

## **Situational inhibitors preventing attendance at three selected arts festivals in South Africa**

Ciná van Zyl & Dorothy Queiros

**University of South Africa**

---

### **Introduction**

Festivals are social gatherings for the purpose of thanksgiving and celebration. They are often ritualistic and convene in the same place each year. They are spaces of ephemeral and liminal ‘time out of time’, enjoyment and difference, infused with conviviality and cheerfulness (Ruting & Li, 2006; Sharpe, 2008:219). “Observance of and participation in festivals... is an increasingly significant aspect of the contemporary tourist experience” (Picard & Robinson, 2006:1), and has recently become an important and growing niche in the tourism industry (Ruting & Li, 2006:1). This has resulted in the coining of the term “festival tourism” (Picard & Robinson, 2006) which is often placed under the banner of “special interest tourism” (Van Zyl, 2005a; Kakaza, 2000:6). O’Sullivan and Jackson (2002:325, 326) describe festival tourism as a “catch-all term to include special events tourism and festivals of any size or organisational persuasion”. This, notes Visser (2007), makes festival tourism a complex area of study.

Since the late 1960s a large number of new festivals have been created. Some of these are “rediscovered” and “reinvented” festivals, while others are new to the scene (Picard & Robinson, 2006). Relating this trend to South Africa, Visser (2007) reports an immense growth in festivals in almost every village, town or city, with a total of 211 annual festivals identified across the country; 28% of these fall under the banner of ‘pure’ arts festivals, which is roughly in line with the 79 arts festivals identified by Van Zyl and Botha (2004). Visser (2007) uses the term “arts festivals” for those festivals involving performing and visual arts and various combinations of them.

This explosion in festivals is partly a response from communities attempting to re-assert their identities because of cultural dislocation brought about by social mobility, globalisation and rapid structural change (De Bres & Davis, 2001; Quinn, 2003). In this context Picard and Robinson (2006:3) refer to festivals as “markers of social and cultural

life". In South Africa some factors causing this proliferation of festivals are the collapse of state funding for the performing arts, the rise of a mainly freelance theatre industry, and the disappearance of "struggle" support for anti-apartheid theatre (Hauptfleisch, 2001:169). Nieman (2003 in Visser, 2007) attributes the growing number of visitors to the more Afrikaans-speaking festivals in South Africa to the fact that Afrikaans theatre productions feature less in city theatres; festivals provide a medium to develop and maintain language-specific performing arts; and these festivals are often in, or close to, Afrikaans-speaking communities.

Amidst this growth in festivals in South Africa comes the need for new research. Relatively little study has been done on leisure constraints (or situational inhibitors). The research on which this article is based therefore aimed to investigate the situational inhibitors preventing attendance at three SA arts festivals. The article starts by discussing the relevant literature, starting with the importance of situational inhibitors in a leisure context and major developments and shortcomings in this field. The focus is then fine-tuned to identify situational inhibitors in the tourism context and then in arts festivals. This literature review is followed by an outline of the research methodology used, the results highlighting the situational inhibitors present at each festival, the interpretation of the results and a conclusion.

## LITERATURE REVIEW

### **Situational inhibitors and their importance**

Situational inhibitors have been a prominent area of research in North American recreation and leisure studies for many years (Jackson & Scott, 1999). This interest continues today, partly because of the potential of constraints to explain participation or non-participation in a variety of leisure contexts (Mowen, Payne & Scott, 2005) and the overwhelming impact they potentially exert on leisure experiences (Shinew, Floyd & Parry, 2004:181).

Situational inhibitors are synonymous with the term 'leisure constraints' and therefore the two terms will be used interchangeably in this article. These inhibitors and perceptions of them play an important role in the leisure choices of individuals and families (Jackson & Scott, 1999); they also give us an insight into broader factors and influences affecting people's everyday leisure behaviours (Samdahl & Jekubovich, 1997:430). Leisure

constraints have been defined as “factors that are assumed by researchers and/or perceived or experienced by individuals to limit the formation of leisure preferences and/or to inhibit or prohibit participation and enjoyment in leisure” (Jackson, 2000). They will therefore affect an individual’s travel behaviour (Hinch, Jackson, Hudson & Walker, 2005:144).

Situational inhibitors are vital in an individual’s final decision about whether or not to engage in a specific tourist attraction. Their interest in an event, their perception of constraints on attendance, and their background and motives for travel will each have an effect (Kim & Chalip, 2003). If situational inhibitors are so crucial, then marketers need to take cognisance of them. Effective event marketing should aim to reduce the level of perceived constraint (Kim & Chalip, 2003) to better position the event. This sometimes means that more than one marketing strategy is needed. A study by Kim and Chalip (2003) of why people do or do not attend the FIFA World Cup identified that higher-level income people are less constrained by event costs but more by higher levels of perceived risk. Therefore, marketing to this group should include imagery or offers to subtly enhance their sense that it is safe to attend. Those who had previously attended a World Cup were less constrained by cost and perceived level of risk than those who had not previously attended. Future marketing to this group can therefore focus less on concerns relating to cost or risk (Kim & Chalip, 2003). In South Africa’s fast-growing festival market, it is important to study situational inhibitors in order to appropriately adapt festivals and to position them better so that target markets believe a specific festival will match their needs, wants and interests. This testing of what inhibits potential markets may become critical for survival and sustainability in the fast-changing and overcrowded festival scene in South Africa.

The value of studying situational inhibitors, and then using this knowledge practically, is well illustrated in the study by Mowen *et al.* (2005). Recognising a gap in constraint research, they tracked situational inhibitors to measure change and stability and constraint negotiation strategies over a ten-year period in park visitation. These authors also wanted to determine whether organisational practices can actually change constraint perceptions and the methods used by people in constraint negotiation strategies by examining one park agency’s efforts. This required exact survey replication over time (Mowen *et al.*, 2005:192). They found that perceived constraints remained very stable over time. Furthermore, the park agency studied was successful in increasing park use by taking

note of constraints and adapting management strategies appropriately. In this case visits by Black citizens increased (Mowen *et al.*, 2005: 203). This highlights the importance of research into situational inhibitors, followed by adapting marketing efforts to reduce perceived constraints.

### **Linking leisure and tourism**

In a discussion on situational inhibitors or leisure constraints it is important to define leisure and to then link it to tourism. Kraus (2001 in Hinch *et al.*, 2005:143) defines leisure as “that portion of an individual's time that is not directly devoted to work or work-connected responsibilities or to other obligated forms of maintenance or self-care. Leisure implies freedom and choice and is customarily used in a variety of ways, but chiefly to meet one's personal needs for reflection, self-enrichment, relaxation, or pleasure. While it usually involves some form of participation in a voluntarily chosen activity, it may also be regarded as a holistic state of being or even a spiritual experience”. According to Sharpe (2008:218), who conducted research on festivals and social change, leisure events include festivals, carnivals, fairs, parades, theatre and spectacles.

The academic understanding of tourism is broad and “incorporates almost all forms of voluntary temporary human movement including pleasure holidays, but also including travel to see family, business travel and travel for health and educational reasons, among other reasons” (Hall, 2007:6). There has been lengthy academic debate over the years regarding the link between leisure and tourism, but the crux of it is that it depends on the type of tourism undertaken. A visit to a holiday home, a weekend camping trip or a sojourn at a festival would constitute leisure, whereas an educational excursion or a business trip would have fewer aspects of leisure. In conclusion, then, depending on the type of tourism, tourism can be a category of leisure.

### **Developments in the field of situational inhibitors and their shortcomings**

The framework developed by Crawford and Godbey (1987:119) is generally widely accepted and distinguishes between **three types of situational inhibitors**:

- Intrapersonal inhibitors (psychological states and individual attributes, for example, stress and anxiety);
- Interpersonal inhibitors (interactions and relationships between individuals, for example, lack of a suitable partner for participation);

- Structural constraints (factors which intervene between leisure preferences and actual participation, for example, financial resources, time available and climate) (Samdahl & Jekubovich, 1997:432.)

Some **major further developments** are outlined below.

- Crawford, Jackson and Godbey (1991) developed a constraint negotiation model, which introduced a hierarchical order to the above-mentioned constraints. Illustrating the direction of this hierarchy, Van Zyl (2005b), in applying this to festival attendance, stated that individuals most affected by intrapersonal constraints (lower-order constraints) are less likely to participate in a festival and therefore less likely to reach the next levels of interpersonal and structural constraints (higher order constraints).
- Because inhibitors are interrelated, Jackson (1993) introduced a set of six dimensions in which these linked inhibitors should be evaluated, namely social isolation, accessibility, personal reasons, cost, time and facilities offered.
- Further to the hierarchical model was the detail on constraint negotiation. Initially it was believed that constraints blocked or limited participation (Hinch *et al.*, 2005). Later studies suggested that situational inhibitors do not necessarily restrict or inhibit leisure participation (Kay & Jackson, 1991). People often negotiate through their constraints to make participation possible (Samdahl & Jekubovich, 1997:432; Gilbert & Hudson, 2000:911).

Much research has been done using the constraint negotiation model of Crawford *et al.* (1991) as a strong foundation from which to gain insight into leisure constraints and constraint negotiation within different leisure contexts. Shinew *et al.* (2004) acknowledge that despite new insights and concepts regarding leisure constraints, there are still aspects that are not yet fully understood. Jackson, in many ways a pioneer in constraint research, notes that it is important to shed new light on certain aspects of leisure that were previously thought to be fairly well understood (Jackson & Scott, 1999). In line with this, some **specific criticisms of the constraint theory** have emerged.

- Samdahl & Jekubovich (1997) present an interesting study which was not undertaken with the leisure constraints model in mind, yet, when the data were analysed, they realized their relevance to leisure constraints and produced meaningful outcomes which challenged the model of Crawford *et al.* (1991). The fact that leisure constraints emerged even when not a purpose of the study could

validate the prominence of leisure constraints as a factor that influences people's leisure. In the transcribed interviews there was clear evidence of structural, interpersonal and intrapersonal constraints, and of effective examples of constraint negotiation. Dissatisfied with the constraints model as an effective tool for understanding the leisure behaviour they had uncovered, Samdahl and Jekubovich (1997) identified their own themes which best captured the critical factors influencing the leisure of the people in their study. These were making time for self, coordinating time with others, compromising on activity, and acknowledging the significance of sharing. The examples provided under each theme highlight the dynamic ways in which people structure their lives to make space for leisure (Samdahl & Jekubovich, 1997). The most influential factor in shaping leisure was social relationships. "Family relationships impinged on some people's freedom to do activities, but the lack of relationships prevented others from doing activities that they would enjoy. These interviews made it clear that healthy leisure and healthy social relationships were closely intertwined" (Samdahl & Jekubovich, 1997: 439). This conclusion made the original focus on leisure constraints seem "artificial and removed from the dynamic realities of these people's lives" and the authors questioned whether or not leisure constraints were truly the most effective means for understanding broader aspects of leisure behaviour (Samdahl & Jekubovich, 1997:445, 448). They also challenged the fact that constraints literature focuses on the end goal of activity participation. Their findings showed activity as often being secondary to the social environment in which that activity took place. The meanings of constraints too, and the "impetus for negotiating them seemed to stem, most often, from the central role of social relationships" (Samdahl & Jekubovich, 1997:449). Interpersonal relationships are therefore not merely a type of leisure constraint, but one that drives and shapes leisure behaviour. However, caution must be advised with respect to this finding, as Gilbert and Hudson (2000) and Kim and Chalip (2003), in their studies of sports tourists, found that interpersonal constraints were not relevant considerations!

- Samdahl and Jekubovich (1997:447) also found evidence that the hierarchy was not absolute. Supporting this change in thought, Gilbert and Hudson (2000:912) report that the hierarchy disguises the significantly diverse effects that constraints can have. Furthermore, they found no evidence that interpersonal constraints are confronted before structural constraints.

- Dong and Chick (2005:1), however, note that the constraint categories identified by Crawford and Godbey (1987) seem too individualistically oriented and that cultures guide both inter- and intrapersonal relationships. They studied whether or not culture impacts on leisure participation or non-participation in China and Japan. It was found that informants in China and Japan were constrained by the traditional categories of intra- and interpersonal constraints and structural factors. However, certain constraint items decided by culture did not easily fit under any of Crawford and Godbey's categories, and thus verified their contention that culture influences leisure participation or non-participation: "Culture both prescribes (people should do certain things) and proscribes (people should not do certain things) intrapersonal and interpersonal behaviour differently in different cultures" (Dong & Chick, 2005:3). Dong and Chick therefore add cultural constraints to the hierarchical model and place it before individual-level constraints (intrapersonal and interpersonal). These authors also called for more leisure constraint research in cross-cultural and multicultural contexts.
- Nyaupane, Marais and Graefe (2004) and Thapa, Pennington-Gray and Holland (2002) challenged the structural dimension of the hierarchical model, as they found it encompassed more than one construct and therefore suggested that multiple subcategories needed to be explored further, for example, personal and environmental structural constraints. Nyaupane *et al.* (2004) also found that the influence of constraints tended to be highly dependent on the specific activity. The possibility of this was also raised in the work by Thapa *et al.* (2004).

### **Identifying common situational inhibitors in the tourism context**

Although considerable research has been conducted on constraints to leisure, Gilbert and Hudson (2000:922) as well as Hinch and Jackson (2000) assert that there is limited and only fairly recent research into understanding situational inhibitors in the tourism context. Previous research was predominantly directed towards visits to parks (attractions and destinations) and nature-based activities. None was specifically directed towards visiting arts festivals (Van Zyl, 2005b:70), which makes the findings of this article rather pertinent. Adopting a constraints-based approach will greatly enhance the body of research into arts festivals.

Turning now to some of the studies that have been done on situational inhibitors in general in the tourism context (whether that be sports tourism, special interest tourism, nature-

based tourism, etc.), previous studies have shown that non-participants experience higher levels of inhibitors than participants, and participants report being mainly constrained by lack of time, financial constraints/spending money and facilities (Gilbert & Hudson, 2000; Kim & Chalip, 2003; Um & Crompton, 1992). The non-participants in the skiing study were particularly challenged by fears regarding skiing (Gilbert & Hudson, 2000). Sonmez and Graef (1998) also note that a sense of risk has been found to inhibit travel – even for those who have chosen to attend (Barker & Page, 2002). Pennington-Gray and Kerstetter (2002), in their research on outdoor recreation away from home, found that the strongest inhibitor was money, followed by time (structural), with influence of friends (interpersonal) being least important. It emerged that older people and those with children appear to have more inhibitors to negotiate than younger people and single individuals. Hinch *et al.* (2005) in their study on leisure constraints and sports tourism cite geographic factors (the further the distance to destination, the greater the constraint), perceptions of crowding or price gouging, and physical constraints associated with fitness and health. These authors also note, importantly, that the power of a constraint will vary substantially among potential tourists. Kim and Chalip (2003) provide an interesting discussion on the interrelationships between the constraints which goes beyond the scope of this article.

Drawing closer to the focus area of this article, namely arts festivals and situational inhibitors, Milner, Jago and Deary (2004) undertook an interesting study on the special event non-attendee, examining why they do not attend and their rationale for this response. These authors found that non-attendees were usually older, retired, widowed and with no children at home. Attendees in contrast were younger, single, in full-time employment, with children still living at home. They also found lack of interest to be a major reason for non-attendance. Having difficulty finding someone to do things with also emerged as an inhibitor (Milner *et al.* 2004), one which Samdahl and Jekubovich (1997) also highlighted.

### **Situational inhibitors and arts festivals**

With these general constraints to various forms of tourism as background, this article now turns to the constraints influencing arts festivals in particular. Van Zyl's (2005b:71) research conceptualised and adapted the most common and generic situational inhibitors relating to festival attendance or non-attendance in Table 1 below. This encapsulates the

work of Hughes, 2000; Botha, 1998; Getz, 1997; Van Harssel, 1994; Jackson, 1993 and Crawford *et al.*, 1991 (Van Zyl, 2005b).

**Table 1: Situational inhibitors in an arts festival context**

Situational inhibitor	Key characteristic (meaning)
Time and money	Insufficient time and financial resources to attend festivals. Costs too much.
Willingness to pay	Socio-economic status and willingness to pay for activities at arts festival.
Crime rate	South Africa's high crime rate causes fear of hijacking and crime.
Poor service	Unfriendly and poor service at festival venues.
Family	The family life-cycle complicates attendance (for example, small children or elderly people).
Knowledge and information	Insufficient marketing and information prior to festival.
Quality and variety	Insufficient things to do – perceived as low standard
Common social factors	Too much drinking, noise, rowdy behaviour and traffic congestion.
Accessibility	Distance from festival, insufficient transport to get there and limited parking.
Awareness	Not accustomed to attending festivals and fear of the unknown.
Health	Physical limitations, poor health and advanced age.

In her own research on situational inhibitors influencing South African arts festivals, Van Zyl (2005b) examined local residents in the Aardklop Festival in South Africa to determine what discourages their attendance and participation. This is important information for organisers of the festival and could constitute a competitive advantage over other festivals in South Africa as the Aardklop organisers endeavour to turn non-attendees into attendees, thus adding to the financial success and sustainability of this festival (Van Zyl, 2005b:69). Van Zyl found that 'time and money' and 'accessibility/transport' seemed to be the biggest obstacles to festival attendance. Within the constraint of 'time and money', key items that emerged were 'not enough money', 'tickets for shows cost too much', 'higher prices in shops and restaurants' and 'high cost of attractions and entertainment'. Under 'accessibility/transport', the key items appeared to be 'lack of parking facilities' and 'lack of transport to get there'. Under 'social problems', concerns were 'traffic congestion in streets', 'crowded restaurants and shopping centres', 'disrupt their lives' and 'poor service'.

'Fear' was the least significant domain with the most important key items identified as 'fear of crime' and 'stalls might evolve into a flea market', and the least important key items being 'causes stress' and 'lack of self-confidence'. Significant differences emerged when comparing lower and higher socio-economic groups. Lower socio-economic groups rated 'time and money' as a greater concern and were also more inhibited by social problems and fears (Van Zyl, 2005b).

In a "Willingness to Pay Study" by Snowball (2005), the author listed the reasons for residents in the Grahamstown and Oudsthoorn towns of South Africa not being willing to pay for aspects of the Grahamstown National Arts Festival and the Klein Karoo Nasionale Kunstefees respectively. Though this was not research into constraints, the reasons why residents were not willing to pay may shed light on constraints related to festivals. Some of these, relevant to this study, were personal income constraints, the perception that only White people benefit, festival quality, noise levels, increases in crime, traffic congestion and offensive material (Snowball & Willis, 2006; Snowball, 2005:116).

### **Situational inhibitors at three South African Arts Festivals**

This article has examined the value of situational inhibitors and the potential impact this knowledge can have on positioning a tourism product in the market. The major aspects of leisure constraint theory and its criticisms have been unpacked, and important terms and linkages clarified. This was followed by exploration into a wide range of situational inhibitors arising in different areas of tourism, and then in festivals specifically.

The authors now turn their attention to three South African arts festivals to determine the situational inhibitors that might prevent people from attending them. Background information on these festivals is first supplied. This is followed by an outline of the research methodology and discussion of results, in which comparisons are also drawn between this study and those reviewed in the beginning of the article. The conclusion provides a summary and deals with the larger significance of the article and future research.

### **Background to the festivals being researched**

The **National Arts Festival**, situated in the small settler town of Grahamstown in the Eastern Cape of South Africa, was started in 1974 (Snowball & Willis, 2006:44) and is the longest-running festival in South Africa (Visser, 2007). The festival earns approximately 33 million South African rand each year (Snowball & Antrobus, 2002). It runs for

approximately ten days in June/July and is an English-speaking festival (Snowball & Willis, 2006). The festival has been described as “the biggest and most vibrant celebration of South Africa’s rich and multifaceted culture” (Southern Africa Places, 2009), but also includes performers from other countries (Snowball & Willis, 2006). During the apartheid era the festival provided an arena for the expression of otherwise suppressed political activism and comment (Snowball & Willis, 2006:44). The festival currently hosts approximately 1 800 diverse events, such as jazz, opera, theatre, cabaret and craft markets. Research by Snowball and Antrobus (2002) shows the demographics of festival goers to be 60% within the 18- to 35-year age group, 21% between 36 and 45, 15% in the 46-60 age group and only 4% older than 60. In 2001 Standard Bank withdrew as title sponsor for the festival, putting it under pressure to become more self-financing and to diversify its audience more (Snowball & Willis, 2006:45).



Figure 1: New Logo for the National Arts Festival, launched in February 2009 (National Arts Festival, 2009)

The **Aardklop Festival** and the **Klein Karoo Nasionale Kunstfees (KKNK)** are two Afrikaans-language festivals, established in 1998 and 1995 respectively (Visser, 2007). Both have been developed by private institutions desiring to develop language via different artistic disciplines (Briers, 2005 in Visser, 2007). These festivals have grown rapidly in terms of visitor numbers, with 2003 figures showing Aardklop drawing 180 000 visitors, while KKNK drew 150 000 (counting people once for every day that they stay) (E-mail communication with Paula Schoeman, Absa KKNK Liaison Manager, 13 March 2009). In terms of earning, Aardklop brings in approximately 33 million South African rand (the same as the National Arts Festival), while the KKNK generates in the region of 87 million rand (E-mail communication with Paula Schoeman, Absa KKNK Liaison Manager, 13 March 2009). This larger windfall is due to the fact that it is staged over a longer period of time

(Visser, 2007). The KKNK takes place in Oudsthoorn in the Western Cape in early April and showcases the visual and performing arts (Snowball, 2005). It began in 1995 as an Afrikaans alternative to the Grahamstown Festival. The Aardklop Festival occurs in Potchefstroom in September. The demographic profile of visitors to these two festivals is similar to that of the Grahamstown National Arts Festival except for the language categories and regions of origin (Snowball & Antrobus, 2002). The Grahamstown Festival is significantly more representative in terms of race than Aardklop or KKNK, although in all three cases the festivals are generally supported more by the white community (Snowball & Willis, 2006; Visser, 2007).

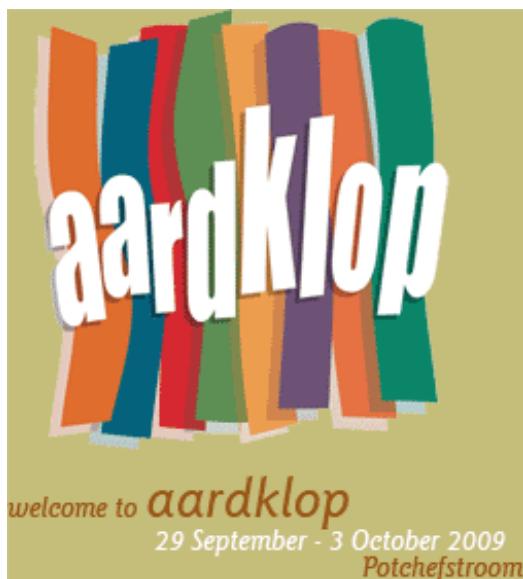


Figure 2: Official logo for the Aardklop Festival (Aardklop, 2009)

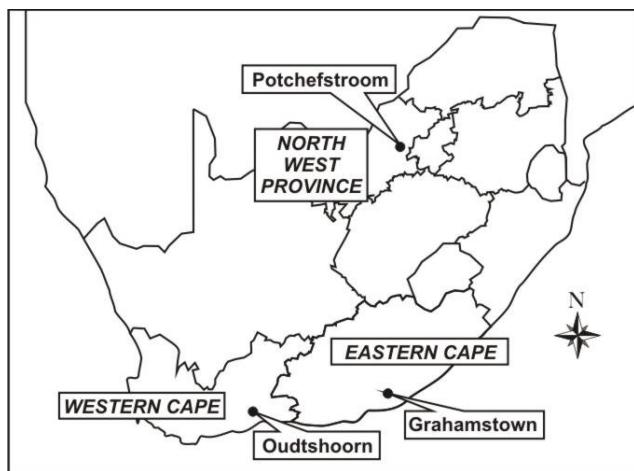


Figure 3: Official logo for the Klein Karoo Nasionale Kunstefees (KKNK, 2009)

## Research methodology

Data for this article were gathered in South Africa to determine the situational inhibitors that might prevent respondents from attending the three selected arts festivals. The study on which this article is reporting was scenario-based and the three arts festivals are presented as three scenarios.

- Festival A: Aardklop National Arts Festival (Potchefstroom, North-West Province).
- Festival B: National Festival of the Arts (Grahamstown, Eastern Cape).
- Festival C: Klein Karoo National Arts Festival (KKNK) (Oudtshoorn, Western Cape).



**Figure 4: A map of SA indicating the towns of Potchefstroom, Grahamstown and Oudtshoorn, where these three arts festivals are held**

These particular arts festivals were selected because they are classified as hallmark tourist events within South Africa (Van Zyl, 2002). Arts festivals are an important area of research in South Africa because they are currently one of the fastest-growing sectors of tourism (Bowdin, Allen, O'Toole, Harris & McDonnell, 2006), and the South African government regards the arts as important for the nation-building process and supports the notion that the arts should be accessible to the broad community (Burger, 2008).

The survey population was selected from a group of festival attendees in the three scenario areas. The sample unit refers to those individuals (known as *repeat visitors*) who had already attended at least one of the arts festivals and who were familiar with the prominent arts festivals. The selection of the survey areas was based on the regions

where the festivals take place and represents prominent arts festival zones in SA. The assumption was that repeat attendees would be more likely to have an informed opinion about arts festivals (Assael, 2004; Schreuder, 2003; Van Zyl, 2003).

As the study had to determine the situational inhibitors that might prevent respondents from attending three selected arts festivals, a combination of non-probability sampling methods was used. A combination of judgmental and interlocking quota samples was drawn for the study. A judgement sample was drawn, based on the following criteria:

- only repeat attendees, using a screening question to ensure previous attendance;
- individuals from different age groups, 18-30, 31-45 and 46 years and older – to include all age groups attending arts festivals (Van Zyl, 2002);
- males and females in a 50:50 ratio;
- only individuals in the Living Standards Measure (LSM) groups 7 to 10 (Martins, 1998); and
- ability to understand the language of the questionnaire, i.e. English or Afrikaans.

Another non-probability sampling method, namely interlocking quota sampling, was also used to improve each group's representativeness. The sample was constructed with equal representation, giving a total of 18 cells (3x2x3) for the study.

The research does not claim to have drawn a representative sample of the population. The sample size of 380 was determined based on the scenarios and by using the judgement of an expert researcher (Schreuder, 2003) in the field. The sampling procedure was based on guidelines by Cooper and Emory (1995) for general research activities and recommending a sample size (S) of 384 for a population (N) of 100 000.

A sample from each of the three festival scenarios was proportionally drawn from the total average population (N= 392 000), based on the 2002 figures for arts festival attendees, resulting in 126 for Festival A, 99 for Festival B and 155 for Festival C. The sample size was limited to 380 as personal interviewing is time-consuming. Respondents in each gender and age group completed a minimum of 30 questionnaires. Orme (1998:9) states that "for investigational work and developing hypotheses about a market, between 30 and 60 respondents may do" to obtain statistically significant results in Conjoint Analysis (CA) studies. The *interlocking quota sampling* procedure guided the interviewers clearly.

The **research instrument** was based on previous research (Van Zyl & Botha, 2004), a literature review, preliminary interviews (during the pilot stage) with a researcher (Schreuder, 2003) and the Aardklop management (Van Zyl, 2003), as well as consultation with the other two festivals' managements, to support the CA model designed for the study.

A structured questionnaire explored the objectives of the study. Section A contained a few screening questions to determine whether respondents qualified for participation. Section B, the conjoint section, consisted of the 16 actual questions on the profiles. A 9-point semantic differential rating scale was used to rate the 16 packages. Five different attributes with three different attribute levels were developed. R-square testing was done on Section B of the questionnaire for the 16 profile packages to test whether respondents understood the conjoint section, thereby testing the validity of the questionnaire. In this study any r-squared values below 0,4 were omitted from the study. The average of r-squares for this study was 0,83, which indicated a good fit between the data and the model. This section (B) falls beyond the scope of this article.

Section C measures the perception of the situational inhibitors that might prevent respondents from attending an arts festival. An 11-point interval rating scale was used to evaluate the situational inhibitors that might influence the respondent's decision negatively. A 10 was indicated if a constraint was extremely likely to influence a respondent's attendance, a 0 if it was not at all likely to affect a respondent's decision, with any appropriate number between 0 to 10 for a less extreme response or a don't-know response. In Section D the responses to questions on certain demographic information about the respondent were incorporated as variables with a rank-order rating of the various push attributes identified in previous research (Van Zyl, 2002:105). Section D also falls beyond the scope of this article. The rationale for the situational inhibitors selected in the present study and their levels are discussed next.

The two main attribute dimension push factors (Section D) and situational inhibitors (Section C) were incorporated and built into the demographic variables (see questionnaire in Appendix A, Section C). The festival organisers have no control over the push factors, but may be able to overcome some of the situational inhibitors (Van Zyl, 2002:111). The

push factors were incorporated into the questionnaire in a ranking order (Van Zyl, 2002:113).

An exploratory factor analysis was done by means of Principal Axis Factoring as an extraction method and Promax with Kaizer Normalisation as the rotation method, using the conceptual results of previous research for a master's dissertation (Van Zyl, 2002:127). The present study used the explorative results of factor analysis, taking this analysis one level higher (the higher-level concepts) by only using the constructs (highest mean values). Three of the descriptive statistics on the situational inhibitors with the highest means were selected (Van Zyl, 2002:127), namely:

- time and money (mean=3,07)
- accessibility/ transport (mean = 2,67)
- social problems (mean=2,50).

These three dimensions or domains, with their individual items extracted, are indicated in Table 2.

**Table 2: Three domains/dimensions and items of situational inhibitors present at arts festivals**

<b>Time and money</b>	<b>Accessibility and transport</b>	<b>Social problems</b>
a. The high cost of attractions and entertainment.	f. The lack of parking facilities at venues.	i. The traffic congestion in the streets during festival time.
b. Not having enough money to spend on productions.	g. The lack of transport to get to an arts festival.	j. Crowded restaurants and shopping centres.
c. The higher prices in shops and restaurants.	h. The arts festival is too far from home.	k. Too much noise during the festival.
d. The lack of time to attend an arts festival.		l. Festival attendees who drink too much.
e. Willingness to pay for arts, performances and music.		m. Too many festival attendees.
		n. Too much effort to attend an arts festival.
		o. Disruption of my daily life or routine.

A total of 380 personal interviews were conducted. The interviews were conducted in the three respective festival scenario areas prior to each festival, where fieldworkers distributed and collected questionnaires. Data for the present study were edited during the

fieldwork. A 10% check-back was performed for verification to test whether completed questionnaires were correct and data coding was done.

The situational inhibitors that might prevent respondents from attending an arts festival were included as general information in the analysis of the data. Calculations or results for each arts festival scenario are presented below.

### **Results: Situational inhibitors of respondents at each of the three arts festival scenarios**

The aim of this question (see Section C of questionnaire in Appendix A) was to determine the respondents' perceptions of the situational inhibitors that might prevent them from attending the respective arts festival scenarios. These inhibitors provide some information supporting the positioning of arts festivals in the market. CVA V2 was used to extract the information. The CVA V2 program automatically converts an 11-point rating scale to a 0-100 score. Conditional formatting or provisional formatting sets ranges between certain index points.

Each arts festival is evaluated individually. Three dimensions or domains, namely *time and money, accessibility and transport* and *social problems* with individual items in each were extracted. Only the most prominent figures are highlighted, or colour coded. The CVA menu was used to customise a colour monitor.

The dark grey colour-coded items were extremely likely (higher than the average) to influence respondents negatively, whereas the light grey colour-coded items were least likely (less than average to influence person not to go) to influence them negatively. The items in white have a neutral effect, i.e. no real influence. The results are illustrated in Table 3.

Table 3: Situational inhibitors at three selected arts festival scenarios

	<u>Total</u>	<u>Festiv al A</u>	<u>Festiv al B</u>	<u>Festiv al C</u>
Number of respondents	376	126	98	152
<b>Situational inhibitors regarding <i>time and money</i> at an arts festival</b>	<b>58,8</b>	<b>57,7</b>	<b>60,4</b>	<b>58,8</b>
a. The high cost of attractions and entertainment.	65,1	61,7	69,6	64,9
b. Not having enough money to spend on productions.	63,8	58,1	70,2	64,3
c. The higher prices in shops and restaurants.	72,3	64,4	64,9	83,5
d. The lack of time to attend an arts festival.	47,3	52,7	58,7	35,4
e. Willingness to pay for arts, performances and music.	45,8	51,7	38,0	45,7
<b>Situational inhibitors regarding <i>accessibility and transport</i> at an arts festival</b>	<b>44,5</b>	<b>41,4</b>	<b>49,1</b>	<b>44,0</b>
f. The lack of parking facilities at venues.	63,8	60,4	53,0	73,7
g. The lack of transport to get to an arts festival.	34,9	32,6	42,8	31,9
h. The arts festival is too far from home.	34,6	31,3	51,6	26,7
<b>Situational inhibitors regarding <i>social problems</i> at an arts festival</b>	<b>41,6</b>	<b>42,8</b>	<b>37,0</b>	<b>43,6</b>
i. The traffic congestion in the streets during festival time.	62,0	61,2	50,4	70,1
j. Crowded restaurants and shopping centres.	62,0	61,3	45,2	73,6
k. Too much noise during the festival.	34,1	31,3	31,3	38,2
l. Festival attendees who drink too much.	50,9	54,2	39,7	55,3
m. Too many festival attendees.	32,7	41,1	32,5	25,8
n. Too much effort to attend an arts festival.	24,1	24,4	31,4	19,0
o. Disruption of my daily life or routine.	25,4	25,7	28,2	23,4
<b>Overall inhibitor index score</b>	<b>47,9</b>	<b>47,5</b>	<b>47,2</b>	<b>48,7</b>

Scale explanation:

100 = Situational inhibitor that influences very negatively

0 = Situational inhibitor item that does not influence decision

Table 2 indicates that, from a global or total perspective across all three arts festival scenarios, the *higher prices in shops and restaurants* (72%) was the single highest inhibitor item in the dimension of *time and money*.

The inhibitor items *the high cost of attractions and entertainment* (65,1%) and *not having enough money to spend on productions* (63,8%) regarding the dimension of *time and money*, as well as *the lack of parking facilities at venues* (63,8%) regarding the dimension of *accessibility and transport* to an arts festival were among the most prominent inhibitors. The two items in the dimension of social problems were also prominent, namely *the traffic*

*congestion in the streets during festival time* (62%) and *crowded restaurants and shopping centres* (62%) across the three arts festivals scenarios.

The single highest inhibitor item of all dimensions which negatively influenced respondents at Festival A was *the higher prices in shops and restaurants* (64,4%). Some of the other most prominent items influencing Festival A's respondents negatively were *the traffic congestion in the streets during festival time* (61,2%) and *crowded restaurants and shopping centres* (61,3%) regarding the dimension of *social problems*, as well as *the lack of parking facilities at venues* (60,4%) regarding the dimension of *accessibility and transport* at an arts festival.

The inhibitor item *not having enough money to spend on productions* was the single strongest inhibitor (70,2%) of all the dimensions negatively influencing Festival B's respondents against attending the festival. Some of the other most prominent items regarding the dimension of *time and money* at an arts festival, which negatively influenced Festival B's respondents were *the high cost of attractions and entertainment* (69,6%) and *the higher prices in shops and restaurants* (64,9%) as well as *the lack of time to attend an arts festival* (58,7%). A relatively large number of items had a neutral effect on Festival B's respondents regarding the dimension of *accessibility and transport* or a least likely influence on the dimension of *social problems* at an arts festival.

The respondents at Festival C indicated that the situational inhibitor item, *the higher prices in shops and restaurants* (83,5%), regarding the dimension of *time and money*, was the single strongest inhibitor negatively influencing them against attending the festival. Festival C's respondents also indicated that the items *the lack of parking facilities at venues* (73,7%) regarding the dimension of *accessibility and transport*; and *crowded restaurants and shopping centres* (73,6%), and *the traffic congestion in the streets during festival time* (70,1%) regarding the dimension of *social problems* influenced them very negatively against attending the festival.

The situational inhibitors can be interpreted as indicating that each of the three festival scenarios is constrained by different inhibitors. However, if the overall inhibitor index score is considered, the respondents at Festival C (score of 48,7) were the most likely to be inhibited, followed by Festival A (score of 47,5) and slightly less of a problem at Festival B (score of 47,2). All the scores differ significantly, as different items and dimensions are

considered. The inhibitor dimension of *time and money* is the most evident inhibitor dimension across all three festivals with a total score ranging from 57,7% to 60,4%.

The main conclusions and recommendations from the analysis of the data are discussed next.

### **Analysis and discussion**

These results meet the objective of determining the situational inhibitors that might prevent respondents from attending arts festival scenarios, and contribute further information about positioning.

- Table 2 lists the **situational inhibitors** that might prevent respondents at the three arts festival scenarios from attending the respective arts festival. The strongest inhibitor items influencing the respondents overall relate to the combined dimension *time and money*. These results align with the previous research results of Gilbert and Hudson (2000) and Kim and Chalip (2003). The situational inhibitors involved in money and prices appear to be the most significant for positioning an arts festival in the market. It is therefore recommended that great care should be taken with pricing, and prices should not be raised unnecessarily. The three arts festival scenarios should all note their audiences' price sensitivity and should try to add value for their attendees. Since the inhibitor dimension of price can be manipulated by festival managers, this type of measure provides them with the opportunity to become proactive in their event marketing by aiming to reduce the level of perceived constraint and encourage repeat attendees who keep coming back for relatively the same price.
- As shown in Table 2 the second strongest overall inhibitor dimension of *accessibility and transport* to an arts festival indicated that the single item, *the lack of parking facilities at venues* (63,8%), was among the most prominent inhibitors. The two items in the dimension of social problems were also prominent, namely *the traffic congestion in the streets during festival time* (62%) and *crowded restaurants and shopping centres* (62%) across the three arts festivals scenarios. In the study by Hinch *et al.* (2005) on leisure constraints and sports tourism the authors confirmed perceptions of crowding as an inhibiting factor. The items mentioned in this paragraph can also be termed environmental structural constraints according to the work done by Nyaupane *et al.* (2004) and Thapa *et al.* (2002). By understanding the relative importance of these secondary inhibitors in determining the intention to

revisit a festival, festival managers can, for example, use their marketing and information brochures to demonstrate how the issue will be addressed in upcoming festivals.

- Table 2 indicates that attendees at both Festivals A and C were negatively influenced mainly by the inhibitor item *lack of parking facilities at venues*. In the case of Festival B a relatively large number of items had a neutral to least likely effect on the dimension *accessibility* and *transport* and the dimension *social problems* at the arts festival.
- The single highest inhibitor item of all dimensions, which negatively influenced respondents at both Festival A (64,4%) and Festival C (83,5%), was *the higher prices in shops and restaurants*, whilst the inhibitor item *not having enough money to spend on productions* was the single strongest inhibitor (70,2%) of all the dimensions negatively influencing Festival B's respondents against attending the festival. These inhibitor results can assist festival management in improving their marketing of the specific festival.
- The situational inhibitors can be interpreted as having different inhibitory effects on the three festival scenarios. The respondents at Festival C were most likely to be inhibited, followed by those at Festival A, while respondents at Festival B were least likely to be influenced by inhibitors. The situational inhibitors all differ significantly from one another and in their relative importance at each of the three festival scenarios. Gilbert and Hudson (2000: 919) also confirmed that different constraints inhibit participants and non-participants, which calls for different strategies to be implemented in each case. The festival co-coordinators ought to understand these differences in inhibitors fully to ensure the survival and future success of their festivals.

## **Conclusions**

Arts festivals in South Africa are on the increase and are an important and growing niche in the tourism industry. They play an important role in the community and are used to represent social and cultural life. Yet some people may not attend or have their experience affected as a result of factors that inhibit or prevent their enjoyment and participation. This article confirms that situational inhibitors are vital in an individual's final decision regarding whether or not to participate in an arts festival. Their interest in an event, their perception of constraints on attendance, and their background and motives for travelling to and at the

event will each have an effect on future attendance. Marketers need to take cognisance of the importance of situational inhibitors.

The results have both theoretical and managerial implications. In the theoretical sense, the results provided support for the findings of previous studies that confirmed the presence of some of the most common situational inhibitors. However, future research can be done on South African festivals to determine the presence and influence of other situational inhibitors that emerged in the literature, but were not identified in this study. In the same vein the South African festival and events arena can benefit from applying some of the research identified in this study to the South African context. As culture mainly prescribes (people should do certain things) and proscribes (people should not do certain things) intrapersonal and interpersonal behaviour differently in different cultures, future research should focus on the cultural diversity and how inhibitors affect them at the three festivals. Future research on these three selected arts festivals should focus on cultural diversity and how inhibitors affect this in a comparative study between the three. "South Africa [also] has the additional challenge of including previously excluded racial groups in festivals" (Snowball & Willis, 2006:43). They state that, although the Grahamstown Festival is significantly more representative in terms of race than Aardklop and KKNK, it is still mainly patronised by the white community. However, organisers of the Grahamstown National Arts Festival have been focusing on increasing the number of African performers (both Black and White) and this appears to be paying dividends as the number of Black visitors is increasing. Parallels can be inferred here to the study done by Mowen *et al.* (2005), who found that a change in organisational strategies can change constraint perceptions.

Taking the lead from the study done by Samdahl and Jekubovich (1997), future studies relating to situational inhibitors for festivals may achieve more depth by not imposing the constraints framework on question design and analysis. They argue that using the constraints model may produce results that confirm aspects of the model, but hide more important factors that actively shape people's leisure choices.

Furthermore, as there is little focus on aspects such as the link between festivals and urban tourism/development; the impacts on host communities; the purpose of these festivals (Visser, 2007); and the constraint negotiation strategies that individuals use to

---

increase festival attendance, research in these areas too could make a valuable contribution.

Effective event marketing should thus aim to identify the relevant constraints, preferably through research methods that do not impose traditional frameworks. An understanding of the constraint negotiation practices that people engage in to increase participation would also be valuable. Which constraints are more negotiable? Which are less negotiable? Marketers then need to adapt marketing efforts to reduce the level of perceived constraints and hence better position the event.

---

## References

- AARDKLOP NATIONAL ARTS FESTIVAL**, 2009. *Official website of Aardklop National Arts Festival*. Available at: <http://www. www.aardklop.co.za> [Accessed: 04/04/09].
- ASSAEL**, H. 2004. *Consumer behaviour: A strategic approach*. Boston: Houghton Mifflin Company.
- BARKER**, M. & PAGE, S.J. 2002. Visitor Safety in urban tourism environments: the case of Auckland, New Zealand. *Cities*, 19: 273-282.
- BOWDIN**, G.A.J., **ALLEN** J., **O'TOOLE**, W., **HARRIS**, R. & **MCDONNELL**, I. 2006. *Events Management*. 2nd Ed. Oxford: Butterworth Heinemann.
- BURGER**, D. 2008. *South Africa Yearbook 2007/08. Arts and culture: arts festivals*. Available from: <http://www.info.gov.za/aboutsa/artscult.htm> [Accessed: 2008-06-02].
- COOPER**, D.R. & **EMORY**, C.W. 1995. *Business research methods*. 5<sup>th</sup> Ed. Chicago: Irwin.
- CRAWFORD**, D.W. & **GODEBEY**, G. 1987. Reconceptualising barriers of family leisure. *Leisure Sciences*, 9: 309-320.
- CRAWFORD**, D.W., **JACKSON**, E.L. & **GODEBEY**, G. 1991. A hierarchical model of leisure constraints. *Leisure Sciences*, 13:309-320.
- DE BRES**, K. & **DAVIS**, J. 2001. Celebrating group and place identity: a case study of a new regional festival. *Tourism Geographies*. 3(3):326-337.
- DONG**, E. & **CHICK**, G. 2005. Culture constraints on leisure through cross-cultural research. In: *Eleventh Canadian Congress on Leisure Research*, Nanaimo, B.C. 17-20 May 2006. Canadian Association for Leisure Studies.
- GILBERT**, D. & **HUDSON**, S. 2000. Tourism demand constraints – a skiing participation. *Annals of Tourism Research*. 27(4):906-925.
- HALL**, C.M. 2007. *Tourism in Australia: Development, Issues and Change*. New South Wales: Pearson Education Australia.
- HAUPTFLEISCH**, T. 2001. The eventification of Afrikaans culture - Some thoughts on the Klein Karoo Nasionale Kunstfees (KKNK). *South African Theatre Journal*, 15:169-177.
- HINCH**, T. & **JACKSON**, E.L. 2000. Leisure constraints research: its value as a framework for understanding tourism seasonality. *Current Issues in Tourism*, 3: 87-106.
- HINCH**, T., **JACKSON**, E.L., **HUDSON**, S. & **WALKER**, G. 2005. Leisure constraint theory and sport tourism. *Sport in Society*, 8 (2): 142-163.
- JACKSON**, E.L. 1993. Recognizing patterns of leisure constraints: results from alternative analyses. *Journal of Leisure Research*, 25:129-145.
- JACKSON**, E.L. 2000. Will research on leisure constraints still be relevant in the twenty-first century? *Journal of Leisure Research*, 32 (1): 62-68.
- JACKSON**, E.L. & **SCOTT**, D. 1999. Constraints to leisure. In: Jackson, E.L & Burton, T.L (Eds.), *Leisure Studies: Prospects for the twenty-first century*, 299-321. State College, PA: Venture Publishing.
- KAKAZA**, L. 2000. *A feast of festivals. Arts 2000: The arts, culture and heritage guide to South Africa*, 1: 6-8.
- KAY**, T. & **JACKSON**, G. 1991. Leisure despite constraint: The impact of leisure constraints on leisure participation. *Journal of Leisure Research*, 23: 301-313.
- KIM**, N. & **CHALIP**, L. 2003. Why travel to the FIFA World Cup? Effects of motives, background, interest, and constraints. *Tourism Management*, 25(6): 695-707.
- KKNK**, 2009. *Official website of KKNK*. Available: [www.kknk.co.za](http://www.kknk.co.za). [Accessed: 19/10/09].
- MARTINS**, J.H. 1998. *Income and expenditure patterns of households in the Cape Peninsula*. Bureau of Market Research, No. 250. Pretoria: University of South Africa Press.
- MILNER**, L.M., **JAGO**, L.K. & **DEERY**, M. 2004. Profiling the special event non-attendee: an initial investigation. *Event Management*, 8:141-150.
- MOWEN**, A.J., **PAYNE**, L.L. & **SCOTT**, D. 2005. Change and stability in park visitation constraints revisited. *Leisure Sciences*, 27: 191-204.
- NATIONAL ARTS FESTIVAL**, 2009. *Official website of National Arts Festival in Grahamstown*. Available at: <http://www.nationalartsfestival.co.za> [Accessed: 04/04/09].
- NYAUPANE**, G.P., **MORAIS**, D.B. & **GRAEFE**, A.R. 2004. Nature tourism constraints: a cross-activity comparison. *Annals of Tourism Research*, 31(3):540-555.
- ORME**, B. 1998. *Sample size issues for conjoint analysis studies*, CVA, version 2.0, A full-profile conjoint system, copyright SawtoothSoftware. Sequim, Washington, USA. Available: <http://www.sawtoothsoftware.com/> [Accessed: 2004-08-10].
- O'SULLIVAN**, D. & **JACKSON**, M. 2002. Festival tourism: a contributor to sustainable local economic development? *Journal of Sustainable Tourism*, 10:325-342.
- PENNINGTON-GRAY** L. & **KERSTETTER** D. 2000. Testing a constraints model within the context of nature based tourism. *Journal of Travel research*, 40: 416-423.

- PICARD**, D. & **ROBINSON**, M. 2006. Remaking worlds: festivals, tourism and change. In: Picard, D and Robinson, M (Eds.) *Festivals, Tourism and Social Change: Remaking Worlds, Chapter 1*. Clevedon: Channel View Publications.
- QUINN**, B. 2003. Shaping tourism places: agency and interconnection in festival settings. In Cronin, M and O'Connor, (Eds.) *Irish Tourism: Image, Culture and Identity*, 61-80. Clevedon: Channel View Publications.
- RUTING**, B. & LI, J. 2006. *Tartan, bagpipes and kilts: a large Scottish festival in a small Australian town*. School of Geosciences: University of Sydney.
- SAMDAHL**, D.M. & **JEKUBOVICH**, N.J. 1997. A critique of leisure constraints: comparative analyses and understandings. *Journal of Leisure Research*, 29(4): 430-452.
- SCHREUDE**, A.N. 2003. *Personal interview with CEO of Consulta Research*. 2 April: Pretoria.
- SHARPE**, E.K. 2008. Festivals and social change: intersections of pleasure and politics at a community music festival. *Leisure Sciences*, 30(3): 217-234.
- SHINEW**, K.J., **FLOYD**, M.F. & **PARRY**, D. 2004. Understanding the relationship between race and leisure activities and constraints: exploring an alternative framework. *Leisure Sciences*, 26(2): 181-199.
- SNOWBALL**, J.D. 2005. Art for the masses? Justification for the public support of the arts in developing countries – two arts festivals in South Africa. *Journal of Cultural Economics*, 29:107-125.
- SNOWBALL**, J.D. and **ANTROBUS**, G.G. 2002. Valuing the arts: pitfalls in economic impact studies of arts f estivals. *South African Journal of Economics*, 70(8): 1297-1319.
- SNOWBALL**, J.D. & **WILLIS**, K.G. 2006. Estimating the marginal utility of different sections of an arts festival: the case of visitors to the South African National Arts Festival. *Leisure Studies*, 25(1): 43-56.
- SONMEZ**, S.F. & **GRAEF**, A.R. 1998. Determining future travel behaviour from past travel experience and perceptions of risk and safety. *Journal of Travel Research*, 37:171-177.
- SOUTHERN AFRICA PLACES**, 2009. *National Arts Festival - Grahamstown*. Available at: <http://www.places.co.za/html/grahamsfest.html>. [Accessed 22/05/09].
- THAPA**, B., **PENNINGTON-GRAY**, L. & **HOLLAND**, S. 2002. Assessing the validity of an outdoor recreation constraints model for tourists to Florida. In N. Moisey, N. Nickerson, K. Anderreck, N. McGehee (Eds.), *Proceedings from the 33<sup>rd</sup> Annual Conference of the Travel and Tourism Research Association*. Arlington, VA.
- UM**, S. & **CROMPTON**, J.L. 1992. The roles of perceived inhibitors and facilitators in pleasure travel destination decisions. *Journal of Travel Research*, 30(3): 8-15.
- VAN ZYL**, C. 2002. *The participation of the host community in the Aardklop National Arts Festival*. Unpublished MPhil dissertation: University of Pretoria.
- VAN ZYL**, C. 2003. *Qualitative interview: personal communication with Executive Director of the Aardklop National Arts Festival*. 9 April. Pretoria.
- VAN ZYL**, C. 2005a. *Optimum market-positioning models for South African arts festival scenarios*. Unpublished DComm thesis: University of South Africa.
- VAN ZYL**, C. 2005b. Identifying situational inhibitors regarding the Aardklop National Arts Festival. *Southern African Business Review*, 9(2): 68-78.
- VAN ZYL**, C. & **BOTHA**, C. 2004. Motivational factors of local residents to attend the Aardklop National Arts Festival. *Event Management*, 8(4):213-222.
- VISSE**, G. 2007. Festival tourism in urban Africa: the case of South Africa. In Rogerson, C.M. & Visser, G. 2007 (Eds.). *Urban Tourism in the Developing World*. New Brunswick, JN: Transaction Publishers.

---

## APPENDIX A: QUESTIONNAIRE TO RESPONDENTS

### Arts festival questionnaire

Questionnaire Number: 001

### Arts Festival Questionnaire

#### SECTION A: Filter questions

Good day, my name is \_\_\_\_\_(state your name). I am commissioned by a DComm student at the University of South Africa (UNISA) to conduct this survey. The aim is to gain a better understanding of the best way to position an arts festival. Your participation is very valuable and I only need about 20 minutes of your precious time.

#### Would you be interested in participating?

Yes	No, Close Interview
-----	---------------------

Thank you for being willing to take part in this survey. I want to assure you that this is a confidential survey, and that all data collected will be used for research purposes only.

Before we proceed, I wish to verify the following important criteria for participation:

**Gender:** Male

**Age:** 18-30

<b>Did you attend the following Arts Festival?</b>	Festival A (Aardklop)
	If No – Close interview

#### Will you attend an arts festival in future?

Yes	No
-----	----

Your answers show that you **do** qualify to participate in the research project. Thank you very much for your willingness to participate.

**Section B**

<b>Profile number</b>	<b>Profile Preference Score (1-9)</b>	<b>Profile number</b>	<b>Profile Preference Score (1-9)</b>
1		9	
2		10	
3		11	
4		12	
5		13	
6		14	
7		15	
8		16	

**SECTION C****- INSTRUCTIONS -**

This section of the questionnaire measures your perception of the constraints (situational inhibitors) that might prevent you from attending an arts festival.

Please use a 0 to 10 scale to evaluate the situational inhibitors that might influence your decision negatively. You should indicate a 10 if a constraint is extremely likely to influence your attendance, or a 0 if it is not at all likely to affect your decision-making process. You may also indicate any appropriate number between 0 and 10 for a less extreme response or a don't know.

Remember that there are no right or wrong answers. We are interested in understanding your perceptions of these situational inhibitors.

	Not at all likely										Extremely likely	
<b>Situational Inhibitors regarding Time and Money at an arts festival</b>												
a. The high cost of attractions and entertainment.	0	1	2	3	4	5	6	7	8	9	10	DK
b. Not having enough money to spend on productions.	0	1	2	3	4	5	6	7	8	9	10	DK
c. The higher prices in shops and restaurants.	0	1	2	3	4	5	6	7	8	9	10	DK
d. The lack of time to attend an arts festival.	0	1	2	3	4	5	6	7	8	9	10	DK
e. My willingness to pay for arts, performances and music.	0	1	2	3	4	5	6	7	8	9	10	DK
<b>Situational Inhibitors regarding Accessibility &amp; Transport at an arts festival</b>												
f. The lack of parking facilities at venues.	0	1	2	3	4	5	6	7	8	9	10	DK
g. The lack of transport to get to an arts festival.	0	1	2	3	4	5	6	7	8	9	10	DK
h. The arts festival is too far from home.	0	1	2	3	4	5	6	7	8	9	10	DK
<b>Situational Inhibitors regarding Social Problems at an arts festival</b>												
i. The traffic congestion in the streets during festival time.	0	1	2	3	4	5	6	7	8	9	10	DK
j. Crowded restaurants and shopping centres.	0	1	2	3	4	5	6	7	8	9	10	DK
k. Too much noise during the festival.	0	1	2	3	4	5	6	7	8	9	10	DK
l. Festival attendees who drink too much.	0	1	2	3	4	5	6	7	8	9	10	DK
m. Too many festival attendees.	0	1	2	3	4	5	6	7	8	9	10	DK
n. Too much effort to attend an arts festival.	0	1	2	3	4	5	6	7	8	9	10	DK
o. Disruption of my daily life or routine.	0	1	2	3	4	5	6	7	8	9	10	DK

**SECTION D:**  
**Demographic Information of Respondent:**

**To which of the following age categories do you belong?**

20-30	31-40	41-50	51-60	60+
-------	-------	-------	-------	-----

**What is your gender?**

Male	Female
------	--------

**What is your first language?**

English	Afrikaans	Other (please specify):
---------	-----------	-------------------------

**Please indicate your highest educational qualification.**

Standard 8-9	1
Standard 10	2
Diploma	3
Higher Diploma/Degree	4
Honours degree	5
Master's degree	6
Doctorate	7

**To which of the following family life-cycle stages do you belong?**

Teenager	1
Young adult	2
Young couple	3
Young couple with baby	4
Growing family	5
Empty nesters	6
Elderly	7

**The following aspects typically motivate people to attend an arts festival. Please rank these from most important (rank = 1) to least important (rank = 4).**

Motivation to attend	Rank
Community pride (sense of attachment to area)	
Event novelty (unique attraction of festival)	
Family togetherness	
Socialisation with friends	

**Are you aware of the following arts festivals?**

	Yes	No
Festival A Aardklop		
Festival B Grahamstown		
Festival C KKNK		

I wish to draw your attention to the fact that it is important for my client to follow up the evaluations that individual interviewees give. This is why we wish to share the evaluations that you have given in this questionnaire with the doctoral student.

---

Do you have any objections to disclosing the information?

Yes, I have an objection	<b>Please be assured that your individual information will not be disclosed to anybody.</b>
No, I have no objection	<b>Thank you very much</b>

THANK YOU FOR YOUR KIND CO-OPERATION

**FILL IN AT THE END OF THE INTERVIEW – COMPULSORY INFORMATION**

Respondent's name and surname: \_\_\_\_\_

Respondent's Tel Number: \_\_\_\_\_

Number: 001