship has been a long debated subject with, as yet, no universally accepted definition. As is the issue whether entrepreneurs are born or made,. Chapter 2 was based on the definition by Timmons and Spinelli (2004:47) which defines the entrepreneur as an individual who seeks opportunities and uses their characteristics to interpret situations in an entrepreneurial environment.

Identified in chapter 2 are the motives or reasons for an individual to embark on becoming an entrepreneur. The literature showed that the entrepreneur will be influenced by various factors within the internal and external environment. Rotefoss and Kolvereid (2005:114) classified entrepreneurs as either emerging-, transitional- or established entrepreneurs. Based on the work of Nieuwenhuizen, Le Roux and Jacobs (1998:8), it was indicated that skills, expertise and aptitude are the three main elements that determine the type of entrepreneur as well as their entrepreneurial business. Globally, the categories of micro-, small- and medium sized businesses are accepted. However, the literature indicates that South Africa adds survivalist business to its classification of entrepreneurial businesses.

Risk taking in the entrepreneurial environment seems to be a common topic for discussion. Research proves to have found that all the references in this chapter indicate the same thing: entrepreneurship, entrepreneurs and entrepreneurial environments can all be associated with risk. Wacker (2001:3) emphasises the fact that the entrepreneur of the 21st century does not avoid risk, but rather embraces and manages risks.

There is no doubt that when an entrepreneur starts up a new business, the aim is to be a success. According to Marè (1996:13), the economic climate, social and socio-economic factors, political-legal factors, technological factors, ecological factors and the international environment are all external factors influencing the entrepreneur's success or failure. Although the entrepreneur has no control over the latter, the entrepreneur's previous experience, managerial skills, business philosophy and planning ability are internal factors over which the entrepreneur has control.

Enjoying a lot of research attention globally, even in the media, entrepreneurship has proved to be the solution to many problems and had taken the world by storm. Comforting is the fact that the noteworthy fathers of entrepreneurship, Timmons and Spinelli (2004:19) state that the future of entrepreneurship looks prosperous and that the South African government place entrepreneurship high on the list of priorities (SA, 2009:25).

CHAPTER 3

EVENTS: ARTS FESTIVALS AND ENTREPRENEURS

3.1 INTRODUCTION

The tourism industry is sub-categorised into seven main sectors: wholesale and retail, recreation and leisure attractions, transport, public and support services, private and support services, accommodation and catering and events. (Tassiopoulos, 2008:11). South Africa hosts numerous events with national and international status, representing different art forms such as: cultural celebrations, *festivals*, carnivals, heritage commemorations, religious events, political and state events, arts and entertainment, performing arts, literature, visual arts, business and trade events, meetings and conventions, exhibitions, fairs, education and scientific events, sport-, recreational- and private events (Getz, 2007:30-44).

Forming part of the local community interest, (Bodwin, Allen, O'Toole, Harris and McDonnell, 2006:8) events can be dedefined as occurrence's at a given place and time to break free from daily routine and commitments; a special set of circumstances regarded as recreational experiences; a noteworthy occasion that encourage economic prosperity and employ a large number of individuals (Getz, 2007:18; Tassiopoulos, 2000: XVII; Shone and Parry, 2004:3).

The events sector has experienced phenomenal growth around the globe the past decade, but faces many challenges, such as weighing scales with events and communities, differences and similarity, preserving tradition, growing in popularity and diversity of events (Yeoman, Robertson, Ali-Knight, Drummond and McMahon-Beattie, 2004:33; Tassiopoulos, 2000:XVII). Another evidence of the link between tourism and festivals is the way people are brought together from abroad to participate in festivals (Simoni, 2004:375).

There are currently approximately 300 festivals, excluding sporting events, in South Africa. All of these festivals form part of the South African tourism industry's events sector. In South Africa, cultural festivals throughout the country have been growing in numbers during the past few years. Attracting more visitors and interest, South African arts festivals have significantly expanded in both size and capacity (Picard and Robinson, 2006:154). Arts festivals are smaller events, but can become major

events (Allen, O'Toole, Harris and McDonnell, 2005:13). The three major National Arts Festivals in South Africa are the Klein Karoo National Arts Festival (KKNK), Aardklop National Arts Festival and the Grahamstown National Arts Festival (Slabbert, 2004:68). The Grahamstown National Arts Festival is the oldest South African National Arts Festival and is, in terms of the effect on the economy, the second largest arts festival in the world (National Arts Festival, 2007). Although the Grahamstown National Arts Festival has international status (Tassiopoulos, 2005: XIV), the most popular arts festivals amongst South Africans, particularly Afrikaans-speaking South Africans, are the KKNK and its' biggest competition, the Aardklop National Arts Festival (Slabbert, 2004:68).

The focus of this chapter is to examine arts festivals within the events sector, and to determine the entrepreneur's contribution as a stakeholder of the arts festival.

3.2 THE ROLE OF ARTS FESTIVALS

Arts festivals are seen as cultural events primarily hosted to enhance, expand and celebrate a certain culture, and that play a beneficial role to the economy of the host community (Saayman and Saayman, 2006:1). The following sections give more background to arts festivals. In addition, the characteristics of arts festivals that determine the classification of the types of arts festival will also be described.

3.2.1 BACKGROUND AND DEFINITIONS OF ARTS FESTIVALS

One of the many forms of festivals is arts festivals. Picard and Robinson (2006:1) use the term 'celebratory events' to classify festivals within the events sector (Picard and Robinson, 2006:1). Festivals have been in existence since the beginning of time. In the early chapters of the Holy Bible (Exo. 34:24 and Deut. 16:16) it is exemplified that, even before Christ, people celebrated and held festivals for many occasions (Bible, 1991:315). Roy Christian (2005) stated that festivals are representative of all world religions and cultures (Cordell, 2005:82). History shows that through the different time periods, from the ancient to the modern era, Egyptians, Greeks and Romans all held festivals (Saayman, 1996:72).

In the Southern hemisphere, Africa contains over two thousand tribes. Each of these tribes holds festivals. Festivals strengthen the ties between the people of the tribe

(McFarland, 1981:40). There are many different festivals such as: seasonal festivals, food festivals, harvest festivals, New Year's festivals, moon festivals and religious festivals (Rosen, 1990:4-32). Although festivals are not a new idea, in recent years they have grown in both number and importance (American Theatre, 2006:34).

Festivals may be defined in many ways, largely because of the various different types of festivals. Festivals give individuals opportunity to express their views on issues such as culture, social issues and politics (Crespi-Vallbona and Richards, 2007: 103). Falassi (1987:2) states that all human cultures have festivals and defines these festivals as social occurrences. A festival in the modern English context has more than one meaning. These meanings can be translated as:

- Special ceremonials celebrating a holy or irreligious time;
- A celebration of a person, product or event that occurs annually;
- Celebrating a person or genre's works in the fine arts, serving as a cultural event;
- A fair; or even as
- Common merriment and hospitality (Getz, 2007:31).

Arts festivals can be seen as cultural events primarily hosted to enhance, expand and celebrate a certain culture and play a beneficial role to the economy of the host community (Chen, 2001:8; Saayman and Saayman, 2006:1).

Artists' participation is the most important in such exhibitions. The artists are included through invitation, and the exhibitions are organised by internationally recognised curators chosen by a committee of peers (Arts Festivals, 2007). These international exhibitions must be distinguished from art fairs, market-oriented gatherings of art dealers and their wares, which have recently emerged amongst the most important art-world venues for contemporary art in the present-day (Arts Festivals, 2007).

3.2.2 ARTS FESTIVALS AROUND THE GLOBE

Arts festivals is a subject for which little literature exists even though arts festivals are well-known around the globe (Van der Merwe, 2008:26). Despite this, arts festivals are general in America (Clarke and Hoaas, 2007:163), and France has an astonishing 650 festivals with people coming from all over the world to enjoy these arts festivals (Crumley, 2003:1).

In the United Kingdom, arts festivals have been well-known since 1945 as illustrated in Table 3.1. Arts practitioners developed arts festivals as a means of encouraging contact between the European countries following the two world wars. Research has established that few arts festivals were held before the twentieth century. There are currently more than 500 festivals held annually in the UK and on a daily basis the numbers of festivals planned is increasing (Bodwin, Allen, O'Toole, Harris and McDonnell, 2006:8).

Table 3.1: Origin of UK arts festivals

Year of origin	Percentage of total
Pre- 1940	4
1940s	4
1950s	3
1960s	12
1970s	21
1980s	51
1990/1	5

(Source: PSI 1992:14 as indicated by Bodwin et al., 2006:11)

Arts festivals in South Africa have also shown to be increasing tremendously, both in size and in popularity over the past two decades. As illustrated in Table 3.2, the Grahamstown National Arts Festival which was incepted in 1974 with just 64 participants, today comprises more than 350 productions (National Arts Festival, 2008:3).

Table 3.2: Evolution of the National Arts Festival Grahamstown

Year of Initiation	Occurrence
1974	Inaugural Festival 64 Events
1975	First and only year subsequent the festival did not take place.
1989	Introduction of the Village Green Craft Market. +/- 90 Stalls
1994	Development of the website for the National arts Festival. Launch of the Studio Project for HDIs (historically disadvantaged individuals)
1997	Initiation of internet bookings.
2007	350 Events Village Green Craft Market has +/- 1000 stalls.

(Source: National Arts Festival, 2008:1-3)

The KKNK takes place in the Western Cape Province of South Africa, in a town perhaps otherwise best known for its ostriches, called Oudtshoorn. This arts festival has taken place over a period of eight days during the month(s) of March and April every year since 1995 (Cruywagen, 2002:190). Focusing on the Afrikaans target market in particular, the KKNK currently has more than 250 stage productions consisting of cabaret, music theatre, classical music, jazz and popular music. The KKNK is considered the largest South African arts festival (Slabbert, Saayman, Saayman & Viviers, 2007: 7).

3.2.3 CLASSIFICATION OF ARTS FESTIVALS

Every event is different, not only in size and extent but also in type and content. The three most common classifications, according to size and extent, are that of mega-, hallmark- and major events. According to Bowdin *et al.* (2006:16) these definitions of have become somewhat unclear and difficult to differentiate (Bowdin *et al.*, 2006:22). Perhaps because of this, Mihalik (2000:134) & Torkildsen (2005:468-9) summarise these events as follows:

- **Mega event:**
The significance of the mega event lies in the fact that it is astonishing and unforgettable (Torkildsen, 2005:468).
- **Hallmark event:**
Hallmark events 'brand' a certain area. It serves as a trademark for the local community (Mihalik, 2000:134).
- **Major event:**
These events are hosted every year and attract a great mass. The major event is a minor portrayal of a mega event (Torkildsen, 2005:469).

Bowdin *et al.* (2006:22) classify events in the following categories: public, cultural, festivals, sporting, tourism and corporate events. According to Saayman and Saayman (2006:1), arts festivals are classified as cultural events, whilst Allen *et al.* (2005:13), designate arts festivals as major events. Table 3.3 gives a classification of art festivals (Allen *et al.*, 2005:13).

Table 3.3: Classification of arts festivals

Classification categories of festivals	Description
High-profile general celebrations of the arts	▪ These events consist of a number of aims such as to reach the highest standard, high media profile, broad audience and generate a high income.
Festivals that celebrate in a particular location	▪ Brings people together to celebrate their local area and local groups. ▪ Usually these festivals are run by local authorities or voluntary groups.
Art-form festivals	▪ These festivals focus on a certain form of art, whether the art is enjoyed or developed.
Celebration of work by a community of interest	▪ Works by specific groups are recognised at these festivals. ▪ Some of these works include those of disabled people, young people, and woman and, in the case of South Africa, other previously disadvantaged individuals.
Calendar festivals	▪ Refer to those cultural, even religious, festivals that take place repeatedly on a specific date.
Amateur arts festivals	▪ Large but low-profile festivals that involve massive numbers of people and generally are competitive festivals.
Commercial music festivals	▪ An extremely popular type of event.

(Source: *South East Arts* (1998:2) adapted from Bowdin, Allen, O'Toole, Harris and McDonnell, 2006:19)

3.3 OPPORTUNITIES AND CHALLENGES OF ARTS FESTIVALS

Festivals and events play an important role in, and make a substantial contributions to, the tourism industry in a country (Arcodia & Robb, 2000:154). The benefits of festivals such as arts festivals are distributed throughout all seasons (Getz, 2000:19).

3.3.1 BENEFITS AND OPPORTUNITIES OF ARTS FESTIVALS

Festivals are perceived by many to be a time of celebration. Another definition is that festivals are nothing more than a commercial party where visitors are satisfied by having a good time (Getz, 2007:32). Despite these different views on festivals, they play a noteworthy role in many towns and cities. The most common type of festival is the arts festival, which includes mixed art forms and multiple venues leading to many contributions in the events and tourism industry (Allan, O'Toole, Harris and McDonnell, 2005:14).

Derret (2000) identified the benefits for a town or city's tourism sector of hosting an arts festival (Yeoman, Robertson, Ali-Knight, Drummond and McMahon-Beattie, 2004:33). These include:

- o Being Image-makers that are catalysts for further development;
- o Allowing the negative impacts of mass visitation to be minimised;
- o Promoting enhanced host-guest relations;
- o Expanding, lengthening or even introducing the tourist season;
- o The provision of durable facilities serving as an attractive aspect of community investment;
- o Initiating and promoting media coverage; and
- o Building a positive image in the tourism marketplace.

Other benefits include:

- o Building infrastructure;
- o Creating job opportunities;
- o Stimulating entrepreneurship;
- o Forming part of the total tourism offering;
- o Supporting and stimulating local culture; and
- o Providing an opportunity to discover new talent.

Supporting this, Getz (1997:53) identified that events such as arts festivals market a place, while creating an positive image and attracting more tourists leading to good investments. Demand will then spread and increase visitor spending and encouraging the length of stay of the visit to be longer. Ultimately the infrastructure will be promoted, business will be stimulated and other tourist attractions will gain support (Getz, 1997: 53). Other more general benefits include:

- Education and learning

Festivals create an opportunity for learning and education. Many international festivals dedicate an entire section or day to students, parents and teachers. By offering creative activities at these festivals, opportunities are created for individuals to learn (Brody, 2006:7).

- Interaction between different role players

At arts festivals, there are good interactions between internal and external role players, which can lead to many successful projects. The expansion of arts festivals has the potential to bring together a wide variety of people, goods and services, all being supplementary to the development of tourism (Picard and Robinson, 2007:158). People that will gain from the arts festival could include local community and street vendors (off-sales, for example), taxis contracts, transport and guides.

- Increased environmental awareness

Ecological tourism has led to an increasing environmental awareness by individuals. Arts festivals deliver masses of waste, which can be harmful to the local environment (BioCycle, 2006:32). However, arts festivals provide opportunities for conservation projects such as recycling. Sam Wilder (2006) listed a number of tips for including recycling at festivals:

- Address recycling at festivals by appointing waste staff or get volunteers;
- Ensure that there are good signage at all waste areas and all containers clearly marked;
- Educate festival participants and incorporate information in general festival material;
- Train festival staff to ensure they are fully equipped to manage and help with recycling procedures;

- Have a well planned program set-up with trial implementation; and
- Make it as easy as possible to recycle (BioCycle, 2006:32).

- Platform for new concepts

Arts festivals have served as a platform for a more recent concept, that of youth festivals. These youth festivals are born out of arts festivals and are aimed at high school pupils, students and young workers. Youth festivals strive to unite people from diverse populations and cultures (Citizen, 2002:5).

Youth festivals give the youth a chance to showcase their talent by:

- performing arts;
- providing products and services;
- attending seminars; and
- holding public-works activities

(Arnoldi, 2006:55).

These benefits are particularly relevant for South African arts festivals. Arts festivals serve as business generators for the tourism industry while with providing the host community with some additional income, but most importantly 'Festivals are an important expression of human activity that contributes much to our social and cultural life' (Bodwin *et al.*, 2006:18).

3.3.2 PROBLEMATIC FACTORS AND CHALLENGES EXPERIENCED AT ARTS FESTIVALS

The special events industry has many factors contributing to either the success or failure of the event. In the case of arts festivals, there are many opportunities for problems to arise. Simple changes in the physical settings and the diversity of the role players involved can cause disruption in the predictable pattern of the arts festivals which, in turn, can be challenging. Some notable problematic factors of arts festivals are:

- Event 'place' and infrastructure

The venues used for most of the South African arts festivals started out in smaller venues, but because of the rapid growth of these arts festivals, expansion was inevitable. Evident of the latter is the growth and expansion of

the Grahamstown National Arts Festival, Klein Karoo National Arts Festival and Aardklop National Arts Festival- these festivals now occupy virtually every available hall, theatre, club and any other space in the host towns. There is only limited space available at arts festivals in terms of halls, schools and other facilities. This is not necessarily negative because there is still room for upgrading available facilities. This may limit the ability of arts festivals to expand, but also serves as a buffer against uncontrolled growth (De Waal, 1996:4).

- Financial issues and sponsorships

Arts festivals' management have the extremely challenging task of trying to keep the festivals' ticket prices and stand costs reasonable. Sponsors are vital in order for an arts festival to be successful. Ray Steinman, president of an international special events production and consulting company, based in the United States, stated that it gets more difficult each year to negotiate affordable ticket prices with artists and exhibiting entrepreneurs as the standards are decreasing in contrast with increasing production and operational costs (Boyle, 2006:2). Joanne Grand (senior director) of the Zomba Label Group is of the belief that artists used to make a living from record sales but since record sales are so competitive, artists now count on ticket sales at festivals to make a living (Boyle, 2006).

- Marketing and media

A marketing plan for a business and that of an event are based on the same principle – the objective (Shone and Parry, 2004:153). Whether the event objective is to increase visitor numbers in general, or to increase the numbers of those visitors from outside the local community, the target market must be correctly identified. Small budgets can also become a problem restricting the event to word-of-mouth marketing rather than making use of the media (Shone and Parry, 2004:154).

- Environmental factors

Arts festivals are specifically intended to cater to the visitors' specific need (Lockwood and Medlik, 2001:67). The short duration of the event requires that all of nature's elements work together in order for the visitor as well as the providers and artists to benefit. Sales at arts festivals are dependent on many

environmental factors such as temperatures and rain (Clarke and Hoaas, 2007:163).

- **Role-players**

There are many different role players involved at an arts festival. The diversity of groups from different backgrounds and differing perceptions of arts festivals gives ample reason to acknowledge role-players as possible problematic factors. Bodwin *et al* (2006:161) state that there exists an enormous socio-economic and cultural gap between different sectors of the community involved at events. Many new, poorly-trained, entrepreneurial individuals are trying to exploit the new cultural tourism trend at arts festivals, but have little real understanding of what constitute a tourism product. The manager of the Klein Karoo National Arts Festival, Karen Meiring, said that there are many causes for problems experienced at arts festivals and one of them seems to be the lack of vision from local municipalities and site owners (Coetzee, 1999:5).

3.4 ARTS FESTIVAL STAKEHOLDERS

Stakeholders at arts festivals are those parties involved at an arts festival who contribute to, and have reason to show interest in, the outcome of the event. Although arts festivals are generally mostly concerned with the artists performance and visitors, the needs of other stakeholders such as government and SMMEs also must be taken into account (Allen *et al.*, 2008:129; Bowdin *et al.*, 2006:111; Goldblatt, 200:6; Van der Merwe, 2008:38).

3.4.1 GENERAL STRUCTURE OF STAKEHOLDERS AT EVENTS

In order to understand the stakeholders' role at an arts festival. the various stakeholders need to be identified. According to Reid and Arcodia (2002:479, 492) anyone affected by the existence of the event, and who play a role, can be regarded as a stakeholder. Van der Merwe (2008:40) compiled a structure depicting the stakeholders and their function at an arts festival as illustrated in Figure 3.1. Arts festivals have an economic-, social- and environmental impact. However for the purpose of this study the focus is on the role entrepreneurs play at an arts festival and not the impact of arts festivals on the tourism industry.

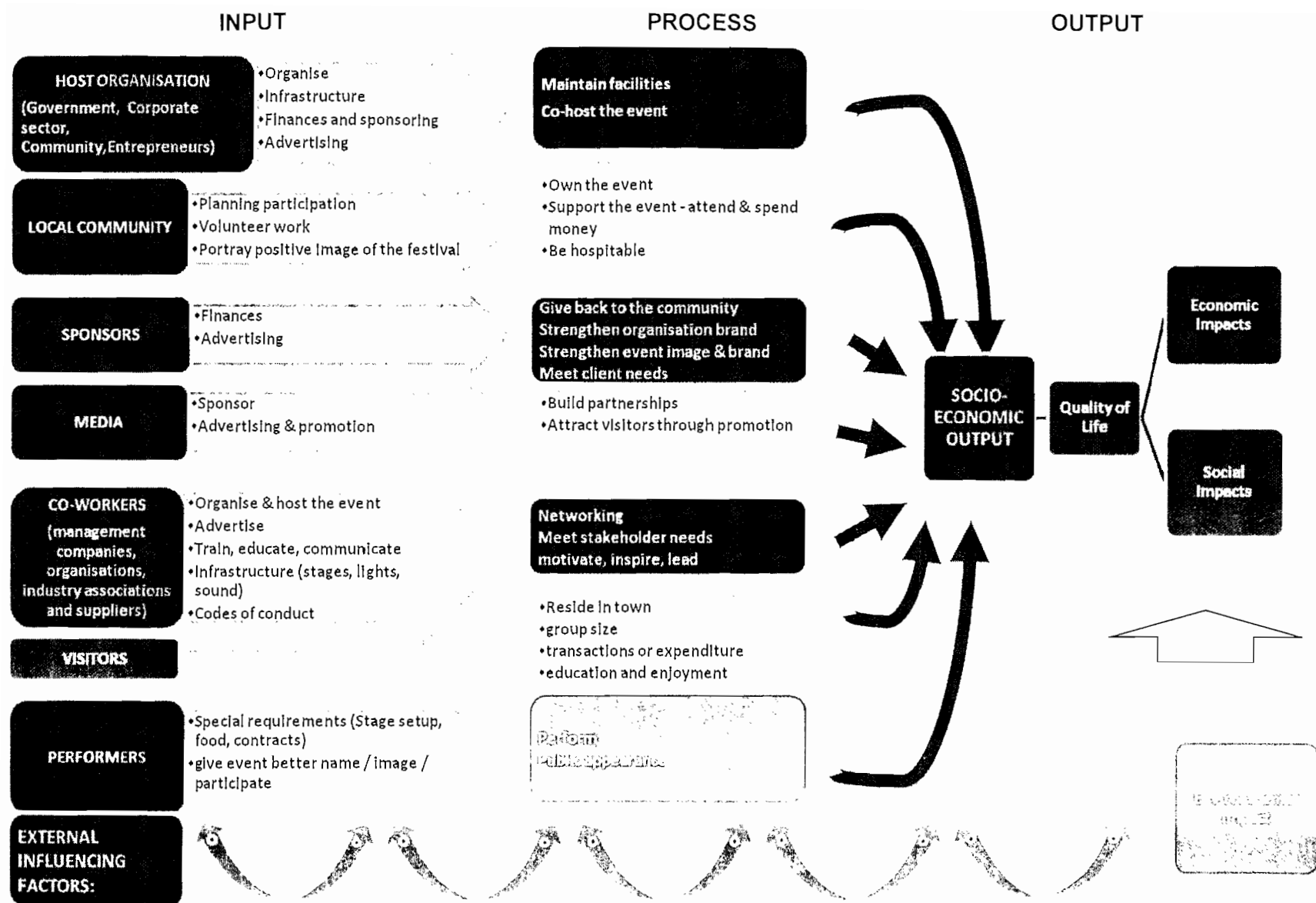


Figure 3.1: Event management from a socio-economic point of view. Source: Van der Merwe, 2008:40 adapted from Allen et al. (2008:64; adapted from Hall, 1989); Dwyer et al. (2000:32); Slabbert (2004:65); Getz (2000:19); Tiyce and Dimmock (2000:223-228); Van Schalkwyk (2004:88); and Derret (2000:121)

The main categories of stakeholders identified in Figure 3.1 include the host organisation, local community, sponsors, media, co-workers, visitors and performers. All stakeholders involved at an arts festival have certain expectations of the event and need to be involved in managing the event in order to meet their goals (Bowdin, 2006:98; Damster and Tassiopoulos, 2005:39; Reid and Arcodia, 2002:485; Tiyce and Dimmock, 2000:222, 229).

For the purpose of this study, only the host organisation as stakeholder will be discussed, with the emphasis on the entrepreneur as part of the host organisation.

3.4.2 THE HOST ORGANISATION AT AN ARTS FESTIVAL

Consisting of various role players such as government, corporate sector, community and entrepreneurs, the host organisation of an arts festival organises, upgrades infrastructure, gives financial input, sponsors and contributes to, as well as gains from, advertising.

3.4.2.1 GOVERNMENT

Arts festivals consider government involvement and support as crucial and justify this requirement through the social and economic contributions these festivals make through new money entering a certain area (Burgan and Mules, 2000:46; Dwyer, Mellor, Mistilis and Mules, 2000:31; Huges, 2000:44). Despite these requests, government support has not been consistent, possibly because there is not enough data available supporting festivals, or perhaps due to a lack of professional organising committees (Allen *et al.*, 2005:184; Dwyer, Mellor, Mistilis and Mules, 2000:31; Golgblatt, 2000:2).

Arts festivals are not only in need of financial support from government but also rely on support regarding the infrastructure, programmes, tenderers as well as festival promotion (Davies and Brown, 2000:162; Hughes, 2000:44; Slabbert, 2004:188, Yoeman *et al.*, 2004:5 as indicated by Van der Merwe, 2008: 42).

3.4.2.2 CORPORATE SECTOR

The corporate sector is either involved in an event or perhaps hosts their own event. This takes place mainly for two reasons, either to build an identity or to gain profit (Bodwin *et al.*, 2006:99). The hosting of an event such as an arts festival asks large sums of money, thus giving means for the corporate sector's involvement through sponsorships which will in turn benefit them (Allen, *et al.*, 2008:56; Nuntsu and Shukla, 2005:174; Patterson, 2000:201; Slabbert, 2004:186).

3.4.2.3 COMMUNITY SECTOR

The community's support of an arts festival is essential since it will determine the success of the festival (Fredline, 2000:1; Gursoy *et al.*, 2002:100; Slabbert, 2004:186). Research done by Nyaupane, Morais & Dowler (2006:1374) found that in the the case of events where a festival is organised by the community alone, that festival experiences a higher level of success in terms of sustainability. The latter usual consists of the community's interests (Van der Merwe, 2008:42).

3.4.2.4 ENTREPRENEURS

Entrepreneurs play a fundamental role in the events sector. Confirming this, Tassiopoulos (2008:388) identified that key focus areas regarding entrepreneurs' characteristics, traits and abilities are essential for an event to exist (Tassiopoulos, 2008:389). Entrepreneurs at arts festivals are sometimes categorised as vendors or exhibitors. Although some entrepreneurs find this terminology offensive, it describes in reality exactly what their role at an arts festival is. Entrepreneurs at arts festivals: "show and sell" (Tingler, 1989:43). Depending on the services/products provided by the entrepreneur, the entrepreneur will do costing individually. Different sizes booths (taking into consideration also how many sides are literally exposed to the public eye) are available for entrepreneurs to apply for. Entrepreneurs have to adhere to many requirements, limitations, prices, pre-screening and deadlines (Tingler, 1989:43).

An arts festivals success will largely depend on the amount of visitors and businesses/employees making the arts festival a real event (Tingler, 1989:5). Entrepreneurs at arts festival play a tremendous role in attracting both visitors and

income. The importance of entrepreneurs as stakeholders will be discussed in the next section.

3.4.3 ENTREPRENEURS AS STAKEHOLDERS AT ARTS FESTIVALS

The success of a business is dependent on its innovative nature and upon its adaptability to change. These latter are also terms commonly associated with entrepreneurs. Entrepreneurs are found globally within all industries and sectors. Entrepreneurs can be said to play a vital role at numerous events, including arts festivals.

'The event umbrella' designed by Hall (1997) serves as an event component mix, which, adapted, gives an indication where entrepreneurs are positioned within the arts festivals general structure (Shone & Parry, 2004:30). Used as an example is the Aardklop National Arts Festival illustrated in Figure 3.2.

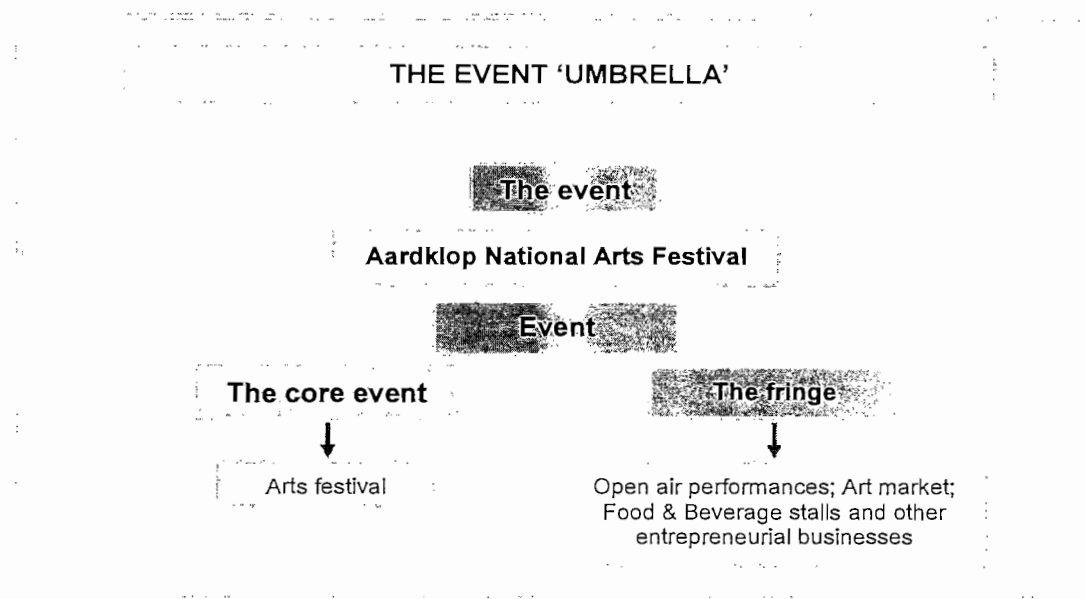


Figure 3.2: Event component mix (Source: Adapted from Hall, 1997 as indicated by Shone & Parry, 2004:30)

Referring to Figure 3.2, entrepreneurs at arts festivals are categorised as part of the fringe events. The fringe events refer to those events that are not the primary attraction to arts festivals, but are rather the supporting events. Although not the main attraction, entrepreneurs are considered to be one of the key role players at arts

festivals. 'Entrepreneurship is often at the root of the establishment of institutions and other not-for-profit organisations such as festivals' (Andersson and Getz, 2009:4).

In Chapter 2 it is confirmed that entrepreneurship is a growing subject for research in South Africa, as well as internationally (Haasje, 2006:44). Entrepreneurs in the tourism industry have been acknowledged to make a noteworthy economic contribution to countries world wide (Ndabeni & Rogerson, 2005:130).

One of the most distinctive features of tourism is the overwhelming important role of small-scale entrepreneurs (Ndabeni & Rogerson, 2005:130). In contrast with the latter, there is a concern that not sufficient research with reference to entrepreneurial activity in the global tourism industries is being undertaken (Ioannides & Holcomb, 2003:43). Position, function, responsibility, job, task, part and character are all synonyms of the term 'role' (Readers Digest, 1988:1132; Via Afrika, 1984:328). The entrepreneurs' role will differ, depending on the type of environment in which they operate (Casson, 2005:345; Fletcher, 2004:290 and Co, 2003:39).

Entrepreneurs have different reasons for their involvement in events such as arts festivals, together with different orientations. Categorised into groups, entrepreneurs will have had different past and present expectations, influencing and determining their roles as entrepreneur. Entrepreneurs are more likely to succeed if they have more expectations to meet (Carsrud & Johnson, 1989:21-32). Figure 3.3 shows that entrepreneurs' roles are determined by three main influences.

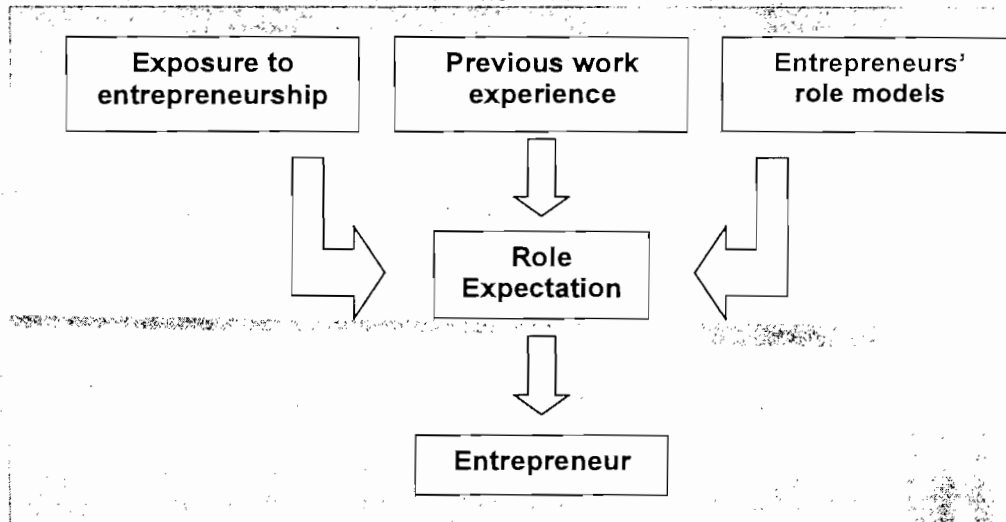


Figure 3.3: Relationship of role theory and entrepreneurship (Source: Co, 2003:39)

- Exposure to entrepreneurship

Depending on whether entrepreneurs have any prior exposure to being involved at arts festivals will impact the role the entrepreneurs fulfil. Entrepreneurs who return annually to an event are more likely to have a better strategic plan and to know what visitors expect from them as entrepreneurs. Entrepreneurs that are familiar with the arts festival will also know what to expect from other entrepreneurs and what their role amongst these entrepreneurs is (Co, 2003:39).

- Previous work experience

Previous work experiences also contribute to the role of the entrepreneur. The well-known Maslow identifies the individual's need for self-actualisation within their jobs (Luthans, 1989:241). Entrepreneurs are generally experiencing this need and do not want to be bound to a business with life-long commitments. Thus, the entrepreneurs take their experiences from previous jobs and apply what they have learnt and this determines the role they would want to fulfill.

- Entrepreneurs' role models

Entrepreneurial role models serve as an example for entrepreneurs, to learn from their mistakes and successes. The literature on entrepreneurship indicates that a large percentage of entrepreneurs at an event such as arts festivals had some influence from a family member(s) who was also an entrepreneur, resulting in the entrepreneurs also taking on that role (Co, 2003:39).

3.5 FUTURE TRENDS OF ARTS FESTIVALS IN SOUTH AFRICA

Tourism played a relatively small role in the South African economy in 1994, when the tourism industry contributed only 2% to the Gross Domestic Product (GDP) (DEAT, 2008:7). Since then, South Africa has focussed on expanding the diverse range of tourism products available to domestic, regional and international tourists (Geldenhuys, 2000:45).

This resulted in the number of foreign tourist visiting South Africa growing from less than 3 million in 1994 to an astonishing 6.7 million in 2004 (SOUTH AFRICA, 2008). The latest data captured by Statistics South Africa shows that the total visitor arrivals to South Africa stands at 2, 312, 664 for the period July to September 2008 (SA Tourism, 2008:1). According to the World Tourism Organisation, by 2006 tourism grew by almost 14% in South Africa which is three times the global tourism growth rate of 4,5 % for that year (SOUTH AFRICA, 2008). The South African Growth Strategy for 2008 – 2010 only shows the statistics up to 2006.

Initially, the main focus of the South African government was to increase the number of international arrivals as that would increase total foreign exchange earnings. The focus subsequently shifted to fostering entrepreneurial opportunities, poverty relief, employment and local economic development (DEAT, 2002:1).

The demand for events such as arts festivals will be influenced by many factors, such as the global economic recession overflowing into South Africa, thus directly impacting on tourism spending and earnings. Certain global trends concerning tourism demand have been identified and can be used as indicators for the growth of arts festivals in South Africa (Vanhove, 2005:56). These are:

- The globalisation of tourism demand

Tourists worldwide have become more homogeneous in tastes, product preferences and lifestyles. The global tourism industries face internationally similar practices and standardisation in the case of special events, which enables local tourism markets to learn from the rest of the world (Vanhove, 2005:56).

- Fragmentation of annual holidays

The recent and future trends indicate that tourists would rather take short, frequent trips to closer-by destinations (Vanhove, 2005:57). The scope on arts festivals in South Africa show that arts festivals last no longer than 7 days, thus making them the perfect opportunity to cater to this trend. Arts festivals offer occasional variety of products for the tourist whom prefers maximum experience in minimum time (Lockwood & Medlik, 2001:67).

- Growing importance of eco-tourism

Another growing trend in the world today is to speak of ecotourists, referring to the 'purposeful travel experience to cultural, historical and natural environments (Duffet, Hurry & McPherson, 2007:159). It is fortunate that this has become a major trend that is still gathering momentum and those tourists' take the responsibility upon themselves to contribute to ecologically sustainable tourism (Goeldner & Ritchie, 2003:480). Arts festivals are not permanent events, thus the impact on the environment are considered to be less harmful due to the nature and short duration of the event. Tourists are prone to show more support towards attending these eco-friendly events, which contributes to the sustainability of arts festivals.

- Changed values

Tourists tend to become more isolated in their travelling patterns. Seeking more independence, the tourism industry must adapt to cater to these needs. Events such as arts festivals must offer experiences, not experienced before by visitors (Vanhove, 2005:58).

- Changing lifestyles

Experimenting with open-mindedness, tourists' willingness to discover the simpler things in life and their need for introspection and communication with other people creates a framework for arts festivals to plan the events accordingly and so realise the value of entrepreneurial involvement (Vanhove, 2005:58).

- Independent tourists as opposed to mass tourism

Tourists' are expecting to get the experiences they want as fast as possible by seeking ever more independent holidays in line with personal ideas and a preference for more flexible tourism products (Lockwood & Medlik, 2001:67).

- Special interests

The tourist attending arts festivals can be regarded as an individual with special interests. Whether these are sports or other hobbies, urban holidays, health, natural, wellness, culture, adventure or second homes, tourists are moving into a 'targeted product market development' (Vanhove, 2005:60).

- Quality consciousness

'*Erlebnistiefe*' is how the Germans define a 'holiday with meaning'. According to Vanhove, tourists are not influenced by luxury but rather tourism products with greater quality (Vanhove, 2005:61).

- Experienced and educated holidaymakers

The rapidly growing tourism industry is expanding constantly, giving tourists greater opportunities. Tourists need greater variety and choice along with more activity and the feeling that they have gained from their experience (Vanhove, 2005:61).

- More flexible tourists

Poon (1993) indicated that tourists will be even more hybrid and unpredictable in their consumption and no less spontaneous (Vanhove, 2005:62). Reiss (1993) indicated that arts festivals are used to exploit the visitors experience contributing to the growth in the tourism sector (Yeoman, Robertson, Ali-Knight, Drummond and McMahon-Beattie, 2004:34).

In addition to the above-mentioned, South Africa is currently preparing for the 2010 Soccer World Cup. One of the objectives for South Africa is to not only achieve the 2010 tourism objectives, but also to capitalise on opportunities presented by the World Cup in terms of information and transactional fulfilment, marketing and branding, accommodation, tourism-friendly transport, better safety and security, higher skills and service levels, as well as attractions and events (SA, 2007:98).

3.6 CONCLUSION

This chapter focussed on:

1. The recognition of arts festival as events, and gave some background as to how arts festivals have evolved. Arts festivals are said to be part of cultural and/or special events. By identifying the characteristics of an arts festival, it is evident that the arts festival can be classified as one of the following events:

- High-profile general celebrations of the arts;
- Celebrations in a particular location;
- Art-form festivals;
- Celebration of work by a community of interest;
- Calendar festivals;
- Amateur festivals or;
- Commercial music festivals.

(2) Entrepreneurs as key role players at an arts festival were identified. Although part of the fringe event(s) at arts festivals, the involvement and contributions of entrepreneurs were acknowledged. It was determined that although entrepreneurs are generally seen as vendors or exhibitors at arts festivals, the core attributes of entrepreneurs are the very things that benefit the arts festival. Despite the latter this chapter also researched

(3) The opportunities and challenges of hosting an arts festival.

In general the opportunities were far more significant than those challenges identified. In conclusion, the future trends of arts festivals seem to be prosperous with the conditions of events adapting to tourists.

CHAPTER 4

EMPIRICAL STUDY

4.1 INTRODUCTION

The purpose of the study is to determine the entrepreneurs' role at arts festivals. Chapter 4 showcases the results from the statistical data analysis, reflecting the distributed questionnaires' content during the Aardklop National Arts Festival. By achieving the given objective, this study contributes to the promotion of entrepreneurship at National Arts Festivals in South Africa.

The entire business population at the Aardklop terrain formed part of the sample. Data was collected by means of a survey. The survey took place in Potchefstroom, where the Aardklop National Arts festival is held annually. Local residents refer to the Aardklop terrain as "Die Bult". Questionnaires were distributed personally by the researcher amongst entrepreneurs and small business owners in this area.

In total, 520 questionnaires were distributed. At the Aardklop National Arts Festival, there are an estimated 90 permanent small businesses in the area and more than 400 temporary stands. Completed questionnaires were collected during the course of the Aardklop National Arts Festival, which took place from 22 September 2007 until 29 September 2007.

The basic layout of the questionnaire consists of three sections:

- Section A: Focuses on the demographical information.
- Section B: Is concerned with information regarding the businesses.
- Section C: Primarily focuses on festival information.

The questionnaire was compiled after thorough literature research was done. The core aspects were identified and transformed into relevant questions in order to support the objectives of this study. The questionnaire consists of both open and closed questions. A psychometric response scale (Likert scale 1-5) was used to specify the level of agreement to a statement (Likert, 2007). These questions were used to generate as much information as possible regarding the entrepreneur,

business background and the contributions entrepreneurs make towards the Aardklop National Arts Festival.

Section A was used to gather demographical information:

- The profile of the entrepreneur at Aardklop was determined by asking relevant questions regarding the respondents' gender (question 1), language (question 2), age (question 3), marital status (question 4) and highest level of education (question 5).
- Respondents were asked to classify themselves as being entrepreneurs (question 6) and to give their characteristics (question 7 which consisted of 28 options (Likert scale) which was then used in to perform a factor analysis).

Section B focussed on information regarding the entrepreneurs' businesses:

- To determine the types of entrepreneurs in attendance at the Aardklop National Arts Festival, the respondents' input was sought regarding:
 - their age when the business start-up occurred (question 5),
 - the method of the business start-up (question 4),
 - the premises from where the business operates (question 6),
 - the majority share holder (question 3), and
 - the number of employees involved (question 2).
- To categorise the respondents' entrepreneurial businesses, respondents were asked how they would classify their own businesses (question 7) and how they would determine the size (question 2) and age of their businesses (question 3).
- To identify the provinces that the respondents represent (question 8).

Section C directly relates to the main objective of this study, which is to determine the role of the entrepreneur at arts festivals.

The entrepreneurs were asked for their personal opinions regarding what they perceived their role to be at the Aardklop arts festival (question 5) and what their future vision as an entrepreneur at Aardklop is (question 6).

Other outcomes of data received through Section C included:

- Motivational factors for entrepreneurs to attend the Aardklop National Arts Festival (Question 2).
- Problem areas that entrepreneurs experience at the Aardklop National Arts Festival (Question 3).
- Assessment of how many Aardklop festivals entrepreneurs had attended (Question 1)
- Other South African arts festivals that entrepreneurs attend (Question 4).

Tables and graphs will illustrate the results. Discussions will follow, giving insight into the results of the survey.

4.2 QUESTIONNAIRES DISTRIBUTED

Table 4.1: Questionnaires distributed, completed and analysed

	A		B		C	
	Total distributed		Received questionnaires		Questionnaires Analysed	
	Amount	%	Amount	%	Amount	%
Temporary Stands	450	86,5%	190	37%	186	36%
Permanent small Businesses	70	13,5%	36	6,9%	36	7%
Total	520	100%	226	43,5%	222	42,7%

Table 4.1 illustrates column A with the total amount of 520 (100%) questionnaires distributed with 450 (86, 5%) questionnaires distributed amongst the temporary stands during the course of Aardklop. The remaining 70 (13, 5%) questionnaires were dispersed amongst the permanent small business owners after the Aardklop festival.

From the 520 (100%) questionnaires distributed, in total, only 226 (43, 5%) questionnaires were received, as indicated in column B. Due to the poor weather

conditions during the Aardklop festival week, it was difficult to collect distributed questionnaires. The heavy rains caused temporary stand owners to evacuate the Aardklop terrain, which made it impossible to collect all the distributed questionnaires. Because of this, only 190 (37%) questionnaires collected from the temporary stands.

The questionnaires were distributed to the permanent small business owners the following week after Aardklop had taken place. Many small business owners complained about their inability to complete the questionnaires as they had an increasing workload after the festival. From the 70 (13,5%) questionnaires distributed amongst the permanent small business owners, only 36 (6,9%) questionnaires were returned completed.

Table 4.1, column C unfortunately shows that, due to incomplete and unrecognisable answers, not all the received questionnaires from the temporary stand owners could be analysed. A total of 222 (42,7%) questionnaires from the originally distributed 520 (100%) questionnaires were captured and analysed.

4.3 RESULTS OF DEMOGRAPHICAL INFORMATION (SECTION A)

The demographical information gathered through section A of the questionnaire, enables the determination of the differences between the respondents according to gender, language, age, marital status and qualification. The demographical information also includes the respondents' views on the importance of various factors for success concerning entrepreneurship. Factor analyses were subsequently performed:

- To reduce the number of variables; and
- To detect structure in the relationship between variables, and
- To classify variables into factors.

These factors include: resourcefulness, visualisation, achievement, self-edification, organisational- and explorative factors as determined via the factor analyses in Table 4.4.

4.3.1 GENDER

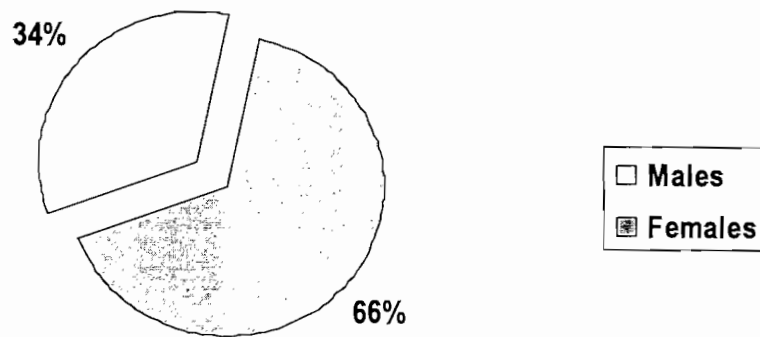


Figure 4.1: Gender

The majority of the respondents are female. Figure 4.1 illustrates that the percentage of female respondents (66%) is almost double that of male respondents (34%). According to Adrienne Sichel (2001:2), entrepreneurship has a new feminine flavour (Sichel, 2001:2). In support of this statement, Stephen Turner (2006:78) states that women represent the fastest-growing segment of the entrepreneurial population. Women are responsible for starting and growing various different types of businesses (Turner, 2006:78).

4.3.2 LANGUAGE

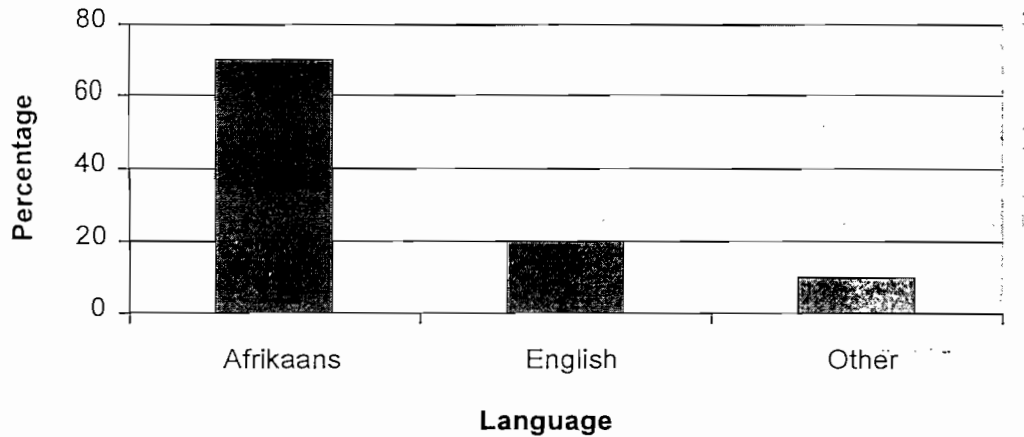


Figure 4.2: Language

Figure 4.2 illustrates that there are many more Afrikaans-speaking respondents (70%) than English speaking respondents (30%). This is evidence of the fact that the Aardklop National Arts Festival is, indeed, primarily an Afrikaans arts festival.

A renowned South African artist, Miriam Makeba stated that an arts festival is not a language festival and that there are many productions at arts festivals in languages other than Afrikaans (Van Dyk, 1997:14). In addition to the statement made by Makeba, the Aardklop Festival's board of directors stated that, although Aardklop hosts numerous Afrikaans productions and draws large Afrikaans-speaking crowds, the festival is committed to a universal character, just as Afrikaans forms part of a wider community (Aardklop, 2007:1-3). The 10% of respondents speaking other languages include Sesotho, Xhosa, Zulu and, spoken the most at the Aardklop National Arts Festival, Setswana.

4.3.3 AGE

Table 4.2: Age

Age Group	Percentage
>19	4 %
20-24	5 %
25-34	14 %
35-49	44 %
50-64	28 %
65+	5 %

The results given in Table 4.2 indicate that most of the respondents at the Aardklop festival are between the ages 25 to 64. The results show that the greatest number of respondents falls in the category of the ages between 35 and 49 years.

4.3.4 MARITAL STATUS

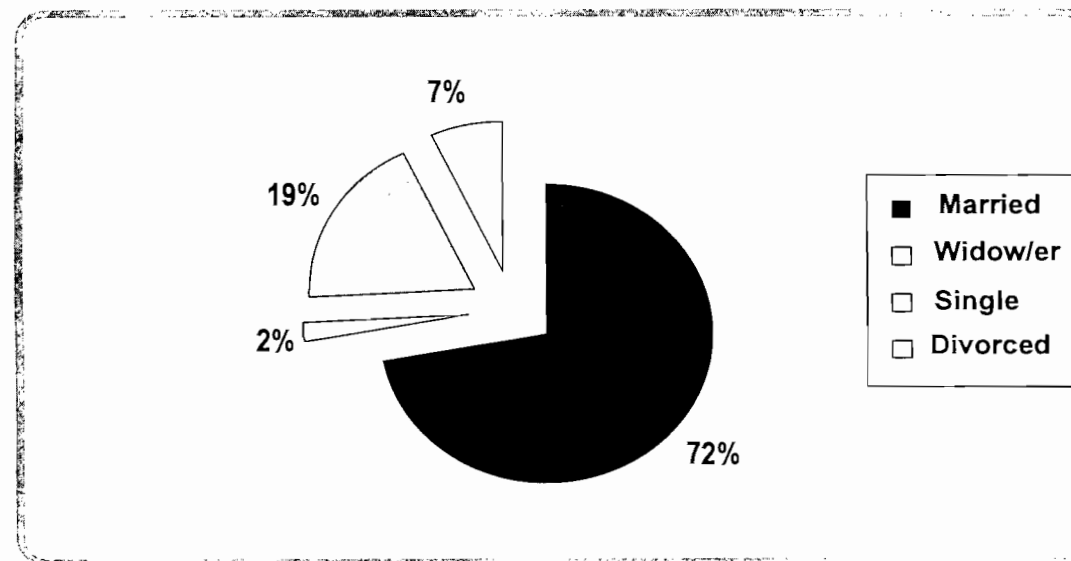


Figure 4.3: Marital Status

Figure 4.3 illustrates that 72% of the respondents are married, in comparison to just a mere 7% of respondents being divorced with 19% being single.

4.3.5 QUALIFICATIONS

Table 4.3: Highest level of education

Qualification	Percentage
No schooling	0 %
Matric	30 %
Diploma/Degree	49 %
Post Grad	9 %
Professional	0 %
Other	12 %

As illustrated in Table 4.3, almost half of the respondents have completed a diploma or degree (49%). Many respondents have certificates in courses such as hairdressing, sewing design and interior decorating, thus being represented in the category of 'Other'. All of these respondents must have had some form of exposure due to their prior education. Other levels of education include respondents that only finished school up and in to Grade 10 and Grade 11. Even though a degree, diploma or certificate is not a requirement in order to be a successful entrepreneur, those entrepreneurs are more likely to have had access to greater knowledge.

4.3.6 ENTREPRENEURIAL CLASSIFICATION

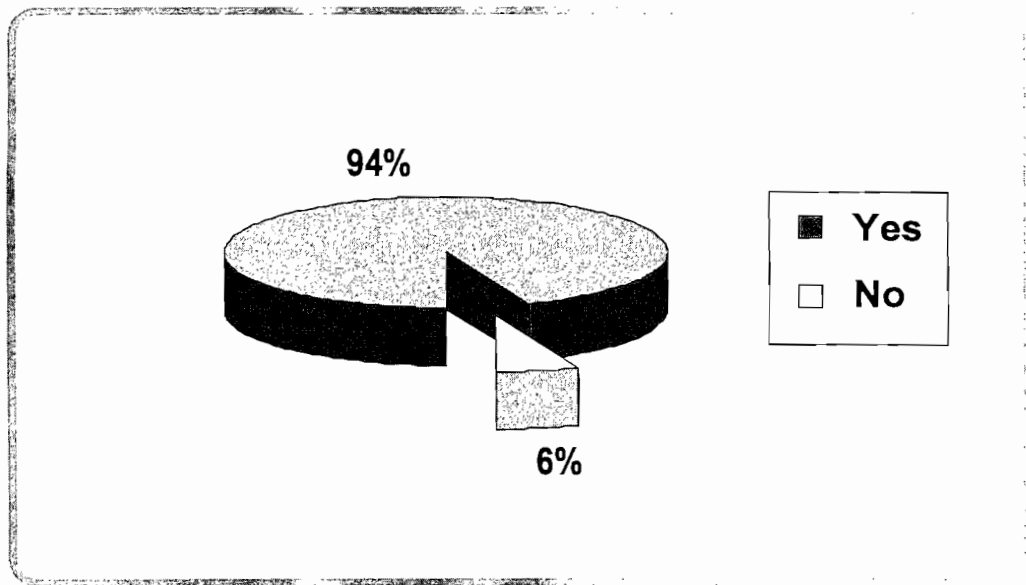


Figure 4.4: Entrepreneurs

In Figure 4.4 the results show that 94% of the respondents would classify themselves as entrepreneurs. The remaining 6% respondents indicated that they would not classify themselves as being entrepreneurs. Some of these respondents volunteer to help the actual entrepreneur, whilst others are simply employees representing the entrepreneur's business at the Aardklop National Arts Festival. A number of respondents also discounted themselves as entrepreneurs as they inherited the business and have an obligation to attending the Aardklop National Arts Festival.

4.3.7 ENTREPRENEURIAL CHARACTERISTICS AND SUCCESS FACTORS

Table 4.4: Importance of success factors for entrepreneurs

Criteria	Not at all important	Less important	Important	Very important	Extremely important
Ambition	1%	1%	11%	17%	70%
Creativity	1%	1%	10%	22%	66%
Dedication	1%	1%	5%	19%	74%
Initiative	1%	1%	5%	33%	60%
Innovation	1%	1%	13%	32%	53%
Management Skills	2%	2%	14%	25%	57%
Profit driven	3%	2%	19%	30%	46%
Calculated risks	2%	5%	25%	32%	36%
Optimism	2%	1%	15%	29%	53%
Vision	1%	0%	9%	34%	56%
Adventurous	3%	9%	21%	32%	35%
Privacy	12%	16%	26%	16%	30%
Human Relations	2%	1%	9%	26%	62%
Knowledge	2%	3%	16%	36%	43%
Education	4%	13%	31%	23%	29%

Hard Work	1%	1%	10%	25%	63%
Communication	1%	0%	10%	31%	58%
Tolerance	1%	5%	18%	28%	48%
Successful	3%	9%	23%	26%	39%
Time management	2%	3%	16%	39%	40%
Thought through plans	1%	3%	19%	32%	45%
Win	8%	18%	28%	20%	26%
Confidence	2%	2%	9%	31%	56%
Opportunities	1%	0%	8%	31%	60%
Independence	1%	6%	16%	33%	44%
Leadership	3%	4%	17%	30%	46%
Giving ones best	1%	0%	8%	21%	70%
Teamwork	3%	5%	9%	29%	54%

The results in Table 4.4 illustrate the importance of the given factors that entrepreneurs need to consider in order to be successful. Respondents indicate that ambition (70%), dedication (74%) and to always give ones best (70%), are the most essential success factors. In general, Table 4.4 shows that entrepreneurs consider most of the given options as extremely important except for education and to always win. Thus, the respondents indicate that they are less competitive with other entrepreneurs and are more focussed on meeting their own standards by being dedicated to their businesses. The percentage of respondents that rated the options as less important or not important at all are minimal, but what is evident is that entrepreneurs do not feel that privacy is necessary in order for an entrepreneur to be successful. Thus, an essential characteristic of an entrepreneur is to be open, transparent and approachable.

In order to determine respondents' views on the importance of the various variables listed in Table 4.4, a factor analysis was performed to categorise these variables into only six conclusive factors as illustrated in Table 4.5

Table 4.5: Factor analyses of the importance of success factors

Pattern Matrix (a)						
	Component					
	<u>Operational skills</u>	<u>Resource- fullness</u>	<u>Achievement</u>	<u>Self-edification</u>	<u>Explorative</u>	<u>Commitment</u>
Management skills	.479					
Calculated risks	.737					
Optimism	.314					
Time management	.622					
Thought-through plans	.578					
Teamwork	.757					
Ambition		.597				
Creativity		.737				
Dedication		.799				
Initiative		.786				
Innovation		.858				
Vision		.332				
Give best			.858			
Profit driven				-.530		
Knowledge				-.381		
Education				-.720		
To always be successful				-.883		
To always win				-.817		
Independence				-.309		
Leadership				-.491		
Optimism					.311	

Adventurous					.497	
Hard work						.375
Communication						.530
Confidence						.778
Opportunities						.565
Cronbach	.798	.847	N/A	.838	.446	.780

The factor analysis detected structure in the relationships between the variables. As indicated in Table 4.5, the value of each variable was constructively placed within one of the six identified factors (components). The factors include the: Operational component, Resourcefulness component, Achievement component, Self-edification component, Explorative component and the Visualisation component. The factor analyses were of great value in determining what the entrepreneurs at the Aardklop National Arts Festival regarded as vital to achieve success.

In summary:

- Entrepreneurs indicated that their management skills, the calculated risks they take, their optimism, how their time are being managed, thought-through plans and teamwork all contribute to the operating of an entrepreneurial business.
- In order to be resourceful, they require ambition, creativity, dedication, initiative, innovation and vision for the entrepreneur's business success.
- By giving of their best, they will achieve more.
- Entrepreneurs also included self-edification as an important factor. Variables included being profit driven, having and gaining knowledge and education, to be successful and always win, independence and the role they play as a leader.
- Optimism and a sense of adventure both contribute to the entrepreneurs need to explore, and
- By seeking and using opportunities, having confidence, being able to communicate and by working hard, thus showing the importance of an entrepreneur's commitment.

4.4 RESULTS OF BUSINESS INFORMATION (SECTION B)

The respondents were asked give information regarding their businesses in the survey. This section focussed on the year of establishment, business size and ownership, the entrepreneur's age and method of business start-up, the premises from where the business operated, the type of business and the province in which the business operated.

4.4.1 YEAR OF BUSINESS ESTABLISHMENT

Table 4.6: Year in which the businesses were established

Years in business	Percentage
0-5	38%
6-15	44%
>15	18%

Table 4.6 illustrates that the majority of respondents had businesses that had been in existence between 6 to 15 years. These are followed by the 38% of respondents that can be seen as relative newcomers to the entrepreneurial scene. For the purpose of this study, entrepreneurs are divided into three main categories, namely: emerging entrepreneurs, transitional entrepreneurs and established entrepreneurs. These categories distinguish respondents according to the number of years the business has been in existence. A detailed explanation regarding these three groups is given in Figure 4.11.

4.4.2 BUSINESS SIZE

Table 4.7: Employees

Employees	Percentage
>5	69%
6-100	31%
100+	0%

It is common to refer to entrepreneurs as having small businesses. However, the South African Department of Trade and Industry describes a small business as a business with less than 50-100 employees. This definition includes profit-making businesses as well as non-profit businesses (SA, 1995: 9-10).

Furthermore, within the definition of small businesses, many people also recognise very small businesses. The White Paper on Small Businesses states that a micro business is a business with no more than the required number of staff which will consist of five or less employees (SA, 1995:9-10). According to the Department of Trade and Industry, SMME is a term that includes the larger end of the small business sector known as medium sized businesses, which employ up to 200 people (SA, 1995:9-10).

Results in Table 4.7 indicate that 69% of the businesses at Aardklop are micro businesses, with no more than five employees. The represented businesses generally operate on a small scale thus are not in need of more employees, with the exception of some large brands such as South African Breweries and Gooi Mielies. These larger businesses are also regarded as part of the respondents because they were presented in the form of an entrepreneurial stall.

4.4.3 BUSINESS OWNERSHIP

Table 4.8: Shares

Percentage Shares	Percentage Representatives
< 50%	17%
50 %	18%
> 50 %	65%

According to Table 4.8, 65% of respondents have more than a 50% share in the business, making those respondents the majority shareholders of the business. Being the majority share holder does not necessarily constitute being the initial founder of the business, which gives rise to the following graph.

4.4.4 BUSINESS START-UP

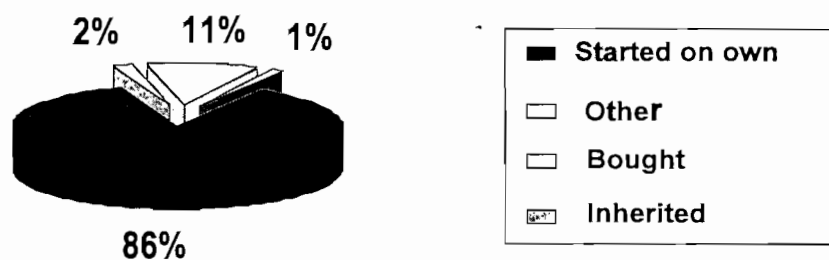


Figure 4.5: Business start-up

Figure 4.5 clearly indicates that the majority of respondents are the founders of their businesses. Referring to Table 4.7 it can now be concluded that the entrepreneurs at the Aardklop National Arts Festival have started their businesses on their own and also have more than 50% of the shares. Founders are generally considered to be the 'true/original' entrepreneurs, since they are the individuals who bring new businesses into existence (Longenecker, Moore and Petty, 2000:11).

4.4.5 ENTREPRENEURS START-UP AGE

Table 4.9: Age of entrepreneur when business started

Age	Percentage
>19	3%
20-24	9%
25-34	33%
35-49	40%
50-64	14%
65+	1%

The majority of entrepreneurs started their business between the age of 35 and 49 years, as seen in Table 4.9.

4.4.6 BUSINESS PREMISES

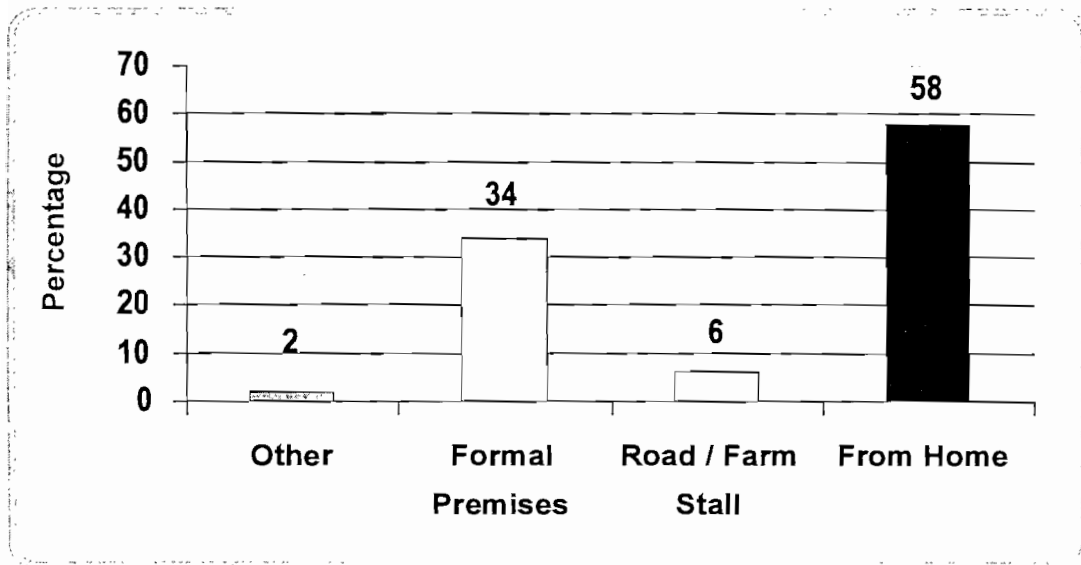


Figure 4.6: Where businesses operate from

Figure 4.6 demonstrates that while most entrepreneurs operate from home (58%) there are 34% of entrepreneurs that operate from formal premises. The results recorded in Figure 4.6 indicated that the other premises' are representative of factories and churches. Amongst these are entrepreneurs operating from any available free space and exhibitions.

4.4.7 BUSINESS CLASSIFICATION

Table 4.10: Classification of businesses

Type of business	Percentage
Arts and craft	44%
Food and beverage	11%
General	10%
Health and beauty	4%
Manufacturing	25%
Service provider	6%

Table 4.10 indicates that the bulk of the respondents classified their business to be arts and craft (44%) related. This result was expected since Aardklop is an arts festival that serves as a platform for South Africa arts (Nieuwoudt, 1998:3). Entrepreneurs must obviously ensure that their products and services are in demand and that the festival is the right event to sell and market their products.

Arts festivals have many food and beverage stalls but the results illustrate that only 11% of the total respondents represent the food and beverage category. The latter is evident of the Aardklop management's intention not to have too many food and beverage providers in order that local restaurants, tuck shops and pubs may profit from the event. The general category makes out 10% of the total types of business represented. These businesses include marketing, entertainment and educational.

4.4.8 PROVINCE

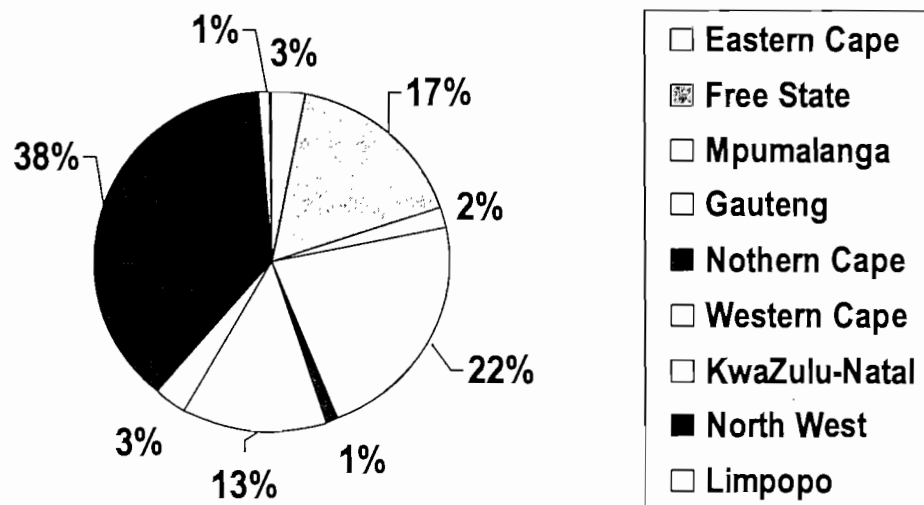


Figure 4.7: Province from where businesses operate

Results given in Figure 4.7 show that most of the entrepreneurs at Aardklop National Arts Festival are locally based within the North West Province (38%). Entrepreneurs coming from the neighbouring province, Gauteng (22%) make up nearly a quarter of the respondents. KwaZulu-Natal (3%), Mpumalanga (2%), Limpopo (1%) and Northern Cape (1%) represented the least percentages of entrepreneurs represented at the Aardklop festival.

These statistics are very important from an economic perspective, taking into consideration that the majority of respondents are locally situated, in and around Potchefstroom. This implies that the profits made by entrepreneurs are being reinvested within the local community, with regard to developing their businesses in the North-West province. The Aardklop management thus caters to the needs of their local visitors first.

4.5 RESULTS OF FESTIVAL INFORMATION (SECTION C)

The Aardklop National arts festival was used as a case study for this project. In this section, questions aimed at respondents' were based on entrepreneurs' attendance of the Aardklop National arts festival and their motivations for attendance, as well as

their attendance to other arts festivals. Respondents indicated their role, problem areas and gave their future vision for entrepreneurs at the Aardklop National arts festival.

4.5.1 AARDKLOP ATTENDANCE

Table 4.11: Aardklop attendance according to years

Number of Aardklop festivals attended	Years since attending Aardklop	Respondents	Average Percentages
1	2007	26	12%
2	2006	4	2%
3	2005	11	5%
4	2004	4	2%
5	2003	16	7%
6	2002	26	12%
7	2001	21	10%
8	2000	17	8%
9	1999	32	15%
10	1998	58	27%

Some twenty-seven (27) percent of entrepreneurs attended the Aardklop festival every year since its inception 10 years ago (Table 4.11) while just 12% of the respondents are new comers to the festival. CPerhaps coincidentally, this is equal to the percentage of entrepreneurs that attended Aardklop for the sixth year. On average, 50% of the respondents have attended Aardklop annually for eight to ten years. The respondents' indications implies that there exists some form of brand loyalty towards the Aardklop National Arts Festival. Another reason for the entrepreneurs' annual return to the festival could be because of their satisfaction with the festivals management and the Aardklop National Arts Festival in general.

4.5.2 MOTIVATIONAL FACTORS FOR ENTREPRENEURS ATTENDING THE AARDKLOP NATIONAL ARTS FESTIVAL

Table 4.12: Importance of the reasons for visiting Aardklop

Criteria	Not at all important	Less important	Important	Very important	Extremely important
To make a profit for oneself	5%	3%	15%	21%	56%
To contribute to the local community	11%	14%	27%	23%	25%
To contribute to the arts	11%	13%	21%	23%	32%
To entertain	34%	21%	18%	11%	16%
To contribute to the growth of Aardklop	9%	9%	20%	24%	38%
Personal satisfaction	7%	6%	12%	32%	43%
To market the business	4%	3%	8%	19%	66%
To introduce new products	9%	4%	11%	23%	53%
To expand the existing business	7%	4%	7%	19%	63%

The results as illustrated in Table 4.12 indicate that the motivational factor to entertain (55%) is the least important. As expected, respondents indicated that marketing of their businesses and products (93%) and to make a profit (92%) are important to extremely important factors. Respondents also indicated the importance of expanding their business through the Aardklop National Arts Festival (63%).

4.5.3 AARDKLOP PROBLEM AREAS

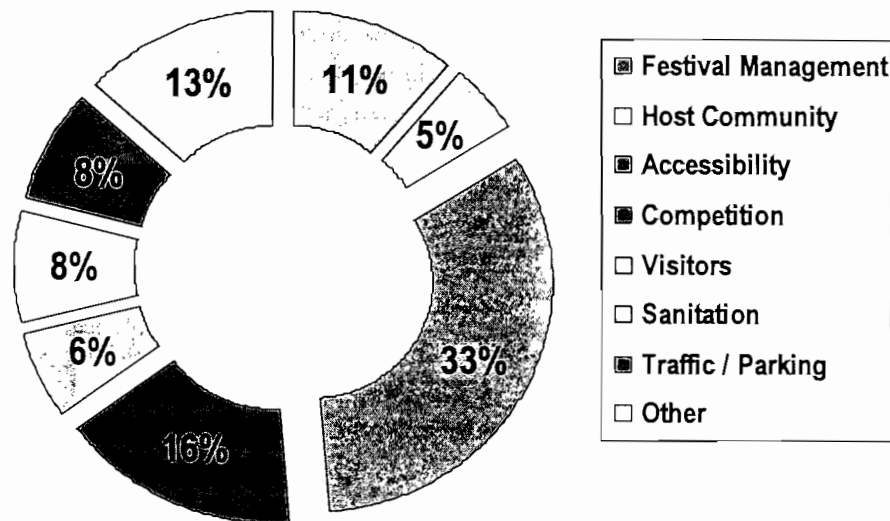


Figure 4.8: Problem areas during Aardklop

Accessibility (33%) is a problem clearly indicated by respondents as shown in Figure 4.8. This could have been caused by traffic/parking (8%) and other factors such as the recent street name changes in Potchefstroom.

Respondents also complain about other factors (13%) such as:

- Lack of electrical supply points;
- Too much dust;
- Poor festival marketing; and
- Loss of sales/profit.

Some of these problems, such as the loss of income, could have been because of the heavy rain during the 2007 Aardklop festival.

4.5.4 ATTENDANCE OF OTHER NATIONAL ARTS FESTIVALS

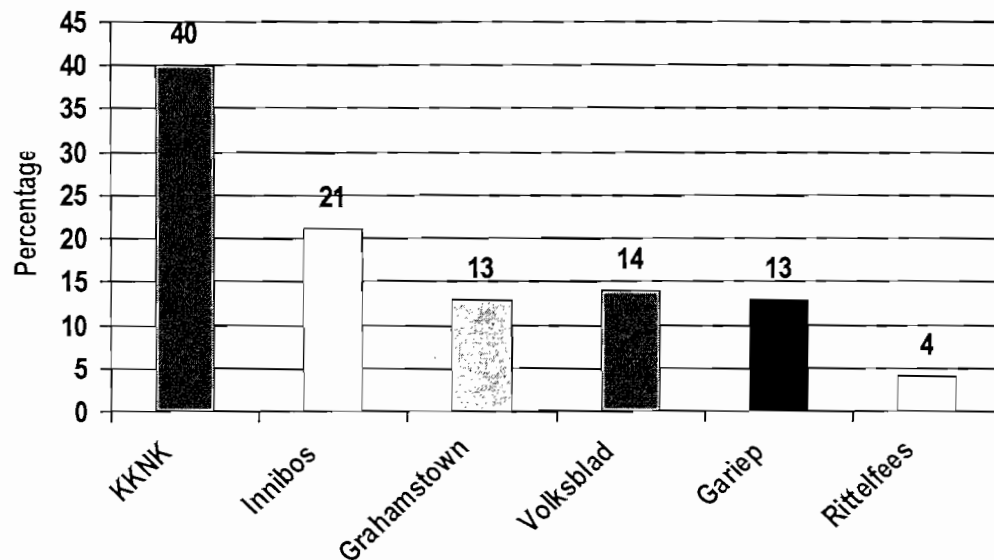


Figure 4.9: Other festivals attended excluding Aardklop

According to the results given in Figure 4.9 the KKNK, that takes place annually in Oudtshoorn, is the most popular arts festival amongst respondent's attendance.as 40% of respondents that attend Aardklop also attend the KKNK. Only 13% of the respondents at Aardklop attend the Grahamstown festival which is a world renowned arts festival. This could be because of the majority respondents at Aardklop being Afrikaans-speaking and the Grahamstown festival being predominantly English language orientated.

In addition to the three major arts festivals, many respondents indicated that they attend various other festivals. Twenty-one (21) percent of respondents attending the Innibos festival are part of the survey. Other respondents indicated that they attend the Cherry festival in Ficksburg and a few attend the Rand Easter Show in Johannesburg. This could perhaps be due to the smaller festivals being cheaper and closer to where respondents live.

4.5.5 ENTREPRENEURS' ROLE DURING AARDKLOP

Table 4.13: Entrepreneurs role at Aardklop

Role	Percentage
New and unique products/services	20%
Quality products/services	15%
Annual return/ Profit/ More sales	8%
Support Aardklop	6%
Support community/culture and educate	10%
Marketing	11%
Enjoyment/Recreation	3%
Other	27%

From the results illustrated in Table 4.13, there is no common role that entrepreneurs play. Thirty-five (35) percent of respondents see their role at Aardklop as an opportunity to deliver unique, new and quality products. Another 27% indicated that their reasons for attending the Aardklop National Arts Festival include the following:

- To deliver products or services at low prices;
- To contribute to the arts;
- To share entrepreneurial talent; or
- To offer a variety of different products and services.

From the above results, drawing the conclusion that entrepreneurs' are mainly concerned with delivering unique, quality products, the following reasons were established:

- Entrepreneurs want to differentiate their business and products from others;.
- Entrepreneurs believe that when quality products/services are delivered, their clients will be satisfied;.
- By ensuring client satisfaction, entrepreneurs will benefit from the client returning to their business;
- Clients will promote the entrepreneur's businesses through word-by-mouth marketing, generating more clients;

- More clients will result in more income for the entrepreneur's business; and
- With higher profit margins, entrepreneurs will be able to expand their business as a result of delivering unique, quality products and/or services.

4.5.6 THE FUTURE VISION OF ENTREPRENEURS AT AARDKLOP

Table 4.14: Entrepreneurs future vision at Aardklop

Future vision	Percentage
Expand	31%
Annual return	26%
Positive future	2%
To be successful	1%
New products/services	3%
Quality products/services	2%
Unique products/services	1%
Support Aardklop	1%
Profit/More sales	9%
Marketing	5%
Other	19%

The results recorded in Table 4.14 indicated that 31% of respondents would like to expand their businesses in the future at Aardklop. Only 26% of the respondents would like to return annually to the festival. "Other" (19%) results record that future vision included the respondent's aim to educate visitors to the festival and to entertain more. The respondents' need to be more successful in the future is also concluded in these 19% 'Other' results.

4.6 FINDINGS AND RESULTS

The data collected via the survey completed at the Aardklop National Arts festival were used to identify three different categories of entrepreneurs at the festival. The three categories were identified by classifying respondents according to the number of years their businesses had existed. By determining in what year entrepreneurs established their businesses, entrepreneurs were categorised as illustrated in Figure 4.10.

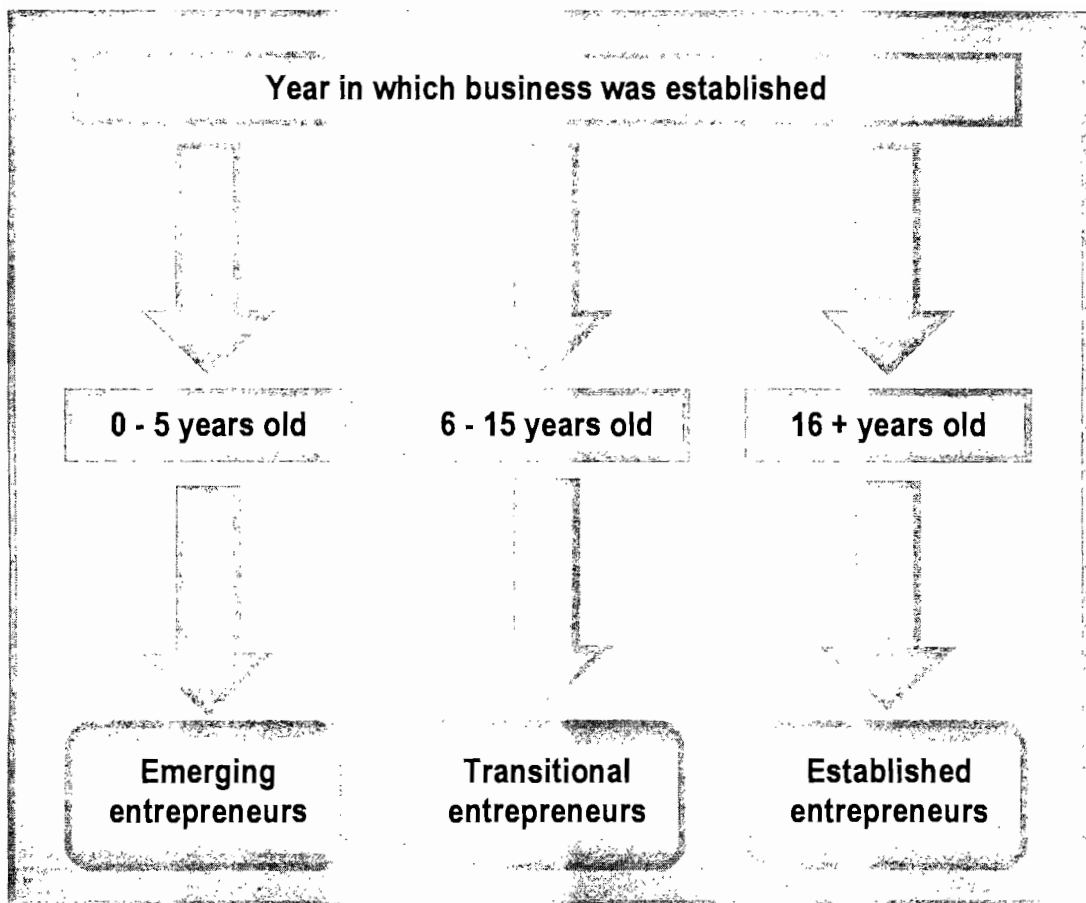


Figure 4.10: Schematic illustration of entrepreneur categories

- Group 1.- Emerging entrepreneurs:

Entrepreneurs coming into existence with the urge to become known or apparent. It represents entrepreneurs whom started up their business recently and those businesses not older than 5 years.

- Group 2.- Transitional entrepreneurs:

Those entrepreneurs whom are no longer striving to emerge into a steady business, but have already overcome the barriers of the start-up process. These transitional entrepreneurs can not be described as well-established as they have only been in existence between 6 and 15 years as opposed to the established category.

- Group 3 - Established entrepreneurs:

This refers to those entrepreneurs that have had their businesses for more than 15 years and are settled in a secure position or condition.

4.6.1 DEMOGRAPHICAL RESULTS AND FINDINGS

The demographical information accumulated from the survey gives a clear description of the three categories' profiles. The demographical profile of the groups was determined through: gender, language, age, marital status and qualification. Included in the entrepreneurs profile is their viewpoint on the importance of exploring, vision, resourcefulness as well as organisational-and motivational factors. Although there is a definite similarity between these profiles, there exists significant differences between the percentages represented within each group.

Tables 4.15, 4.16 and 4.17 give a summary of the demographical information accumulated within the three groups.

Table 4.15: Demographical information of emerging entrepreneurs

Gender:	76% Female	24% Male
Language:	65% Afrikaans	19% Eng; 16% Other
Age:	50% (35 – 49)	12% < 24 19% 25-34 15% 50-64 4 % 65+
Marital status:	63% Married	28% Single 8% Divorced 1% Widow/er
Qualification:	42% Diploma/Degree	30% Matric 15% Post Graduate 13% Professional

Table 4.16: Demographical information of transitional entrepreneurs

Gender:	58% Female	42% Male
Language:	70% Afrikaans	22% Eng; 8% Other
Age:	45% (35 – 49)	4% <24 12% 25-34 33% 50-64 6% 65+
Marital status:	78% Married	13% Single 7% Divorced 1% Widow/er
Qualification:	52% Diploma/Degree	29% Matric 6% Post Graduate 14% Professional

Table 4.17: Demographical information of established entrepreneurs

Gender:	67% Female	33% Male
Language:	82% Afrikaans	18% Eng; 0% Other
Age:	46% (50 – 64)	12% <24 5% 25-34 29% 35-49 7% 65+
Marital status:	74% Married	15% Single 5% Divorced 5% Widow/er
Qualification:	57% Diploma/Degree	34% Matric 6% Post Graduate 3% Professional

The demographical profile of the emerging and transitional entrepreneurs-categories showed in Table 4.15 and 4.16, show that the majority of respondents were female and Afrikaans speaking, between the ages of 35 to 49 years. The bulk of these entrepreneurs are married and have either a degree or diploma. The established entrepreneurs profile is similar to the emerging- and transitional entrepreneurs with

the exception of their age. As pointed out in Table 4.17, the established entrepreneurs are older, between the ages of 50 to 65 years. This is to be expected.

According to the results displayed in Table 1 (Appendix A), it is evident that there are more female entrepreneurs than male entrepreneurs. However, within the emerging entrepreneurs category (Category 1), there is a significant difference of 52% between male and female respondents. This could be due to the fact that there are younger, single or recently married female entrepreneurs, perhaps needing additional income, starting up businesses. Within the transitional entrepreneurs category (Category 2) the gap narrows down to just 16% difference between male and females. Taking into consideration that the results are evident of an Afrikaans culture (Appendix A: Table 3), it can be assumed that, in many cases, females are not in permanent jobs, and that the males are the bread-winners. In these instances, the females may have more time for their hobbies that can lead into entrepreneurial activity.

As shown in Table 4 (Appendix A), 63% of the emerging entrepreneurs are married compared to the 78% in the transitional category and the 74% in the established category. Evident in the cross Table 4, there is a remarkable difference between these statistics as the emerging entrepreneurs are 28% single individuals as opposed to the 13% transitional entrepreneurs. Also significant is the fact that there are almost no widowed entrepreneurs in either of these two categories. The established entrepreneurs represent 5% of widowed entrepreneurs. These results perhaps demonstrates another motivation why female entrepreneurs are commonly found at the arts festival. Either, as young single woman, they experience the need for generating income in a way which gives meaning to their existence or, as in the case of the established entrepreneur, they have to keep themselves occupied to deal with the loss of their loved-ones. There is also the possibility that the business involves both husband and wives, and that the wives were more likely to complete the questionnaire.

The demographical results of the established entrepreneurs corresponds accurately to their age group since these entrepreneurs have businesses that are older than 15 years. Illustrated in Table 3 (Appendix A), 74% of the established entrepreneurs are between the ages of 50 to 65 years. They represent older and more experienced entrepreneurs. The entrepreneurs had to rate the importance of a number of factors as listed in Table 6 (Appendix A) for them as entrepreneurs.

Part of the demographical information, the entrepreneurs had to state the importance of success factors as listed in section A, question 7 (Appendix B). In order to interpret data more accurately, the results were used to perform a factor analysis as previously illustrated in Table 4.5. The factor analysis grouped the given factors listed in the questionnaire and resulted in the summative six components (1-6). Table 4.18 illustrates the number of respondents' ratings of the importance to the different factors. Cronbach Alphas (Appendix C) were then determined to test the reliability of the identified components.

Table 4.18: Summary of factor analysis with regard to components and Cronbach alpha count

Factors	Components	Cronbach Alpha count
• Management skills • Calculated risks • Time management • Thought through plans • Team work	1. Organisational component	.798
• Ambition • Dedication • Creativity • Initiative • Innovation • Optimism • Vision	2. Resourcefulness component	.847
• Give best	3. Achievement component	N/A
• Profit driven • Knowledge • Education • Successful • Win • Independence	4. Self-edification component	.838

• Leadership	5. Explorative component	.446
• Optimism		
• Adventurous		
• Hard work	6. Visualisation component	.780
• Communication		
• Confidence		
• Opportunities		

The Cronbach Alphas were determined within the emerging-, transitional- and established entrepreneurial groups, together with the averages of the components in comparison to the three entrepreneurial groups. The similarities lead to interpreting the factor analysis in general for all entrepreneurs at the Aardklop National Arts Festival.

Table 4.19: Averages of the importance of components for entrepreneurial groups

Components	Total respondents(222) within entrepreneurial groups		
	Emerging entrepreneurs	Transitional entrepreneurs	Established entrepreneurs
Organisational	86	97	39
Resourcefulness	86	98	39
Achievement	85	96	38
Self-edification	86	97	39
Explorative	86	97	39
Visualisation	85	96	38

The total relationships between these entrepreneurial groups' ratings of importance of components have been accumulated as shown in Table 4.19. The emerging-, transitional- as well as established entrepreneurial groups were measured against

each other to determine the effect the differences will have. According to Field (2009:57), author of *Discovering Statistics using SPSS*, whenever an effect is less than 0.02 it is a small effect, 0.05 medium effect and 0.08 a large effect. Thus the results in Table 4.20 show that the effect is very small, enabling one to draw a general conclusion that the extreme importance of all six components is essential for entrepreneurial success according to the survey done at the Aardklop National Arts Festival.

Table 4.20: Effects of different components towards entrepreneurial groups

Components	Emerging- v/s Transitional entrepreneurs	Emerging- v/s Established entrepreneurs	Transitional- v/s Established entrepreneurs
Organisational	0.09	0.23	0.12
Resourcefulness	-0.11	0.23	0.28
Achievement	-0.18	0.07	0.24
Self-edification	-0.12	0.23	0.32
Explorative	-0.1	0.05	0.14
Visualisation	-0.18	0.07	0.24

4.6.2 BUSINESS RESULTS AND FINDINGS

The data obtained from the survey containing the entrepreneurs' businesses serves as the primary source that determined the three different entrepreneurial groups. As illustrated in Appendix B (the questionnaire), section B represents the questions concerning entrepreneurs businesses.

The entrepreneurs' business profiles were compiled by determining the age of their businesses, shareholdings in the businesses, how the businesses were started and

from the businesses operate. The findings of the three different groups are compared in Table 4.21, 4.22 and 4.23.

Table 4.21: Business information of emerging entrepreneurs

Age of Business:	0-5 Years	
Shares:	64% 50+	21% < 50 15% = 50
Started how?	85% Own	13% Bought 0% Inherited 2% Other
Operate from?	50% Home	7% Stall 42% Formal premises 1% Other
Province	48% North West	22% Gauteng 0% KZN 0% Limpopo

Table 4.22: Business information of transitional entrepreneurs

Age of Business:	6-15 Years	
Shares:	65% 50+	11% < 50 26% = 50
Started how?	88% Own	10% Bought 1% Inherited 1% Other
Operate from?	63% Home	7% Stall 28% Formal premises 2% Other

Province	29% North West	21% Free State 1% Limpopo
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Table 4.23: Business information of established entrepreneurs

Age of Business:	16+ Years	
Shares:	73% 50+	24% < 50 2% = 50
Started how?	87% Own	9% Bought 0% Inherited 3% Other
Operate from?	67% Home	0% Stall 31% Formal premises 3% Other
Province	35% North West	30% Gauteng 0% Mpumalanga 0% Northern Cape

Referring to Figure 4.11, the emerging entrepreneurs' business is a new venture which has only been in existence for 5 or fewer years. The transitional entrepreneurs' is in a phase of moving from a relative new venture towards being recognised and has managed their entrepreneurial business for between 5 years and 15 years. The well-known group of entrepreneurs known as the established entrepreneurs have been in business for more than 15 years.

When comparing the three groups it can clearly be seen that the established entrepreneurs are the major shareholders of their business. Evidence of this is the 73% shareholding illustrated in Table 4.23. This could be due to the fact that these business entrepreneurs are older, more experienced and financially more stable than

the entrepreneurs found in the younger groups. Taking into account that established entrepreneurs started out as emerging entrepreneurs and went through the transitional phase, these entrepreneurs did not necessarily have more than 50% shares at first. The reason for the established entrepreneurs being the majority share holders at this stage of their business could be because they bought out their initial partners when they became financially independent.

In addition to the above mentioned reason, the established entrepreneurs are represented by an older demographical age group. This results in the reasoning that these entrepreneurs started their business with a more conservative approach. The more conservative approach might consist of the entrepreneur rather doing business on their own, eliminating the risk of another shareholder.

The socio-economic change in South Africa after the 1994 democratic elections caused many individuals to start their own businesses. Being retrenched and being offered severance packages resulted in individuals having capital to become entrepreneurs. Those entrepreneurs have since become established entrepreneurs with more than 50% shares in their business. This can also explain why the established entrepreneurs are an older group of entrepreneurs as illustrated in Table 4.23.

Illustrated in Table 11 (Appendix A), the entrepreneurs indicated how they started their businesses. The emerging, transitional and established entrepreneurs' results correspond to entrepreneurs starting their businesses on their own. When looking at the entrepreneurs' background, the reasons for the entrepreneurs starting their businesses on their own can be determined. The different circumstances of each individual leading to the start-up of their own business could be because of the following:

- Capital growth enabling entrepreneurs to pursue their dream;
- Spare time available in which the entrepreneur could turn their hobbies into a profitable business;
- The need for income because of the loss of a job; and
- A need to generate additional income, other from their main source of income.

The emerging and transitional entrepreneurs age (Appendix A, Table 3) which is on average between 35 – 49 years and the established entrepreneur being between the age of 50 – 64 years and their qualifications (Appendix A, Table 5) that shows that the majority of entrepreneurs throughout these three groups has a tertiary qualification. An examination of these results then leads to the question: why do entrepreneurs start their own businesses? It may be concluded that the emerging, transitional and established entrepreneurs have a wide spectrum of knowledge, experience and has been skilled and educated thus equipping them to start their own business.

As seen in Appendix A (Table 12), within the emerging entrepreneurial group, there is an almost 50-50 correlation between entrepreneurs operating their businesses from home and those operating from formal premises, whilst within the transitional and established entrepreneurial groups, more than 60% of entrepreneurs operate their businesses from their homes.

Depending on the types of businesses represented within the three entrepreneurial groups, the results of where the businesses operate from can be interpreted differently. Table 4.24 gives the possible reasons for entrepreneurs to make use of formal premises or their homes.

Table 4.24: Reasons for utilising formal premises' or operating from home

Operating from home	Operating from a formal premises
• Less costly because of lower transport fees. • More security benefits since the business and home can be secured at the same time. • Not restricted to hours/time. Work place is accessible at all times. • Convenience of being close to family even when working.	• The need for 3-phase electricity for example, to power industrial ovens. • Large quantities of water required. • Situated in accessible area with regard to public transport systems for workers. • Accommodating a larger work force.

It was found within the results that entrepreneurs represented at the Aardklop National Arts Festival were primarily from within the North-West province. As illustrated in Appendix A (Table 13), the percentages within the established entrepreneurial group are more evenly distributed. The results show that 35% of established entrepreneurs are situated in the North-West province and 30% in the Gauteng province. However, within the emerging entrepreneurial group, a definite 48% of entrepreneurs are from within the North- West province. There are many advantages for the entrepreneur and the community with regard to entrepreneurs being situated locally and that may serve as reasons for the results.

Some of these advantages include:

- The input costs for entrepreneurs are less when they are situated in or near Potchefstroom, thus making it more profitable for them to attend the Aardklop National Arts Festival;
- Entrepreneurs have the advantage of knowing their community and its needs, making it easier to cater to their target market;
- Entrepreneurs situated locally also contribute to the economic prosperity of the local community by using local suppliers to purchase their consumables.; and
- Profits made by entrepreneurs are being reinvested within the local community, with regard to developing their businesses in the North-West province.

4.6.3 FESTIVAL RESULTS AND FINDINGS

Section C in the questionnaire (Appendix B) reflected entrepreneurs' opinions regarding the Aardklop National Arts Festival. Information concerning entrepreneurs' attendance at Aardklop, problem areas at the festival and other festivals the respondents attend has been accumulated. The core questions in section C, however, sought to determine the *reasons* why entrepreneurs attend the Aardklop festival and what *roles* they play saw themselves filling at the festival.

Table 4.25: Entrepreneurs' reasons for attending Aardklop

Reasons for attending Aardklop	
Emerging entrepreneurs	• Marketing business. • To expand business.
Transitional entrepreneurs	• Marketing business. • Profit.
Established entrepreneurs	• Marketing business. • To expand business.

Table 4.25 illustrates that all three entrepreneurial groups have the same main objective for attending the Aardklop National Arts Festival, that is, to market their business. It was expected that entrepreneurs would possibly indicate their objective was to make profit, but only the transitional entrepreneurs indicated that their reason for attending the festival was to make profit as illustrated in Appendix A (Table 15). One conclusion drawn from these results is that entrepreneurs may believe that by marketing their business they will gain more business which will then lead to greater profit.

Also the nature of the different types of businesses represented at the festival must be taken into account. This might lead to entrepreneurs not selling their products or services at the festival itself, but rather at a later stage, thus emphasising the importance of marketing.

Table 4.26: Entrepreneurs' roles at Aardklop National Arts Festival

Entrepreneurs' roles at Aardklop	
Emerging entrepreneurs	• To deliver unique products and services. • To do marketing for their business.
Transitional entrepreneurs	• To deliver quality products and services. • To do marketing for their business.

Established entrepreneurs

- To deliver unique and quality products.
- To support the local community and culture.

In Table 4.26, the emerging entrepreneurs view their role at the festival being to deliver unique products. The reason being that they are at entry level and need to identify market opportunities. They have to ensure that their unique products and services will enjoy attention from the potential customers attending the Aardklop festival. In order to reach this objective they have to market their products to make festival attendees aware of their new and unique products.

In the transitional entrepreneurs category the role they play is to deliver quality products to their customers. By delivering quality products, they have the assurance of having clients that will return to them and will recommend their products and services to other potential customers. Since these entrepreneurs are in a transitional phase, they have to distinguish themselves from the emerging entrepreneurs and move towards an established entrepreneurial business.

As illustrated in Table 4.26, the established entrepreneurs have a different role to play at the festival. They are already settled in a secure market position and have to fulfill their current role of delivering quality products. They also have to keep reinventing their products and services in order not to become outdated with the market trends.

Further, these established entrepreneurs' role implies giving support to the local community. In the case of the established entrepreneurs, their needs and motivations differ from those entrepreneurs in the emerging phase. The established entrepreneur has the strong need to invest in their local community as this gives them a sense of self-satisfaction and pride.

4.7 CONCLUSION

The main objective of the study is to determine the role of the entrepreneur at the Aardklop National Arts Festival. In order to achieve the objective, demographical-, business- and festival information have been accumulated, illustrated and discussed in Chapter 4. Table 4.27 gives an overall summary of the results.

Table 4.27: Summary of entrepreneurs' information during Aardklop

Entrepreneurs Information			
	<i>Emerging entrepreneurs</i>	<i>Transitional entrepreneurs</i>	<i>Established entrepreneurs</i>
Demographical Information			
Gender	76% Female	58% Female	67% Female
Language	65% Afrikaans	70% Afrikaans	82% Afrikaans
Age	50% between 35 – 49 years	45% between 35 – 49 years	46% between 50 - 64 years
Marital Status	63% Married	78% Married	74% Married
Qualification	42% Diploma/degree	52% Diploma/degree	57% Diploma/degree
Business Information			
Shares	64% has more than 50% shares	65% has more than 50% shares	73% has more than 50% shares
How business started	85% started their business on their own	88% started their business on their own	87% started their business on their own

Operate from	50% operate their business from their home	63% operate their business from their home	67% operate their business from their home
Province	45% North West Province	29% North West Province	35% North West Province
<i>Festival Information</i>			
Reasons for attending Aardklop	• Marketing business. • To expand business.	• Marketing business. • To make profit.	• Marketing business. • To expand business.
Roles at Aardklop	• To deliver unique products and services. • To do marketing for their business.	• To deliver quality products and services. • To do marketing for their business.	• To deliver unique and quality products. • To support the local community and culture.

Referring to the three identified entrepreneurial groups illustrated in Table 4.27, there are some general similarities with differences being shown when percentage responses are considered. This leads to the following indicators:

- There are more female emerging entrepreneurs;
- The established entrepreneurs group has the highest indication of Afrikaans-speaking entrepreneurs;
- Established entrepreneurs are older than emerging- and transitional entrepreneurs;
- The majority of emerging entrepreneurs do not have a diploma or degree;
- There are more established entrepreneurs that are the majority shareholders in their businesses than those emerging- and transitional entrepreneurs;

- All the entrepreneurial groups started their businesses on their own;
- Emerging entrepreneurs tend to run their businesses from premises other than their home; and
- The transitional group entrepreneurs have fewest entrepreneurs situated locally in the North West Province.

It is evident that all three entrepreneurial groups believe that their role is to deliver unique and quality products. It can however be concluded that there are different influencing factors distinguishing the emerging-, transitional and established entrepreneurs. The differences between these groups include:

- Language;
- Age;
- Education;
- Business ownership;
- Premises from where businesses operate; and
- Percentage local representation.

The differences in language, age and education can possibly be because of the different X, Y and E generations and even of the different cultures represented. Financing also contributes to the business ownership, the premises from where the business operate and the large percentage local representatives. However, the main reason for these differences can be linked to the experience an entrepreneur has gained, from being an emerging entrepreneur, going through the transitional phase to becoming an established entrepreneur.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

Chapter 5 draws the conclusions and makes recommendations.

As noted throughout this dissertation, entrepreneurship is a popular topic for research. However to date, there exists no known study of the role of entrepreneurs at arts festivals. Previous studies focus on entrepreneurship mainly by concentrating on factors such as barriers and constraints, skills development, rural tourism, opportunities, entrepreneurial culture and entry level requirements.

The primary goal of this research was to determine the role of entrepreneurs at arts festivals. Other objectives included:

- To analyse literature on entrepreneurship (Chapter 2).;
- To define concepts in tourism with regard to motives and characteristics of entrepreneurs (Chapter 2);
- To classify entrepreneurs and entrepreneurial businesses (Chapter 2);
- To recognise an arts festival as an event with the entrepreneur as a major stakeholder (Chapter 3);
- To conduct a survey at the Aardklop National Arts Festival (Chapter 4); and
- To draw conclusions and make recommendations (Chapter 5).

The literature on entrepreneurship was analysed in Chapter 2 which defined concepts in tourism with regard to motives and characteristics of entrepreneurs. A classification of entrepreneurs and entrepreneurial businesses was done, and the roles of arts festivals and entrepreneurs in the event sector were identified. Chapter 3 defined arts festivals as being part of the events sector and indicated the importance of entrepreneurs as stakeholders. In Chapter 4, the results of the conducted survey of the Aardklop National Arts Festival were recorded and relevant conclusions were drawn. Recommendations regarding the findings will be made in Chapter 5.

5.2 CONCLUSIONS

Conclusions will be drawn according from both the literature review and from the empirical research.

5.2.1 CONCLUSIONS WITH REGARD TO THE LITERATURE REVIEW

The main conclusions derived from the literature review are as follows:

- The term entrepreneur has various definitions within the literature of entrepreneurship and still has no universally accepted definition;
- Similarities within the research regarding if entrepreneurs are born or made have indicated that individuals will be influenced by various push- and pull factors which leads to the pursuit of an entrepreneurial career;
- The individual (entrepreneur), the environment and the activity were identified as the three main elements within the process of entrepreneurship. It was found that throughout the childhood, early adult- and present adulthood, development takes place thus different motivational factors will lead to an individual pursuing an entrepreneurial career;
- The literature indicates that skills, expertise and aptitude are the most relevant measurements used to classify entrepreneurs;
- Not all SMME's are entrepreneurial businesses. By looking at the business' organic/ mechanistic structure it can be determined whether the behaviour correlates positively with entrepreneurial performance. Although the latter was found within the literature, the survey done at the Aardklop National Arts Festival was based on only entrepreneurs regardless of what type of business they have;
- The literature indicates that entrepreneurs tend to manage risk, rather than avoiding it. The entrepreneur calculates risk, and then decides whether or not it is acceptable and what their chances of success will be. Entrepreneurs take risks because they have a passionate belief in something and consider risk taking as an opportunity to developing wisdom; and
- The entrepreneur's success or failure is influenced by external factors (out of the entrepreneur's control) and internal factors (manageable factors). The factors identified in Chapter 2 are inserted in Table 5.1.

Table 5.1 Influential factors contributing to entrepreneurs' success

External factors	Internal factors
➤ The economic climate ➤ Social and socioeconomic factors ➤ Politico-legal factors ➤ Technological factors ➤ Ecological factors ➤ The international environment	➤ The nature of the entrepreneur's experience ➤ Managerial skills ➤ Business philosophy ➤ Planning ability

- Entrepreneurship is endorsed by educational institutions, governmental units, and society and corporations world wide;
- The most important objective of the 21st century is for the X-, Y- and E-generations to build a sustainable entrepreneurial society;
- The literature research indicated that the most common *forms of events* include: cultural celebrations, carnivals, heritage commemorations, parades and processions, religious events, political and state events, arts and entertainment, performing arts, literature, visual arts, business and trade events, meetings and conventions, exhibitions, fairs, education and scientific events, sport events, recreational events, private events and *festivals*; and
- Different *types of festivals* are illustrated in Table 5.2. Note that *arts festivals* are also recognised.

Table 5.2 Types of festivals

<i>Types of festivals</i>		
➤ <u>Arts festival</u>	➤ <u>HardStyle Festival</u>	➤ <u>Science festival</u>
➤ <u>Beer festival</u>	➤ <u>Literary festival</u>	➤ <u>Storytelling festival</u>
➤ <u>Comedy festival</u>	➤ <u>Music festival</u>	➤ <u>Theatre festival</u>
➤ <u>Cultural festival</u>	➤ <u>Peanut Festival</u>	➤ <u>Wine festivals</u>
➤ <u>Film festival</u>	➤ <u>Religious festival</u>	➤ <u>Winter festivals</u>
➤ <u>Fire festival</u>	➤ <u>Renaissance festival</u>	➤ <u>Electronic festival</u>
➤ <u>Folk festival</u>	➤ <u>Rock festival</u>	➤ <u>Celebration festival</u>
➤ <u>Food festival</u>		

- Arts festivals is seen as cultural events primarily hosted to enhance, expand and celebrate a certain culture and play a beneficial role to the economy of the host community;
- The characteristics of arts festivals as special events are Uniqueness; Personal interactions; Ritual or ceremony; Intangible; Perishability; Ambience and service; Labour-intensive and Fixed timescale.
- Arts festival are classified within these categories: High-profile general celebrations of the arts; Festivals that celebrate in a particular location; Art-form festivals; Celebration of work by a community of interest; Calendar festivals; Amateur arts festivals and; Commercial music festivals.
- Entrepreneurs play an important role of an arts festivals success. Although not the primary attraction, entrepreneurs form part of the fringe (secondary) events.
- Benefits of arts festivals to a host community :
 - Image-makers that are catalysts for further development.
 - Negative impacts of mass visitation are minimised.
 - Promote enhanced host-guest relations.
 - Expand, lengthen or even introduce the tourist season.
 - Provision of durable facilities serves as an attractive aspect of community investment
 - Media coverage.
 - Builds a positive image in the tourism marketplace.

- Challenges that arts festivals face include: the event infrastructure, financial issues, marketing and media, environmental factors and role players.

Events contribute to the overall input of tourism to South Africa's GDP. Statistics indicate a steady growth since 1994 and look promising for the future.

5.2.2 CONCLUSIONS WITH REGARDS TO THE CONDUCTED SURVEY

This section will review results from the empirical research. Conclusions will highlight some of the main findings recorded from the questionnaire distributed in the survey:

5.2.2.1 DEMOGRAPHICAL INFORMATION RESULTS

The aim of this section was:

- To determine the profile of the entrepreneur at Aardklop; and
- To identify whether individuals involved in the survey would classify themselves as being entrepreneurs; and
- Give their characteristics.

Surprisingly, the results indicated that there are more female entrepreneurs (67%) than male entrepreneurs at the Aardklop National Arts Festival. A majority (72%) of the entrepreneurs are Afrikaans speaking and 41% are between the ages of 35 – 49 years. The majority entrepreneurs are married (72%) while 50% of the respondents has either a diploma or a degree.

There is no doubt that the respondents consider themselves as entrepreneurs, as 94% indicated this. The respondents also indicated that the most important characteristics and success factors are dedication (74%), ambition (70%), giving one's best (70%) and creativity (66%). The least important factors were to always win (26%), education (29%) and to have privacy (30%).

5.2.2.2 BUSINESS INFORMATION RESULTS

The aim of this section was:

- To give a profile of the entrepreneurial businesses at the Aardklop National Arts Festival; and
- To determine the types of entrepreneurs attending the Aardklop National arts festival.

The majority (69%) of businesses at the Aardklop National Arts Festival are micro businesses with 5 or less employees, whom operate from their homes (67%), situated in the North West Province (36%) or Gauteng (24%). Arts and craft businesses are represented by 44% but noteworthy is the 25% of businesses that classified their businesses as manufacturing.

The respondents indicated that 67% are the majority shareholders in their businesses and 87% started the businesses on their own. The respondents recorded that 40% were between the ages of 35 and 49 years.

Respondents were asked to indicate in what year they established their business? Combined with the literature, categories of entrepreneurial businesses were determined. The majority of the respondents indicated that their businesses have been in existence between 6 to 15 years, illustrated in Table 5.3.

Table 5.3 Categories of entrepreneurs at Aardklop

Categories of entrepreneurial businesses	Years of existence	Results
Emerging entrepreneurial businesses	< 5 years	38%
Transitional entrepreneurial businesses	6-15 years	44%
Established entrepreneurial businesses	16 + years	18%

The margin between the percentage emerging- and transitional entrepreneurial businesses is only 6% whilst a 26% difference occurs between the transitional- and established entrepreneurial businesses.

5.2.2.3 FESTIVAL INFORMATION RESULTS

The aim of this section was to focus directly on the main objective of this study:

- The entrepreneurs' perceived role at the Aardklop National Arts Festival.

Arts festivals in South Africa have included entrepreneurs as part of the fringe events. Forty (40) percent of the respondents indicated that they not only attend the Aardklop National Arts Festival, but that they also attend the KKNK in Oudtshoorn annually. The Aardklop National Arts Festival has been in existence since 1998. Only 27% of the respondents have attended all ten arts festivals. The respondents identified the key motivational factors for attending the Aardklop National Arts Festival as:

- Exposure for their business in the form of marketing (66%);
- To get more customers and experience and ultimately expand their business (63%); and
- Financial benefits – increase their profit.

Despite the latter, respondents has identified certain problem areas, such as:

- Accessibility of the Aardklop terrain (33%);
- Too many similar entrepreneurial businesses creates a problem of competition (16%); and
- Other problems, like the lack of electricity points, dust and not enough exposure/ marketing for represented businesses.

Results show that the entrepreneurs' perceived roles are not coherent. Listed in order of importance in Table 5.4 are the respondents' perceived roles.

Table 5.4 Entrepreneurs' roles at the Aardklop National Arts Festival

Role	Percentage
New and unique products/services	20%
Quality products/services	15%
Marketing	11%
Support community/culture and educate	10%
Annual return/ Profit/ More sales	8%
Support Aardklop	6%
Enjoyment/Recreation	3%

Respondents indicated that their main role is to deliver new and unique products at the Aardklop National Arts Festival. Many respondents indicated other roles and responsibilities which made up 27% of the total results. These reasons include:

- The role to share entrepreneurial talent amongst entrepreneurs and with visitors;
- The role to deliver a variety of different products and services at reasonable prices; and
- A role to contribute to the arts.

5.3 RECOMMENDATIONS

This section provides recommendations made regarding this study. Recommendations are grouped into three subsections. The first subsection presents recommendations regarding the literature: entrepreneurship and arts festivals. In the second subsection, recommendations are made regarding the case study: Entrepreneurs' role at the Aardklop National Arts Festival. In the last subsection; recommendations are made for future research.

5.3.1 RECOMMENDATIONS WITH REGARD TO ENTREPRENEURS AT THE AARDKLOP NATIONAL ARTS FESTIVAL

- In order to compete, entrepreneurs require certain entrepreneurial skills. Training programmes should be put in place to educate new entrants and those who require management skills. Training programmes should therefore focus on basic business skills, consisting of an introduction to all aspects of developing, owning, marketing and dealing with financial matters within a business. Client service and Human Relations can also be taught especially as South Africa is home to a diverse group of different cultures.
- As the profits made by local entrepreneurs are reinvested into the local community and infrastructure, local entrepreneurs should receive special rates for their stands.
- By categorising entrepreneurs when applying for a stall, Aardklop management will be able to determine the contribution entrepreneurs make to the various local sectors. By doing so, this will enable the festival management to recruit the required number of local entrepreneurs selling products or services with the intention of supporting a specific local sector.
- Local entrepreneurs should be considered as investors to the Aardklop National Arts Festival, since they will be investing their money, time and business in the festival for the festival period. This requires that entrepreneurs are involved throughout the year in planning and decision making. Post-festival meetings should be conducted in order to receive feedback and recommendations from the participating entrepreneurs, as well as monthly or quarterly meetings to gain insight into what entrepreneurs expect and project. Determining problematic factors with regard to entrepreneurial activities at Aardklop will lessen any possible decrease in entrepreneurial support.
- Creating an incentive for entrepreneurs will encourage entrepreneurs' annual return to the festival. Incentives such as a percentage stand discount for every year of attendance could be used.
- Attract more visitors to entrepreneurial stands by launching a project where visitors will have to pass by all the entrepreneurs' stands, similar to a treasure hunt where each entrepreneurial stand holds a clue leading to the final prize. This will lead to visitors seeing what each entrepreneur has to offer and can

lead to word-of-mouth marketing or even result in a sale, contributing to the entrepreneur's satisfaction.

- In order to ensure that entrepreneurs and open-air performing artists are satisfied, entrepreneurs must have prior knowledge about the festival areas' layout and placement of entertainment tents. Taking into consideration demographic information and the type of businesses will assist in the planning process. The stands should be complimentary to open-air performances held.
- Entrepreneurs indicated that the main reason for their attendance at the festival is to market their businesses. The Aardklop management must improve materials such as the Aardklop terrain map in order to meet these entrepreneurial needs. Maps should indicate where similar stalls are situated within the terrain by colour coding the various types of entrepreneurial businesses. This will ensure greater visibility of where to find what. An entrepreneurs directory should also be considered.
- Aardklop festival marketing must also incorporate entrepreneurs into their website. Every entrepreneurial stall must have a small advert inserted into the festivals webpage. Potential visitors to the Aardklop festival will have access to this website and will know what to expect from the entrepreneurial stalls. This may even result into more visitors to the Aardklop National Arts Festival.
- The Aardklop National Arts Festival must keep a database distinguishing between registered small businesses represented at the festival and individual entrepreneurs selling goods privately once a year at the festival. This will enable researchers to categorise entrepreneurs accordingly when conducting surveys.

5.3.2 RECOMMENDATIONS REGARDING FURTHER RESEARCH

Based on the research conducted the following points were identified giving direction for further research:

- A visitor survey must be integrated with this entrepreneur's survey. Visitors should indicate what their overall impression of the entrepreneurial stalls was, and whether anything was bought.
- The local community can also be involved with the survey- indicating what they experience regarding the entrepreneurs at the festival and what contribution entrepreneurs make towards the community. This can give

direction for further research into the entrepreneurs' socio-economic role at arts festival.

- Surveys should be conducted regarding the entrepreneurs' influence on the local transport, accommodation as well as on support services and attraction sectors.

5.4 LIMITATIONS OF THE STUDY

The biggest limitation of the study is the absence of similar research at arts festivals that this research could draw lessons from. This is particularly relevant to the questionnaire development and to the comparison of results from other arts festivals or events.

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APPENDIX A

Table 1: *Gender.*

Established * Gender Crosstabulation					
			Gender		Total
			1	2	1
Established	1.00	Count	65	21	86
		% within Established	75.6%	24.4%	100.0%
		% of Total	29.3%	9.5%	38.7%
	2.00	Count	56	41	97
		% within Established	57.7%	42.3%	100.0%
		% of Total	25.2%	18.5%	43.7%
	3.00	Count	26	13	39
		% within Established	66.7%	33.3%	100.0%
		% of Total	11.7%	5.9%	17.6%
Total		Count	147	75	222
		% within Established	66.2%	33.8%	100.0%
		% of Total	66.2%	33.8%	100.0%

Table 2: *Language.*

Established * Lang Crosstabulation						
			Lang			Total
			1	2	3	1
Established	1.00	Count	56	16	14	86
		% within Established	65.1%	18.6%	16.3%	100.0%
		% of Total	25.2%	7.2%	6.3%	38.7%
	2.00	Count	68	21	8	97
		% within Established	70.1%	21.6%	8.2%	100.0%
		% of Total	30.6%	9.5%	3.6%	43.7%
	3.00	Count	32	7	0	39
		% within Established	82.1%	17.9%	.0%	100.0%
		% of Total	14.4%	3.2%	.0%	17.6%
Total		Count	156	44	22	222
		% within Established	70.3%	19.8%	9.9%	100.0%
		% of Total	70.3%	19.8%	9.9%	100.0%

Table 3: Age.

Established * Agecat Crosstabulation								
			Agecat					Total
			1.00	2.00	3.00	4.00	5.00	1.00
Established	1.00	Count	10	17	43	13	3	86
		% within Established	11.6%	19.8%	50.0%	15.1%	3.5%	100.0%
		% of Total	4.4%	7.6%	19.1%	5.8%	1.3%	38.2%
	2.00	Count	4	12	44	32	6	98
		% within Established	4.1%	12.2%	44.9%	32.7%	6.1%	100.0%
		% of Total	1.8%	5.3%	19.6%	14.2%	2.7%	43.6%
	3.00	Count	5	2	12	19	3	41
		% within Established	12.2%	4.9%	29.3%	46.3%	7.3%	100.0%
		% of Total	2.2%	.9%	5.3%	8.4%	1.3%	18.2%
Total	Count	19	31	99	64	12	225	
	% within Established	8.4%	13.8%	44.0%	28.4%	5.3%	100.0%	
	% of Total	8.4%	13.8%	44.0%	28.4%	5.3%	100.0%	

Table 4: Marital Status.

Established * Marital Crosstabulation							
			Marital				Total
			1	2	3	4	1
Established	1.00	Count	24	54	7	1	86
		% within Established	27.9%	62.8%	8.1%	1.2%	100.0%
		% of Total	10.8%	24.3%	3.2%	.5%	38.7%
	2.00	Count	13	76	7	1	97
		% within Established	13.4%	78.4%	7.2%	1.0%	100.0%
		% of Total	5.9%	34.2%	3.2%	.5%	43.7%
	3.00	Count	6	29	2	2	39
		% within Established	15.4%	74.4%	5.1%	5.1%	100.0%
		% of Total	2.7%	13.1%	.9%	.9%	17.6%
Total		Count	43	159	16	4	222
		% within Established	19.4%	71.6%	7.2%	1.8%	100.0%
		% of Total	19.4%	71.6%	7.2%	1.8%	100.0%

Table 5: Qualification.

Established * Qualification Crosstabulation							
			Qualification				Total
			2	3	4	6	2
Established	1.00	Count	21	29	10	9	69
		% within Established	30.4%	42.0%	14.5%	13.0%	100.0%
		% of Total	10.9%	15.1%	5.2%	4.7%	35.9%
	2.00	Count	26	47	5	13	91
		% within Established	28.6%	51.6%	5.5%	14.3%	100.0%
		% of Total	13.5%	24.5%	2.6%	6.8%	47.4%
	3.00	Count	11	18	2	1	32
		% within Established	34.4%	56.3%	6.3%	3.1%	100.0%
		% of Total	5.7%	9.4%	1.0%	.5%	16.7%
Total	Count	58	94	17	23	192	
	% within Established	30.2%	49.0%	8.9%	12.0%	100.0%	
	% of Total	30.2%	49.0%	8.9%	12.0%	100.0%	

Table 6: Importance of factors as an entrepreneur.r

Pattern Matrix(a)						
	Component					
	1	2	3	4	5	6
Ambition		.597				
Creativity		.737				
Dedication		.799				
Initiative		.786				
Innovation		.858				
Management skills	.479			-.306		
Profit driven			.304	-.530		
Calculated risks	.737					..
Optimism	.314	.450			.311	
Vision		.332				
Adventurous	.312				.497	
Knowledge				-.381	-.300	
Education				-.720		
Hard work						.375
Communication						.530
Tolerance						
Successful				-.883		
Time management	.622					
Thought trough plans	.578					
Win				-.817		
Confidence						.778
Opportunities						.565
Independence				-.309		.432
Leadership				-.491		.346
Give best			.858			
Teamwork	.757					
Extraction Method: Principal Component Analysis. Rotation Method: Oblimin with Kaiser Normalization.						
A Rotation converged in 17 iterations.						

Table 7: *Factors of importance for emerging entrepreneurs.*

Descriptive Statistics(a)					
	N	Minimum	Maximum	Mean	Std. Deviation
Factor1	86	2.00	5.00	4.1785	.63251
Factor2	86	3.20	5.00	4.4977	.49941
Give best	84	1	5	4.61	.695
Factor4	86	1.60	5.00	3.8471	.84242
Factor5	86	1.00	5.00	3.5988	.99060
Factor6	85	1.00	5.00	4.5059	.66141
Valid N (listwise)	84				
a Established = 1.00					

Table 8: *Factors of importance for transitional entrepreneurs.*

Descriptive Statistics(a)					
	N	Minimum	Maximum	Mean	Std. Deviation
Factor1	97	1.00	5.00	4.1962	.74288
Factor2	98	1.00	5.00	4.4653	.69562
Give best	96	1	34	5.16	4.315
Factor4	97	1.00	5.00	3.7481	.89783
Factor5	96	1.00	5.00	3.6302	1.11979
Factor6	96	1.00	5.00	4.3594	.78036
Valid N (listwise)	95				
a Established = 2.00					

Table 9: *Factors of importance for established entrepreneurs.*

Descriptive Statistics(a)					
	N	Minimum	Maximum	Mean	Std. Deviation
Factor1	39	2.83	5.00	4.3111	.62480
Factor2	39	1.80	5.00	4.6474	.60338
Give best	38	3	5	4.66	.582
Factor4	39	2.60	5.00	4.0231	.72483
Factor5	39	1.50	5.00	3.6667	.93424
Factor6	38	2.50	5.00	4.4737	.69698
Valid N (listwise)	38				
a Established = 3.00					

Table 10: *Shares.*

Established * Shares_code Crosstabulation						
			Shares_code			Total
			1.00	2.00	3.00	1.00
Established	1.00	Count	18	13	55	86
		% within Established	20.9%	15.1%	64.0%	100.0%
		% of Total	8.0%	5.8%	24.4%	38.2%
	2.00	Count	11	25	62	98
		% within Established	11.2%	25.5%	63.3%	100.0%
		% of Total	4.9%	11.1%	27.6%	43.6%
	3.00	Count	10	1	30	41
		% within Established	24.4%	2.4%	73.2%	100.0%
		% of Total	4.4%	.4%	13.3%	18.2%
Total	Count	39	39	147	225	
	% within Established	17.3%	17.3%	65.3%	100.0%	
	% of Total	17.3%	17.3%	65.3%	100.0%	

Table 11: *How the business got started.*

Established * Start Crosstabulation							
			Start				Total
			1	2	3	4	1
Established	1.00	Count	11	72	0	2	85
		% within Established	12.9%	84.7%	.0%	2.4%	100.0%
		% of Total	5.1%	33.2%	.0%	.9%	39.2%
	2.00	Count	10	85	1	1	97
		% within Established	10.3%	87.6%	1.0%	1.0%	100.0%
		% of Total	4.6%	39.2%	.5%	.5%	44.7%
	3.00	Count	3	31	0	1	35
		% within Established	8.6%	88.6%	.0%	2.9%	100.0%
		% of Total	1.4%	14.3%	.0%	.5%	16.1%
Total	Count	24	188	1	4	217	
	% within Established	11.1%	86.6%	.5%	1.8%	100.0%	
	% of Total	11.1%	86.6%	.5%	1.8%	100.0%	

Table 12: *Premises from where the businesses operate.*

Established * Operate Crosstabulation							
			Operate				Total
			1	2	3	4	1
Established	1.00	Count	43	6	36	1	86
		% within Established	50.0%	7.0%	41.9%	1.2%	100.0%
		% of Total	19.5%	2.7%	16.4%	.5%	39.1%
	2.00	Count	62	7	27	2	98
		% within Established	63.3%	7.1%	27.6%	2.0%	100.0%
		% of Total	28.2%	3.2%	12.3%	.9%	44.5%
	3.00	Count	24	0	11	1	36
		% within Established	66.7%	.0%	30.6%	2.8%	100.0%
		% of Total	10.9%	.0%	5.0%	.5%	16.4%
Total		Count	129	13	74	4	220
		% within Established	58.6%	5.9%	33.6%	1.8%	100.0%
		% of Total	58.6%	5.9%	33.6%	1.8%	100.0%

Table 13: *Province in which the business is situated.*

Established * Province Crosstabulation												
			Province									Total
			1	2	3	4	5	6	7	8	9	1
Established	1.00	Count	2	13	19	0	3	1	0	41	6	85
		% within Established	2.4%	15.3%	22.4%	.0%	3.5%	1.2%	.0%	48.2%	7.1%	100.0%
		% of Total	.9%	5.9%	8.7%	.0%	1.4%	.5%	.0%	18.7%	2.7%	38.8%
	2.00	Count	3	20	19	5	2	2	1	28	17	97
		% within Established	3.1%	20.6%	19.6%	5.2%	2.1%	2.1%	1.0%	28.9%	17.5%	100.0%
		% of Total	1.4%	9.1%	8.7%	2.3%	.9%	.9%	.5%	12.8%	7.8%	44.3%
	3.00	Count	1	3	11	2	0	0	2	13	5	37
		% within Established	2.7%	8.1%	29.7%	5.4%	.0%	.0%	5.4%	35.1%	13.5%	100.0%
		% of Total	.5%	1.4%	5.0%	.9%	.0%	.0%	.9%	5.9%	2.3%	16.9%
Total	Count	6	36	49	7	5	3	3	82	28	219	
	% within Established	2.7%	16.4%	22.4%	3.2%	2.3%	1.4%	1.4%	37.4%	12.8%	100.0%	
	% of Total	2.7%	16.4%	22.4%	3.2%	2.3%	1.4%	1.4%	37.4%	12.8%	100.0%	

Table 14: *Emerging entrepreneurs' reasons for attending Aardklop.*

Statistics(a)										
		Profit	Local comm	Arts	Entertain	Growth	Satisfaction	Market	Intro	Expand
N	Valid	84	84	84	82	83	83	85	85	85
	Missing	2	2	2	4	3	3	1	1	1
Mean		3.99	3.33	3.44	2.71	3.64	4.06	4.36	3.95	4.28
Std. Deviation		1.237	1.255	1.339	1.461	1.349	1.162	1.033	1.262	1.211
a. Established = 1.00										

Table 15: *Transitional entrepreneurs' reasons for attending Aardklop.*

Statistics(a)										
		Profit	Local comm	Arts	Entertain	Growth	Satisfaction	Market	Intro	Expand
N	Valid	92	94	95	89	97	91	94	97	95
	Missing	6	4	3	9	1	7	4	1	3
Mean		4.34	3.33	3.54	2.36	3.81	3.86	4.43	4.13	4.23
Std. Deviation		.952	1.323	1.367	1.440	1.286	1.243	1.042	1.264	1.216
a. Established = 2.00										

Table 16: *Established entrepreneurs' reasons for attending Aardklop.*

Statistics(a)										
		Profit	Local comm	Arts	Entertain	Growth	Satisfaction	Market	Intro	Expand
N	Valid	38	37	36	35	37	35	38	38	38
	Missing	3	4	5	6	4	6	3	3	3
Mean		4.24	3.59	3.67	2.51	3.84	4.14	4.39	4.08	4.37
Std. Deviation		1.240	1.322	1.287	1.401	1.191	1.033	1.104	1.383	1.051
a. Established = 3.00										

Table 17: *Different roles of entrepreneurs.*

Established * Role Crosstabulation															
			Role												Total
			1	2	3	4	6	7	8	9	10	11	12	1	
Established	1.00	Count	2	6	12	1	5	5	2	9	2	1	20	65	
		% within Established	3.1%	9.2%	18.5%	1.5%	7.7%	7.7%	3.1%	13.8%	3.1%	1.5%	30.8%	100.0%	
		% of Total	1.1%	3.4%	6.7%	.6%	2.8%	2.8%	1.1%	5.0%	1.1%	.6%	11.2%	36.3%	
	2.00	Count	4	15	11	0	5	6	7	10	1	1	22	82	
		% within Established	4.9%	18.3%	13.4%	.0%	6.1%	7.3%	8.5%	12.2%	1.2%	1.2%	26.8%	100.0%	
		% of Total	2.2%	8.4%	6.1%	.0%	2.8%	3.4%	3.9%	5.6%	.6%	.6%	12.3%	45.8%	
	3.00	Count	2	6	5	0	1	4	3	1	1	3	6	32	
		% within Established	6.3%	18.8%	15.6%	.0%	3.1%	12.5%	9.4%	3.1%	3.1%	9.4%	18.8%	100.0%	
		% of Total	1.1%	3.4%	2.8%	.0%	.6%	2.2%	1.7%	.6%	.6%	1.7%	3.4%	17.9%	
Total		Count	8	27	28	1	11	15	12	20	4	5	48	179	
		% within Established	4.5%	15.1%	15.6%	.6%	6.1%	8.4%	6.7%	11.2%	2.2%	2.8%	26.8%	100.0%	
		% of Total	4.5%	15.1%	15.6%	.6%	6.1%	8.4%	6.7%	11.2%	2.2%	2.8%	26.8%	100.0%	

APPENDIX B

QUESTIONNAIRE

AFDELING A: DEMOGRAFIESE INLIGTING

SECTION A: DEMOGRAPHICAL INFORMATION

Beantwoord al die vrae. Merk die toepaslike blokkie met 'n kruisie (X). Verskaf die korrekte inligting waar nodig in die spasies wat voorsien is. / Answer all the questions. Mark the applicable block with a cross (X). Where necessary, supply the correct information in the space provided.

1. Geslag? / Gender?

Vroulik / Female

1
2

 Manlik / Male
2. Huistaal? / Home language? _____
3. Ouderdom? / Age? _____
4. Huwelikstatus? / Marital Status?

Ongetroud / Single

1
2
3
4

 Getroud / Married
 Geskei / Divorced
 Wewenaar, Weduwee / Widow/er
5. Dui asseblief u hoogste kwalifikasie aan / Please indicate your highest qualification

6. Beskou u uself as 'n entrepreneur? / Do you see yourself as an entrepreneur?

Ja/ Yes	Nee/ No
1	2
7. Dui die belangrikheid van die volgende faktore vir u as entrepreneur aan volgens die gegewe skaal. Beoordeel asb. al die moontlikhede.
Rate the importance of the following factors for you as an entrepreneur. Please rate all the possibilities.

Uiters belangrik <i>Extremely important</i>	5					
Baie belangrik / <i>Very important</i>	4					
Belangrik / <i>Important</i>	3					
Minder belangrik / <i>Less important</i>	2					
Glad nie belangrik nie <i>Not at all important</i>	1					
		1	2	3	4	5
7.1 Ambisie / <i>Ambition</i>						
7.2 Kreatiwiteit / <i>Creativity</i>						
7.3 Toewyding / <i>Dedication</i>						
7.4 Inisiatief / <i>Initiative</i>						
7.5 Innovering / <i>Innovation</i>						
7.6 Bestuursvermoë / <i>Management skills</i>						
7.7 Winsgeoriënteerd / <i>Profit driven</i>						
7.8 Berekende risiko's / <i>Calculated risks</i>						
7.9 Optimisme / <i>Optimism</i>						
7.10 Visie / <i>Vision</i>						
7.11 Avontuurlustigheid / <i>Adventurous</i>						

7.12	Privaatheid / <i>Privacy</i>				
7.13	Menseverhoudings / <i>Human relations</i>				
7.14	Kennis / <i>Knowledge</i>				
7.15	Opleiding / <i>Education</i>				
7.16	Harde werk (lang ure) <i>Hard work (long hours)</i>				
7.17	Kommunikasie / <i>Communication</i>				
7.18	Geduld / <i>Tolerance</i>				
7.19	Om altyd suksesvol te wees <i>To always be successful</i>				
7.20	Tydsbestuur / <i>Time management</i>				
7.21	Goed deurdagte planne <i>Well thought trough plans</i>				
7.22	Om altyd te wen / <i>To always win</i>				
7.23	Selfvertoue / <i>Confidence</i>				
7.24	Om geleenthede te gebruik <i>To make use of oppurtunities</i>				
7.25	Onafhanklikheid / <i>Independence</i>				
7.26	Leierskap / <i>Leadership</i>				
7.27	Om altyd jou beste te gee <i>To always give your best</i>				
7.28	Spanwerk / <i>Teamwork</i>				

AFDELING B: INLIGTING OOR DIE ONDERNEMING SECTION B: INFORMATION ON THE BUSINESS

- In watter jaar is u besigheid gestig?
In which year was your business established? _____
- Hoeveel mense werk vir die onderneming?
How many people are employed by the business? _____
- Hoeveel aandeel het u in die onderneming?
What is your share in the business? _____ %
- Hoe het u die onderneming gestig? (Kies slegs een.)
How did you start the business? (Choose only one.)

Gekoop / <i>Bought</i>	1
Self begin / <i>Started on own</i>	2
Geërf / <i>Inherited</i>	3
Ander (spesifiseer asb.) <i>Other (please specify)</i>	4
- Op watter ouderdom het u hierdie onderneming begin?
At what age did you start this business? _____
- Van waar word die onderneming bedryf? (Kies slegs een.)
From where is the business operated? (Choose only one.)

Uit die huis / <i>From home</i>	1
Padstal / <i>Road or farm stall</i>	2
Formele perseel / <i>Formal premises</i>	3
Ander (spesifiseer asb.) <i>Other (please specify)</i>	4

7. Hoe sal u u onderneming klassifiseer (bv. gastehuis)?
How would you classify your business (e.g. guesthouse)?

8. Vanuit watter provinsie word u onderneming bedryf?
From which province does your business operate?

AFDELING C: FEESINLIGTING SECTION C: FESTIVAL INFORMATION

1. Hoeveel Aardklopfeeste het u al bygewoon (Insluitend 2007)?
How many Aardklop festivals have you attended (Including 2007)?
2. Dui die belangrikheid aan van die redes waarom u Aardklop besoek
(beantwoord asseblief al die moontlikhede). / Indicate the importance of the
reasons why you visit Aardklop (please rate all possibilities).

Uiters belangrik Extremely important	5				
Baie belangrik / Very important	4				
Belangrik / Important	3				
Minder belangrik / Less important	2				
Glad nie belangrik nie Not at all important	1				
		1	2	3	4
2.1 Geld maak vir eie gewin To make a profit for yourself					
2.2 Dra by tot die plaaslike gemeenskap To contribute to the local community					
2.3 Om 'n bydrae tot die kunste lewer To contribute to the arts					
2.4 Om te vermaak / To entertain					
2.5 Om by te dra tot die groei van die Aardklop Kunstefees / To contribute to the growth of Aardklop					
2.6 Eie bevrediging / Personal satisfaction					
2.7 Om u besigheid te bemark To market your business					
2.8 Om nuwe produkte bekend te stel To introduce new products					
2.9 Om u bestaande besigheid uit te brei To expand your existing business					

3. Dui aan watter van die volgende u as probleemgebiede ervaar tydens Aardklop.
(U mag meer as een opsie kies.)
Which of the following do you experience as problematic during Aardklop?
(You may choose more than one option.)

- 3.1 Bestuur van die fees / Festival management
3.2 Gasheergemeenskap / Host community
3.3 Toeganklikheid / Accessibility
3.4 Mededinging / Competition
3.5 Feesgangers / Visitors to the festival
3.6 Ander (spesifiseer asb.) / Other (please specify)

4. Watter ander kunstefees (uitsluitend Aardklop) woon u by?
Which other arts festivals (excluding Aardklop) do you attend?

-
- 5 Beskryf in u eie woorde hoe u u rol by die Aardklopfees sien.
 Describe in you own words how you perceive your role at the Aardklop festival.
-

- 6 Wat is u toekomsvisie vir u besigheid ten opsigte van die Aardklop Nasionale
 Kunstefees?
 *What is your future vision for your business regarding the Aardklop
 National Arts Festival?*
-
-

DANKIE VIR U ONDERSTEUNING/ THANK YOU FOR YOUR SUPPORT

APPENDIX C

Reliability

Notes		
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Comments		
Input	Data	Q:\S\SmithM\Miranda_8.sav
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Cases Used		Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=Teamwork Calculatedrisks Timemanagement Thoughttthroughplans Managementskills /SCALE('ALL VARIABLES') ALL/MODEL=ALPHA /SUMMARY=TOTAL .
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Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	204	90.7
	Excluded(a)	21	9.3
	Total	225	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.798	5

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Teamwork	16.66	8.197	.542	.771
Calculated risks	16.96	8.097	.561	.765
Time management	16.82	7.863	.672	.730
Thought trough plans	16.76	8.065	.624	.745
Management skills	16.59	8.657	.502	.782

RELIABILITY

/VARIABLES=Initiative Dedication Innovation Creativity Ambition Optimism
Vision
/SCALE('ALL VARIABLES') ALL/MODEL=ALPHA
/SUMMARY=TOTAL .

Reliability

		Notes
Output Created		25-MAR-2008 16:09:38
Comments		
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Missing Value Handling	Matrix Input	
	Definition of Missing	User-defined missing values are treated as missing.
Syntax	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
		RELIABILITY /VARIABLES=Initiative Dedication Innovation Creativity Ambition Optimism Vision /SCALE('ALL VARIABLES') ALL/MODEL=ALPHA /SUMMARY=TOTAL .
Resources	Elapsed Time	0:00:00.02
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	Largest Contiguous Area	786944 bytes
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[DataSet1] Q:\S\SmithM\Miranda_8.sav

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	199	88.4
	Excluded(a)	26	11.6
	Total	225	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.845	7

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Initiative	26.94	10.840	.722	.808
Dedication	26.80	11.252	.655	.818
Innovation	27.10	10.384	.664	.814
Creativity	26.91	11.099	.585	.827
Ambition	26.90	10.919	.606	.824
Optimism	27.15	10.913	.493	.845
Vision	27.00	11.525	.538	.833

RELIABILITY

/VARIABLES=Successful Win Education Profitdriven Leadership Knowledge
Independence
/SCALE('ALL VARIABLES') ALL/MODEL=ALPHA
/SUMMARY=TOTAL .

Reliability

Notes	
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	Filter
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	Weight
Missing Value Handling	<none>
	Split File
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	N of Rows in Working Data File
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	Matrix Input
Syntax	Definition of Missing
	User-defined missing values are treated as missing.
Resources	Cases Used
	Statistics are based on all cases with valid data for all variables in the procedure.
	RELIABILITY
	/VARIABLES=Successful Win Education Profitdriven Leadership Knowledge Independence
	/SCALE('ALL VARIABLES') ALL/MODEL=ALPHA
	/SUMMARY=TOTAL .
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	Largest Contiguous Area
Resources	786944 bytes
	Workspace Required
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Resources	Processor Time
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[DataSet1] Q:\S\SmithM\Miranda_8.sav

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	202	89.8
	Excluded(a)	23	10.2
	Total	225	100.0

a Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.838	7

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Successful	23.49	20.042	.716	.795
Win	24.00	20.000	.618	.813
Education	23.74	20.433	.646	.807
Profit driven	23.24	22.938	.473	.833
Leadership	23.24	21.864	.607	.814
Knowledge	23.22	22.642	.561	.821
Independence	23.21	22.815	.517	.827

RELIABILITY

/VARIABLES=Optimism Adventurous

/SCALE('ALL VARIABLES') ALL/MODEL=ALPHA

/SUMMARY=TOTAL .

Reliability

		Notes
Output Created		25-MAR-2008 16:09:38
Comments		
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Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=Optimism Adventurous /SCALE('ALL VARIABLES') ALL/MODEL=ALPHA /SUMMARY=TOTAL .
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Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	217	96.4
	Excluded(a)	8	3.6
	Total	225	100.0

a Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.446	2

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Optimism	3.89	1.188	.294	.(a)
Adventurous	4.30	.776	.294	.(a)

a The value is negative due to a negative average covariance among items. This violates reliability model assumptions. You may want to check item codings.

RELIABILITY

/VARIABLES=Confidence Oppurtunities Communication Hardwork
/SCALE('ALL VARIABLES') ALL/MODEL=ALPHA
/SUMMARY=TOTAL .

Reliability

		Notes
Output Created		25-MAR-2008 16:09:38
Comments		
Input	Data	Q:\S\SmithM\Miranda_8.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	225
	Matrix Input	
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the procedure.
Syntax		RELIABILITY /VARIABLES=Confidence Oppurtunities Communication Hardwork /SCALE('ALL VARIABLES') ALL/MODEL=ALPHA /SUMMARY=TOTAL .
Resources	Elapsed Time	0:00:00.02
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	Largest Contiguous Area	786944 bytes
	Workspace Required	224 bytes
	Processor Time	0:00:00.03

[DataSet1] Q:\S\SmithM\Miranda_8.sav

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	212	94.2
	Excluded(a)	13	5.8
	Total	225	100.0

a Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.780	4

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Confidence	13.42	3.296	.609	.715
Opportunities	13.33	3.503	.652	.695
Communication	13.40	3.482	.613	.713
Hard work	13.34	3.724	.479	.781

UNIANOVA

Organisational BY Established
 /METHOD = SSTYPE(3)
 /INTERCEPT = INCLUDE
 /PRINT = DESCRIPTIVE
 /CRITERIA = ALPHA(.05)
 /DESIGN = Established .

Univariate Analysis of Variance

Notes	
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Comments	
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	Q:\S\SmithM\Miranda_8.sav
	Active Dataset
	DataSet1
	Filter
	<none>
Input	Weight
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	Split File
Input	<none>
	N of Rows in Working Data File
	225
Missing Value Handling	Definition of Missing
	User-defined missing values are treated as missing.
Missing Value Handling	Cases Used
	Statistics are based on all cases with valid data for all variables in the model.
Syntax	UNIANOVA Organisational BY Established /METHOD = SSTYPE(3) /INTERCEPT = INCLUDE /PRINT = DESCRIPTIVE /CRITERIA = ALPHA(.05) /DESIGN = Established .
Resources	Elapsed Time
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Resources	Processor Time
	0:00:00.00

[DataSet1] Q:\S\SmithM\Miranda_8.sav

Between-Subjects Factors			
		Value Label	N
Aantal jare in besigheid	1.00	0-5	86
	2.00	6-15	97
	3.00	>15	39

Descriptive Statistics			
Dependent Variable: Faktor 1			
Aantal jare in besigheid	Mean	Std. Deviation	N
0-5	4.1041	.69138	86
6-15	4.1725	.76485	97
>15	4.2628	.67568	39
Total	4.1619	.72084	222

Tests of Between-Subjects Effects

Dependent Variable: Faktor 1

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	.696(a)	2	.348	.667	.514
Intercept	3304.801	1	3304.801	6340.958	.000
Established	.696	2	.348	.667	.514
Error	114.139	219	.521		
Total	3960.118	222			
Corrected Total	114.835	221			

a R Squared = .006 (Adjusted R Squared = -.003)

UNIANOVA

Resourcefulness BY Established

/METHOD = SSTYPE(3)

/INTERCEPT = INCLUDE

/PRINT = DESCRIPTIVE

/CRITERIA = ALPHA(.05)

/DESIGN = Established .

Univariate Analysis of Variance

Notes

Output Created		25-MAR-2008 16:09:38
Comments		
Input	Data	Q:\S\SmithM\Miranda_8.sav
	Active Dataset	DataSet1
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Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.
Syntax		UNIANOVA Resourcefulness BY Established /METHOD = SSTYPE(3) /INTERCEPT = INCLUDE /PRINT = DESCRIPTIVE /CRITERIA = ALPHA(.05) /DESIGN = Established .
Resources	Elapsed Time	0:00:00.02
	Processor Time	0:00:00.00

[DataSet1] Q:\S\SmithM\Miranda_8.sav

Between-Subjects Factors			
		Value Label	N
Aantal jare in besigheid	1.00	0-5	86
	2.00	6-15	98
	3.00	>15	39

Descriptive Statistics			
Dependent Variable: Faktor 2			
Aantal jare in besigheid	Mean	Std. Deviation	N
0-5	4.4803	.47158	86
6-15	4.4081	.68280	98
>15	4.5983	.51005	39
Total	4.4692	.58139	223

Tests of Between-Subjects Effects					
Dependent Variable: Faktor 2					
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1.026(a)	2	.513	1.525	.220
Intercept	3831.490	1	3831.490	11389.098	.000
Established	1.026	2	.513	1.525	.220
Error	74.012	220	.336		
Total	4529.242	223			
Corrected Total	75.038	222			

a R Squared = .014 (Adjusted R Squared = .005)

UNIANOVA
 Self_edification BY Established
 /METHOD = SSTYPE(3)
 /INTERCEPT = INCLUDE
 /PRINT = DESCRIPTIVE
 /CRITERIA = ALPHA(.05)
 /DESIGN = Established .

Univariate Analysis of Variance

Notes	
Output Created	25-MAR-2008 16:09:38
Comments	
Input	Data Q:\S\SmithM\Miranda_8.sav
	Active Dataset DataSet1
	Filter <none>
	Weight <none>
	Split File <none>
	N of Rows in Working Data File 225
Missing Value Handling	Definition of Missing User-defined missing values are treated as missing.
	Cases Used Statistics are based on all cases with valid data for all variables in the model.
Syntax	UNIANOVA Self_education BY Established /METHOD = SSTYPE(3) /INTERCEPT = INCLUDE /PRINT = DESCRIPTIVE /CRITERIA = ALPHA(.05) /DESIGN = Established .
Resources	Elapsed Time 0:00:00.02
	Processor Time 0:00:00.03

[DataSet1] Q:\S\SmithM\Miranda_8.sav

Between-Subjects Factors

	Value Label	N
	1.00 0-5	86
Aantal jare in besigheid	2.00 6-15	97
	3.00 >15	39

Descriptive Statistics

Dependent Variable: Faktor 4

Aantal jare in besigheid	Mean	Std. Deviation	N
0-5	3.9363	.73507	86
6-15	3.8393	.84093	97
>15	4.1050	.66954	39
Total	3.9236	.77529	222

Tests of Between-Subjects Effects

Dependent Variable: Faktor 4

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1.987(a)	2	.994	1.663	.192
Intercept	2966.667	1	2966.667	4965.191	.000
Established	1.987	2	.994	1.663	.192
Error	130.851	219	.597		
Total	3550.364	222			
Corrected Total	132.838	221			

a R Squared = .015 (Adjusted R Squared = .006)

UNIANOVA

Explore BY Established
 /METHOD = SSTYPE(3)
 /INTERCEPT = INCLUDE
 /PRINT = DESCRIPTIVE
 /CRITERIA = ALPHA(.05)
 /DESIGN = Established .

Univariate Analysis of Variance

		Notes
Output Created		25-MAR-2008 16:09:38
Comments		
Input	Data	Q:\S\SmithM\Miranda_8.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	225
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.
Syntax		UNIANOVA Explore BY Established /METHOD = SSTYPE(3) /INTERCEPT = INCLUDE /PRINT = DESCRIPTIVE /CRITERIA = ALPHA(.05) /DESIGN = Established .
Resources	Elapsed Time	0:00:00.02
	Processor Time	0:00:00.03

[DataSet1] Q:\S\SmithM\Miranda_8.sav

Between-Subjects Factors

		Value Label	N
Aantal jare in besigheid	1.00	0-5	86
	2.00	6-15	97
	3.00	>15	39

Descriptive Statistics

Dependent Variable: Faktor 5

Aantal jare in besigheid	Mean	Std. Deviation	N
0-5	4.1047	.77504	86
6-15	4.0155	.91701	97
>15	4.1410	.68776	39
Total	4.0721	.82480	222

Tests of Between-Subjects Effects

Dependent Variable: Faktor 5

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	.588(a)	2	.294	.430	.651
Intercept	3159.757	1	3159.757	4620.659	.000
Established	.588	2	.294	.430	.651
Error	149.759	219	.684		
Total	3831.500	222			
Corrected Total	150.347	221			

a R Squared = .004 (Adjusted R Squared = -.005)

UNIANOVA

Visualization BY Established

/METHOD = SSTYPE(3)

/INTERCEPT = INCLUDE

/PRINT = DESCRIPTIVE

/CRITERIA = ALPHA(.05)

/DESIGN = Established .

Univariate Analysis of Variance

		Notes
Output Created		25-MAR-2008 16:09:38
Comments		
Input	Data	Q:\S\SmithM\Miranda_8.sav
	Active Dataset	DataSet1
	Filter	<none>
	Weight	<none>
	Split File	<none>
	N of Rows in Working Data File	225
Missing Value Handling	Definition of Missing	User-defined missing values are treated as missing.
	Cases Used	Statistics are based on all cases with valid data for all variables in the model.
Syntax		UNIANOVA Visualization BY Established /METHOD = SSTYPE(3) /INTERCEPT = INCLUDE /PRINT = DESCRIPTIVE /CRITERIA = ALPHA(.05) /DESIGN = Established .
Resources	Elapsed Time	0:00:00.02
	Processor Time	0:00:00.03

[DataSet1] Q:\S\SmithM\Miranda_8.sav

Between-Subjects Factors

		Value Label	N
Aantal jare in besigheid	1.00	0-5	85
	2.00	6-15	96
	3.00	>15	38

Descriptive Statistics

Dependent Variable: Faktor 6

Aantal jare in besigheid	Mean	Std. Deviation	N
0-5	4.4931	.58123	85
6-15	4.3628	.72346	96
>15	4.5329	.54268	38
Total	4.4429	.64301	219

Tests of Between-Subjects Effects

Dependent Variable: Faktor 6

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1.137(a)	2	.569	1.380	.254
Intercept	3696.342	1	3696.342	8971.274	.000
Established	1.137	2	.569	1.380	.254
Error	88.996	216	.412		
Total	4413.097	219			
Corrected Total	90.134	218			

a R Squared = .013 (Adjusted R Squared = .003)