

The perceived contribution of three South African arts festivals to the development of the arts and tourism

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Abstract

There has been a remarkable rise in the number of Afrikaans arts festivals in South Africa. The outcomes of such festivals, however, remain little understood, particularly concerning the arts festivals' contribution to the arts. The aim of this study is to determine the contribution of three Afrikaans arts festivals, the Klein Karoo National Arts Festival, Innibos Arts Festival and Vrystaat Arts Festival (previously known as Vryfees), to the arts as perceived by the festival visitors. The three festivals were compared in terms of their perceived contribution where differences were analysed and areas that lack contribution were identified. To achieve the goal, questionnaire surveys were conducted, after which an exploratory factor analysis was performed to determine the perceived contribution factors at the arts festivals. ANOVAs were then conducted to determine any statistically significant differences between the festivals in terms of their perceived contribution to the performing arts and the visual arts. The results of this study indicate that the three festivals' contributions varied in terms of the extent, type and levels of contribution to the arts they presented. Nevertheless, the results confirm that visitors to Afrikaans arts festivals in South Africa perceive them as contributing to the arts. Recommendations are made to develop effective strategies regarding marketing, programming and terrain planning to effectively increase the arts' contribution at these three arts festivals.

Keywords: Arts, arts festival, contribution, development, perception, Innibos, Klein Karoo National Arts Festival, Vrystaat Arts Festival.

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Introduction

Arts festivals have an interesting history in South Africa (Bain & Hauptfleisch, 2001; Saayman & Saayman, 2006). In pre-apartheid times, the livelihood and survival of the Afrikaans arts was ensured through the establishment of several regional councils (Bain & Hauptfleisch, 2001) such as The Performing Arts Council of the Transvaal (PACT), The Performing Arts Council of the Orange

Free State (PACOFs) and The Cape Performing Arts Board (CAPAB) (PACT – ESAT, 2012; PACOFs – ESAT, 2012; CAPAB, 2012). After 1994, domestic political changes and subsequent budgetary cuts from national government led to the demise of these associations (Bain & Hauptfleisch, 2001; Saayman & Saayman, 2006). However, an on-going hunger for the arts manifested itself among the Afrikaans-speaking people (InnibosKunste fees, 2012), where they began to fear the extinction of their language and culture in the *new* South Africa (Van Niekerk & Coetzee, 2011). Therefore, a critical motive for the establishment and existence of post-apartheid arts festivals was to keep the Afrikaans arts alive (KKNK, 2012; Vryfees, 2012; InnibosKunste fees, 2012).

From there on, arts festivals boomed, with more than 22% of festivals in South Africa being arts festivals (Saayman, Pretorius & Scholtz, 2012). Competition began to rage between these festivals (Van Niekerk & Coetzee, 2011) to determine pre-eminence in terms of economic success, visitor numbers and popularity. Arts festivals began to divide their attention not only to the arts, but also to shopping and socialisation points. According to Quinn (2005), Finkel (2009) and Dunjic, (2011), the arts festival may, to some extent, lose its initial purpose (livelihood of arts) and direction by adapting to this approach. Perhaps this places the festivals in the same predicament as that experienced during the immediate post-apartheid period when the existence of the arts was threatened. Therefore, the purpose of this research was to determine, from the perspectives of festival visitors, whether Afrikaans arts festivals still contribute to the arts and which one of these arts festivals contribute more to the arts, and if so, to which art forms do they contribute the most.

Literature Review

The arts festival phenomenon has long been given tremendous attention by researchers (see Korza & Magie, 1989; Lee, Lee & Wicks, 2004; Kruger & Petzer, 2008). Arts festivals are defined as events celebrating a variety of art forms and genres that can be once-off or reoccurring (Kruger & Petzer, 2008; Dunjic, 2011). These events are built around the different art forms (Inkei, 2005), where the arts can be neatly divided into performing arts (including music, dance and drama) and visual arts (including painting, crafts, sculpting and oral and written literature) (Heilbrun & Gray, 2001). These two arts genres are commonly understood to be on any festival's artistic programme. Therefore, it is not surprising to see that the arts festival may have many different contributions to the arts arising from them (Korza & Magie, 1989; Quinn, 2006; Hughes, 2012). Thus, based on the literature, the different contributions of an arts festival to the arts are educational, emotional, economic, quality, marketing and growth and development (Dunjic, 2011; Hughes, 2012; Snowball, 2010; Liburd & Derkzen, 2009; Koopman, 2012) (Table 1).

Table 1: Contributions of an arts festival

Contribution	The arts	Reference
Educational contribution	Skills improvement of artists; improved knowledge about the arts; promotes research within the arts	(Page & Connell, 2012; Quinn, 2005; Finkel, 2009; Dunjic, 2011)
Emotional contribution	Inspire people to become artists; attend productions and/or exhibitions; to join art associations	(Hughes, 2012; Finkel, 2009; Waterman, 1998; Quinn, 2006)
Economic contribution	Increase in ticket sales and investment; creates employment opportunities and stable income; increased revenue; increased art product sales	(Finkel, 2009; Page & Connell, 2012; Snowball, 2010; Kitshoff, 2004; Jonker, Saayman & De Klerk, 2009)
Quality contribution	Selection requirements; creates platform for quality art; artists create quality experience; skills improve	(Finkel, 2009; Liburd & Derkzen, 2009; Quinn, 2006)
Marketing contribution	Promotes image of arts; awareness for productions and/or art work; markets artists (well-known and new); establishes networking opportunities	(Page & Connell, 2012; Hughes, 2012; Jonker et al., 2009; Koopman, 2012; Bonus & Ronte, 1997)
Growth and development contribution	Increased number/variety of productions/art work; develop other arts festivals; increased production in arts; growing artist numbers; financial support increases arts productions; develop infrastructure	(Hughes, 2012; Kitshoff, 2004; Quinn, 2006; Faulkner, Moscardo & Laws, 2001; Waterman, 1998; Hauptfleisch, 2001; Koopman, 2012)

Source: Authors' overview of existing literature.

These identified contributions are important in evaluating the arts festivals' full contribution to the arts, thereby focusing on performing arts and visual arts in their fullest sense.

Methodology

The questionnaire

A newly structured questionnaire was used to collect the data at the arts festivals. The questionnaire was divided into three sections; Section A captured the contribution factors, querying 23 items on a 5-point Likert scale (1 = do not agree; 5 = fully agree); Section B captured the potential and actual buying behaviour of the respondents; and Section C captured the demographic profile of the respondents. For purposes of face validity, specialists/experts in the field of festival and event management evaluated the questionnaire and the items.

Sampling and survey

Three dominant Afrikaans arts festivals were selected, namely the Klein Karoo National Arts Festival (KKNK), the Innibos National Arts Festival (Innibos) and the Vrystaat Arts Festival. These festivals were selected to accommodate different geographical locations (KKNK = Oudtshoorn, Western Cape; Innibos =

Mbombela, Mpumalanga; Vrystaat Arts Festival = Bloemfontein, Free State), varying lengths of existence ages (KKNK = 21 years; Innibos = 12 years; Vrystaat Arts Festival = 15 years) and different sizes of festivals (KKNK = large; Innibos = medium; Vrystaat Arts Festival = small) (KKNK, 2012; InnibosKunstefees, 2012; Vrystaat Arts Festival, 2012). Stratified sampling technique was applied to each festival. A destination-based survey was undertaken (at KKNK from 31 March to 7 April 2012; at Innibos from 27 June to 1 July 2012; at Vrystaat Arts Festival from 10 July to 14 July 2012), where the questionnaires were distributed throughout the festival period; and at the various venues and the main festival grounds by trained fieldworkers. The sample sizes of the three festivals are sufficient for data analysis (Krejcie & Morgan, 1970: 608), as a total of 1 584 completed questionnaires formed the data set for this study (KKNK = 602; Innibos = 407; Vrystaat Arts Festival = 575). The data is both valid and reliable; and is reported in the results section of the study, together with the visitor profiles of the respondents at the three different arts festivals.

Data analysis

The analysis was completed in four stages. The data from the three festivals were first kept separate to determine a general profile of the respondents at each festival. Then, a principal axis factor analysis was performed on the combined dataset, followed by ANOVAs (Analysis of Variance) where the visitors' perceptions were analysed based on the identified contributions discussed in literature section.

Results

Profile of respondents at KKNK, Innibos and Vrystaat Arts Festival

Table 2 shows the profiles of the respondents at the three festivals.

Results from the factor analyses

An exploratory factor analysis (EFA) was applied to determine the reliability of the combined data. As seen in Table 3, the factor analysis identified five factors that were labelled according to similar characteristics from the loaded 23 items. These factors included Visual Arts Enhancement (Factor 1), Performing Arts Enhancement (Factor 2), Emotional Inspiration (Factor 3), Visual Arts Involvement (Factor 4) and Performing Arts Exposure (Factor 5). All factors had relatively high reliability coefficients ranging from 0.78 (the lowest) to 0.96 (the highest). Moreover, all items were loaded onto a factor with a loading greater than 0.3, indicating a reasonably high correlation between the delineated factors and their individual items (Pallant, 2007).

Table 2: Profile of visitors to Kknk, Innibos and Vrystaat Arts Festivals

Variable	Kknk (N=602)	Innibos (N=407)	Vrystaat Arts Festival (N=575)
Age:	Averages	Averages	Averages
Average age:	48 years	45 years	42 years
Province of origin:	Percentage (%)	Percentage (%)	Percentage (%)
Western Cape	59%	2%	3%
Gauteng	15%	28%	4%
Eastern Cape	14%	1%	2%
Free State	4%	3%	82%
KwaZulu-Natal	2%	2%	1%
Mpumalanga	1%	54%	-
Northern Cape	3%	0%	3%
North West	1%	5%	3%
Limpopo	1%	4%	1%
Type of arts preferred:	Percentage (%)	Percentage (%)	Percentage (%)
Performing arts	84%	79%	81%
Visual arts	16%	21%	19%
Degree of arts exposure:	Percentage (%)	Percentage (%)	Percentage (%)
Little	37%	37%	29%
Moderate	43%	41%	45%
A great deal	20%	22%	26%
Favourite type of arts:	Percentage (%)	Percentage (%)	Percentage (%)
Theatre	51%	38%	44%
Dance	4%	5%	3%
Music	4%	45%	42%
Painting	4%	5%	4%
Literature	2%	2%	5%
Photography	2%	2%	3%
Films	2%	2%	1%
Sculpting	1%	1%	-
Personal involvement:	Averages	Averages	Averages
Books purchased	1.15	0.52	0.72
CDs, DVDs purchased	1.19	1.07	0.6
Paintings and/or sculptures purchased	0.24	0.36	0.28
New artists see perform	4.7	2.61	2.17
Number of dance productions attended	0.76	0.51	0.3
Number of tickets purchased for shows	8.34	4.24	5.04
Number of arts associations involved	0.37	0.24	0.26
Visits to the current festival	7.13	3.69	4.88
Visits to other arts festivals	1.54	1.29	1.2

Table 3: Factor analysis of Kknk, Innibos and Vrystaat Arts Festival (Combined Data Set)

FACTOR LABEL	Factor 1: Visual arts enhancement	Factor 2: Performing arts enhancement	Factor 3: Emotional inspiration	Factor 4: Performing arts exposure	Factor 5: Visual arts involvement
The festivals market known and new artists in the visual arts	0.833				
Due to the festivals, number and variety of works increased in SA	0.785				
The festivals bring networking opportunities for visual artists	0.776				
Marketing of the festivals make people more aware of the SA arts	0.771				
Due to the festivals, there are a growth in number of visual artists	0.763				
The festivals promote the image of the visual arts in SA	0.734				
Due to the festivals, there are a growth in the number of visual arts	0.726				
The festivals' financial support contributes to growth in visual arts	0.719				
The festivals improve people's knowledge about the visual arts	0.708				
The festivals develop infrastructure for the exhibition of visual art	0.678				
The festivals promote research in the visual arts	0.624				
The festivals contribute to development of skills of visual artists	0.620				
The festivals enhance the quality of visual artists	0.543				
The festivals create a platform for availability of quality visual arts	0.408				
Festivals contribute to an increase in ticket sales of performing arts		0.765			
The performing artists at festivals create quality experience		0.752			
Contribute to more employment for performing artists		0.741			
Festivals inspire people to visit more performing arts		0.735			
Festivals' selection criteria contribute to quality performing arts		0.670			
The festivals promotes the image of the performing arts		0.669			
The festivals contribute to development of performing artists' skills		0.653			
Marketing of festivals make people more aware of performing arts		0.637			
The festivals market known and new artists in the performing arts		0.634			
Festivals improve people's knowledge about the performing arts		0.627			

FACTOR LABEL	Factor 1: Visual arts enhancement	Factor 2: Performing arts enhancement	Factor 3: Emotional inspiration	Factor 4: Performing arts exposure	Factor 5: Visual arts involvement
Contribute to growth in production of performing arts CDs /DVDs		0.626			
Contribute to a more stable income for performing artists		0.609			
The festivals better the quality of actors, singers and dancers		0.568			
Festivals bring about network opportunities for performing artists		0.506			
The festivals influence people to join performing arts associations			0.649		
The festivals inspire people to become actors, dancers and singers			0.619		
Inspire people to become visual artists			0.416		
The festivals lead to the development of other festivals				0.821	
Due to festivals, there are growth in number of performing artists				0.658	
Due to the festivals, number/variety of productions in SA increased				0.581	
Festivals' financial support contribute to the growth in productions				0.459	
Due to festivals, more people has a financial input in visual arts					0.713
The festivals motivate people to buy more visual arts					0.709
The festivals contribute to a sustainable income for visual artists					0.671
The festivals create more work opportunities for visual artists					0.661
The festivals motivate people to buy more books					0.599
Festivals influence people to join visual arts associations					0.573
Motivate to visit more art/book exhibition, art markets, craft stalls					0.489
Cronbach's Alpha	0.955	0.936	0.775	0.891	0.921
Mean Value	3.581	4.033	3.279	3.789	3.416

As seen in Table 3, Factor 2 has the highest mean value of 4.033, and was perceived as the most important arts contribution. This was followed by factor 4 (mean = 3.789), Factor 1 (mean = 3.581), Factor 5 (mean = 3.416) and Factor 3, which has the lowest mean (perceived as the least important contribution to the arts) (mean = 3.279).

ANOVAs on perceived contribution to the arts

This section is based on the perceived contributing factors of the questionnaire where each of these factors is made up of different items grouped together for the performing arts and the visual arts. The mean scores were found to be statistically significantly different at the $p < 0.05$ level of significance regarding certain identified factors.

Table 4: ANOVAS on the perceived contributions of the arts festivals to the arts

	KKNK (n=600)	INNIBOS (n=405)	VRYSTAAT (n=574)		
EDUCATIONAL CONTRIBUTION:					
Performing Arts	Mean	Mean	Mean	F-value	Sig Dev
Contributes to skill development of performing artists	3.96	3.95	4.06	2.453	0.086
Improves people's knowledge about the arts	3.99	4.09	4.09	2.389	0.092
Promotes research within the performing arts	3.69	3.79	3.66	2.381	0.093
Mean for performing arts (3.971)	3.88	3.94	3.94	1.169	0.311
Visual Arts	Mean	Mean	Mean	F-value	Sig Dev
Develops painter/sculptor/photographer/ writer skills	3.32	3.45	3.54	7.476	0.001*
Improves knowledge about visual arts	3.51	3.68	3.69	6.792	0.001*
The festival promotes research within the visual arts	3.33	3.51	3.52	2.501	0.082
Mean for visual arts (3.450)	3.39	3.55	3.58	6.383	0.002*
Mean for performing and visual arts (3.718)	3.64	3.75	3.76	5.253	0.005*
EMOTIONAL CONTRIBUTION:					
Performing Arts	Mean	Mean	Mean	F-value	Sig Dev
Inspires people to become actors, dancers and singers	3.50	3.36	3.46	1.872	0.154
Encourages people to attend more performing arts	4.15	4.21	4.36	8.556	0.000*
Influences people to join art associations	3.12	3.20	3.16	0.656	0.519
Mean for performing arts (3.618)	3.59	3.59	3.66	1.132	0.323
Visual Arts	Mean	Mean	Mean	F-value	Sig Dev
Inspires people to become visual artists	3.19	3.25	3.27	.975	0.377
Encourages people to attend more visual arts	3.50	3.67	3.69	6.122	0.002*
The festival influences people to join art clubs	3.10	3.20	3.16	1.137	0.321
Mean for visual arts (3.331)	3.26	3.37	3.37	2.809	0.061
Mean for performing and visual arts (3.478)	3.43	3.48	3.52	2.003	0.135

	KKNK (n=600)	INNIBOS (n=405)	VRYSTAAT (n=574)		
ECONOMIC CONTRIBUTION:					
Performing Arts	Mean	Mean	Mean	F-value	Sig Dev
Increase in ticket sales of performing arts	3.92	3.98	4.17	11.318	0.000*
Employment opportunities within performing arts	3.99	3.99	4.05	.679	0.512
Stable income for performing artists	3.70	3.84	3.818	2.837	0.059
Increase in CD and DVD sales	3.86	4.04	3.92	4.849	0.008*
Mean for performing arts (3.936)	3.87	3.96	3.99	3.956	0.019
Visual Arts	Mean	Mean	Mean	F-value	Sig Dev
Due to festival, more people invest in visual arts	3.22	3.40	3.34	3.918	0.020
Employment opportunities for visual artists	3.47	3.58	3.60	2.968	0.052
Stable income for visual artists	3.30	3.47	3.44	4.147	0.160
Encourages people to purchase more visual arts	3.35	3.50	3.57	7.405	0.001*
The festival encourages people to purchase more books	3.32	3.42	3.56	7.611	0.001*
Mean for visual arts (3.433)	3.33	3.47	3.50	6.116	0.002
Mean for performing and visual arts (3.665)	3.60	3.70	3.75	6.570	0.001
QUALITY CONTRIBUTION:					
Performing Arts	Mean	Mean	Mean	F-value	Sig Dev
Selection requirements contribute to quality arts	3.81	4.05	4.01	9.838	0.000*
Performing artists create quality experience	3.98	4.16	4.12	5.526	0.004*
Festival improves quality of actors, singers and dancers	3.83	3.85	3.92	1.392	0.249
Mean for performing arts (6.084)	3.87	4.02	4.01	6.084	0.002
Visual Arts	Mean	Mean	Mean	F-value	Sig Dev
Creates a platform for quality visual arts	3.57	3.71	3.70	3.584	0.028
Visual artists create quality experience during festival	3.61	3.76	3.81	4.252	0.014
Festival promotes quality of visual artists	3.49	3.61	3.51	1.984	0.138
Mean for visual arts (3.634)	3.56	3.69	3.67	3.679	0.025*
Mean for performing and visual arts (3.804)	3.72	3.86	3.84	6.096	0.002*
MARKETING CONTRIBUTION:					
Performing Arts	Mean	Mean	Mean	F-value	Sig Dev
Promotes the image of performing arts	4.02	4.15	4.11	3.003	0.050
Creates awareness of productions in country in general	4.11	4.24	4.20	2.859	0.058
Markets well-known/new artists within performing arts	4.05	4.15	4.15	2.686	0.068

	KKNK (n=600)	INNIBOS (n=405)	VRYSTAAT (n=574)		
Establishes networking opportunities	3.92	4.08	3.95	4.014	0.018
Mean for performing arts (4.084)	4.03	4.16	4.10	3.923	0.020*
Visual Arts	Mean	Mean	Mean	F-value	Sig Dev
Promotes the image of the visual arts	3.52	3.67	3.65	4.029	0.018
Create awareness art works and literature in general	3.63	3.79	3.75	3.945	0.020
Markets well-known/ new artists within the visual arts	3.68	3.79	3.77	1.974	0.139
Establishes networking opportunities for visual artists	3.60	3.75	3.65	2.979	0.051
Mean for visual arts (3.680)	3.61	3.75	3.71	3.823	0.022*
Mean for performing and visual arts (3.892)	3.82	3.96	3.91	5.914	0.003*
GROWTH AND DEVELOPMENT CONTRIBUTION:					
Performing Arts	Mean	Mean	Mean	F-value	Sig Dev
Due to festival, productions in SA have increased	4.00	3.92	3.86	3.339	0.036
Led to the development of other arts festivals in SA	4.13	3.64	3.41	70.322	0.000*
Increase in show/music CDs and DVDs production	3.85	3.81	3.59	12.060	0.000*
Growth in number of performing artists entering market	3.81	3.67	3.59	7.205	0.001*
Financial support leads to increase in productions	3.78	3.91	3.80	2.495	0.083
Develops infrastructure for productions/ shows	3.80	3.83	3.76	0.716	0.489
Mean for performing arts (3.788)	3.90	3.80	3.67	12.206	0.000
Visual Arts	Mean	Mean	Mean	F-value	Sig Dev
Number and variety of art works have increased	3.48	3.52	3.51	0.219	0.803
Growth in the number of visual artists entering market	3.42	3.43	3.46	0.140	0.869
Growth in number of visual arts	3.44	3.56	3.48	1.657	0.191
Financial support leads to the growth in visual arts	3.44	3.68	3.55	6.678	0.001*
Develops infrastructure for the exhibition of visual art	3.56	3.70	3.64	2.512	0.081
Mean for visual arts (3.516)	3.47	3.58	3.53	1.672	0.188
Mean for performing and visual arts (3.672)	3.69	3.69	3.60	3.302	0.037

As indicated in Table 4, statistically significant differences were found between Vrystaat Arts Festival respondents and respondents at the other two festivals,

whereby it was perceived that Vrystaat Arts Festival contributes educationally more to the arts (mean = 3.76) (Innibos mean = 3.75; KKNK mean = 3.64). However, perceptual differences with regard to the educational contribution to the performing arts were not evident. Statistically significant differences were found between the arts festivals' educational contribution to visual arts, whereby respondents at Vrystaat Arts Festival (mean = 3.54) perceive the festival as making more of an educational contribution to visual arts in terms of skills development (Innibos mean = 3.45; KKNK mean = 3.32). The respondents also perceived Vrystaat Arts Festival (mean = 3.69) and Innibos (mean = 3.68) to contribute more to the educational value of visual arts in terms of knowledge improvements than KKNK (mean = 3.51).

The mean scores of emotional contribution regarding performing arts indicate that respondents perceive the Vrystaat Arts Festival (mean = 4.36) to contribute more emotionally to the performing arts in a way that it encourages people to attend more theatre, music and dance productions (Innibos mean = 4.21; KKNK mean = 4.15). In terms of the festivals encouraging people to attend more visual arts, Vrystaat Arts Festival (mean = 3.69) was once again perceived to contribute more emotionally (Innibos mean = 3.76; KKNK mean = 3.50). The festival with the highest perceived total emotional contribution was Vrystaat Arts Festival, with a mean score of 3.52, followed by Innibos (mean = 3.48) and then KKNK (mean = 3.43).

The mean scores of perceived economic contribution was in terms of increased ticket sales for the performing arts; Vrystaat Arts Festival (mean = 4.17) was perceived to contribute more to the performing arts economically (Innibos mean = 3.98; KKNK mean = 3.92). In terms of perceived economic contribution to performing arts, measured in terms of increased sales of CDs and DVDs of performing arts, the respondents at Innibos (mean = 4.04) perceived the festival as a greater contributor (Vrystaat Arts Festival mean = 3.92; KKNK mean = 3.86). In terms of perceived economic contribution to the visual arts by the three festivals, Vrystaat Arts Festival (mean = 3.57) was perceived to contribute more, because it encourages people to purchase more paintings, sculptures and photo art (Innibos mean = 3.50; KKNK mean = 3.35). Vrystaat Arts Festival (mean = 3.56) is also perceived to contribute economically more to the visual arts where it again encourages people to purchase more books (Innibos mean = 3.42; KKNK mean = 3.32). The festival that was perceived to contribute the most to the total economic value of the arts in general is Vrystaat Arts Festival (mean = 3.75), followed by Innibos (mean = 3.70) and then by KKNK (mean = 3.60).

Innibos (mean = 4.02) was perceived to be the festival that contributes most to the quality of performing arts, in terms of selection requirements (Vrystaat Arts Festival mean = 4.01; KKNK mean = 3.81). In terms of quality experiences, Innibos (mean = 4.16) is perceived to contribute more to the quality of

performing arts (Vrystaat Arts Festival mean = 4.12; KKNK mean = 3.98). There were no statistically significant differences between the festivals in terms of quality contribution of visual arts. Innibos is, however, perceived to contribute the most to the arts in terms of quality (mean = 3.86) (Vrystaat Arts Festival mean = 3.84; KKNK mean = 3.72).

It was found that the festivals do indeed contribute to the marketing of the performing and visual arts. Respondents at Innibos (mean = 3.96) had a higher mean regarding their perception of the festival's total marketing contribution to the arts than did Vrystaat Arts Festival (mean = 3.91) or KKNK (mean = 3.82).

The mean scores for growth and development contribution indicate that the respondents at KKNK (mean = 4.13) perceived the festival to be the greatest contributor regarding growth and development of the performing arts in that the festival's existence has led to the development of other arts festivals in SA (Innibos mean = 3.64; Vrystaat Arts Festival mean = 3.41). The respondents at KKNK (mean = 3.85) also perceived the festival to contribute to a greater extent to the growth and development of performing arts than the other festivals with regard to an increase in the production of production/music CDs and DVDs (Innibos mean = 3.81; Vrystaat Arts Festival mean = 3.59). KKNK (mean = 3.81) is also perceived to contribute more regarding the growth in the number of actors, dancers and singers who have entered the market because of the festival (Innibos mean = 3.67; Vrystaat Arts Festival mean = 3.59). However, Innibos (mean = 3.68) is perceived to be a greater contributor to the growth and development of visual arts based on the festival's financial contribution (Vrystaat Arts Festival mean = 3.55; KKNK mean = 3.44). KKNK and Innibos (mean = 3.69 respectively) are perceived to be the greater contributors when it comes to the total growth and development contribution to the arts.

Discussion

The study confirms that the three arts festivals are perceived to contribute to the arts when reference is made to the mean values (Table 3). However, there is room for improvement concerning each of the festivals' full contribution to the arts. This can most readily be undertaken by enhancing each of the identified contribution factors. Quality is measured in terms of visitors' satisfaction and festival output. In order to let the public know how the festival defines quality and what the standards of quality for the arts are, the festivals must make their requirements for the arts known to their visitors. Nevertheless, standards of quality may vary according to technique, style, artist or uniqueness (Edutopia, 2015). To market the arts, creative and innovative marketing campaigns must be implemented. The market for the arts is homogeneous, indicating that the arts can be marketed in the same way to all. However, each festival must find a way to emphasise its own unique contribution. The festivals can contribute financially

to theatre and music productions, showcasing them at the festival as well as possibly ensuring on-going productions of these arts outside the festival period. Financial support for new artists can also ensure their growth, perhaps their very existence, as artists in the industry (NGA, 2015).

The visitors perceived the arts festivals as contributing (to a lesser extent) to the arts regarding emotional inspiration. This confirms the findings of Viviers, Botha, Slabbert, Seymour, Saayman and Saayman (2012) at the KKNK in 2012, which indicated that 51% of respondents who formed part of the survey were not influenced by the festival to join the arts, although their knowledge and awareness of these arts had increased. This perception can be changed to encourage and stimulate arts participation and attendance by making the visitor more aware of the arts; by providing visitors the chance to participate in the arts in competitions; by providing art workshops, such as craft classes and writing lessons; and through community street theatre.

The study provides evidence that the festival visitors tend to perceive the festivals as contributing more to the performing arts than to the visual arts. The way the festival visitor perceives the arts can, however, be influenced by their preference or taste for a particular art (Heilbrun & Gray, 2001). This validates the findings of Viviers et al. (2012), where the respondents indicated that they preferred the performing arts (84%) to the visual arts (16%). The level of exposure to a certain type of art can also influence the respondents' perceptions (Heilbrun & Gray, 2001). The arts need to be enhanced equally. By bringing the visual arts to the performing arts, for example, the placement of paintings and sculptures at the entrance halls of theatre and music productions, speeches/addresses by renowned and new visual artists, or guided tours to the visual arts on the festival grounds, can also be done to create more awareness for these arts.

This study confirms that the type and extent of contribution of the arts festivals to the arts that the three festivals make vary according to the perceptions of the festival visitors. This corresponds with other studies indicating that perceptions may differ (Heilbrun & Gray, 2001). Although KKNK was perceived to contribute to a lesser extent in most aspects to the performing and the visual arts, the festival respondents were more personally involved in the arts at KKNK than was the case at Innibos or Vrystaat Arts Festival. Visitors to KKNK were also much more loyal to the festival in terms of repeat visits. Vrystaat Arts Festival was perceived to contribute more to the performing arts. This might be because Vrystaat Arts Festival has better infrastructure to host productions as it is hosted on the grounds of the Free State University, and therefore their high quality theatre halls are available for use. For the other festivals to better their contribution to the performing arts, they need to inspect the standard of their infrastructure and determine whether their visitors are satisfied with what the

festival currently offers. Festival organisers and managers from the three festivals need to collaborate to develop co-managing efforts and strategies to better their combined contribution to the arts. The festivals can make a positive contribution to each other and to their shared arts.

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

It is important to bear in mind that perceptions do not necessarily correlate with the actual contributions of these festivals. Festival managers must consider the areas where perceptions are, in their opinion, lower than what they know the festival actually contributes to the arts. These perceptions must then be analysed by management to determine the shortcomings in contribution.

Conclusion

This study has contributed to South African arts festival literature and an associated measuring instrument for arts festivals was developed. This research will enable the festival management teams at the three festivals with operational recommendations aimed at ensuring the livelihood and development of the arts (and subsequent development of the arts festival market and associated tourism) and should enable the fulfilment and improvement of their main reason for existence. The arts festival still has its roots embedded in its reason for its establishment, and is still characterised by arts delivery and participation. It provides development by contributing educationally, economically, emotionally, through marketing and provision of quality. Comparative studies on this research topic should be undertaken at other arts festivals to further validate the current contribution to the arts festivals. Furthermore, it is recommended that a standardised measuring instrument should be designed and implemented at international arts festivals.

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