



**CRITICAL SUCCESS FACTORS FOR AN ARTS FESTIVAL IN THE NORTHERN  
CAPE: ATTENDEES' PERSPECTIVES**

**by**

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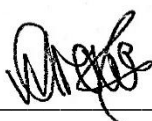
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## DECLARATION

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## **ABSTRACT**

AfrikaBurn is the South African version and sister festival to the Burning Man Festival hosted annually at Black Rock, Nevada, USA. Just like Burning Man, AfrikaBurn is a community of participants who come together to create art, burn structures, costume, performance, theme camps, music, mutant vehicles and experiences, to name a few. This is all created through the volunteer culture of the attendees at AfrikaBurn, whereby the creative community chooses to, once a year, live for a week in the extreme climate of the desert. The first AfrikaBurn festival was hosted during 2007 at the Stonehenge Private Reserve, which is adjacent to the Tankwa Karoo National Park, in the Northern Cape of South Africa. It was held from 22–25 November, with only 1 000 attendees participating. Ten years later, the event grew significantly with 13 000 people attending the 2017 festival.

Hosting events, such as the AfrikaBurn festival, entails various factors and elements that need to be managed effectively to create and ensure an enjoyable experience for attendees. Paying attendees expect a high standard of delivery of the promised service and experience when attending events. However, an attendee's experience can be influenced by management aspects regarding the organisation of the event, as some of the attendees will be satisfied by the festival but others may not as the attendees' needs and expectations can differ considerably. These aspects can be either controlled or uncontrolled by management. Therefore, it is important to ensure that these aspects, also referred to as critical success factors, are implemented effectively and efficiently by management.

To ensure that a festival is able to exceed the attendees' expectations and needs, research should be conducted, as it is imperative that event managers understand the attendees' expectations. This can be achieved by gathering feedback from attendees at a festival. Furthermore, profiling event attendees is an important tool for event managers to use to maximise the benefits of hosting an event. Knowledge of the attendee profile characteristics and expectations, as well as knowledge of what the attendees regard as important critical success factors, will allow for better planning and ensure that attendees enjoy the event, ensuring overall satisfaction, which may turn into loyalty. It is therefore imperative for event managers to consider the profiles and needs of attendees.

The aim of this research was to determine the critical success factors for an arts festival in the Northern Cape from an attendee's perspective. To address this aim, a profile of the interviewed participants was developed and critical success factors were identified for AfrikaBurn.

This dissertation followed a qualitative, phenomenological approach to determine and understand the critical success factors considered by the attendees as important for AfrikaBurn. In this study, non-probability convenience sampling was applied and a semi-

structured interview guide was used. Fifty semi-structured interviews were conducted with the attendees at the AfrikaBurn festival from the 23–29 April 2018. However, only 45 completed interviews were deemed usable, to which Creswell's six steps was applied in analysing the transcribed interviews. The analysed data revealed the profiles of the participants and two main themes were identified, namely important factors for AfrikaBurn and factors for an improved AfrikaBurn.

The findings of this study can be used by the industry to improve current aspects identified as important for the event. Apart from this, the findings also contribute to current literature regarding CSFs for managing events as well as identifying the profile of attendees at an arts festival. However, it is recommended to conduct further research at AfrikaBurn to better understand the attendees at this unique event and to continue conducting research on CSFs at other events.

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## **DEDICATION**

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## ACRONYMS AND ABBREVIATIONS

ACAPS	Assessment Capacities Project
AFCON	Africa Cup of Nations
AU	African Union
CPUT	Cape Peninsula University of Technology
CSFs	Critical Success Factors
CTHRC	Canadian Tourism Human Resource Council
CTIJF	Cape Town International Jazz Festival
EMBOK	Events Management Body of Knowledge
FIFA	Fédération Internationale de Football Association Confederations
FIFACC	Fédération Internationale de Football Association Confederations Cup
GDP	Gross Domestic Product
ICC	International Cricket Council
IPL	Indian Premier League
KKNK	Klein Karoo National Arts Festival
MICE	Meetings, incentives, conventions & exhibitions
MOOP	Matter out of Place
NAM	Non-aligned Movement
NAMPO	South African Agricultural Trade Show
NPC	Non Profit Company
OECD	Organisation of Economic Co-operation and Development
QDA	Qualitative data analysis
SADC	Southern African Development Community
SANCB	South African National Convention Bureau
SAT	South African Tourism
SERVQUAL	Service quality
SWOT analysis	Strength, Weaknesses, Opportunities and Threats analysis
UNCTAD	United Nations Conference on Trade and Development
USA	United States of America
WSSD	World Summit on Sustainable Development

# CHAPTER ONE

## INTRODUCTION

### 1.1 Introduction and background to the study

Events are an important driver for tourism and therefore, are an integral part in the growth and marketing plans of most destinations (Getz, 2008a:1; Getz & Page, 2016:593; Liang, Wang, Tsaur, Yen & Tu, 2016:152; Jones & Navarro, 2017:206; Mainolfi & Marino, 2020: 700). Bowdin, Allen, O'Toole, Harris and McDonnell (2005:441), Saayman (2009:490), Tassiopoulos (2011:4), Ahmed (2013:1), Dowson and Bassett (2015:9) and Witepski, Geldenhuys, van Aswegen, Thornton and Manners (2016:10) state that it is difficult to determine the exact size of the events industry as events are increasing globally. However, the contribution of events to the economy can be determined. During 2016, the United Kingdom's event industry was worth £42.3 billion to the economy, had over 25 000 businesses in the sector and sustained 570,000 full-time jobs (Booker, 2016). Apart from this, according to Hotel-Online (2018), during 2016, the meetings and events industry contributed significantly to the United States of America (USA) economy and supported 5.9 million jobs. In South Africa, there appears to be an absence of information concerning the events industry, suggesting that it is not as well documented as the international events industry (Witepski *et al.*, 2016:11). However, South Africa hosts about 10% of all the meetings of African associations, some years only 5% or 6% (Smith, 2016). Smith (2016) further states that the South African National Convention Bureau (SANCB) secures 70% of its international bids for events, and the economic impact is estimated to be R3.1 billion by 2020. Apart from the economic benefit, various countries, including South Africa, also host events to expand the traditional tourist season, create a favourable destination image, attract foreign and domestic visitors and to spread the tourist demand for events (Light, 1996:183; Hughes, 2000:15; Saayman & Saayman, 2006:570; Getz, 2010:1; Tassiopoulos, 2011:5; Getz & Page 2016:593; Metsi 2017:1; Viol, Todd, Theodoraki & Anastasiadou, 2018:256). Hughes (2000:15), Getz (2010:1), Oklobdžija (2015:92), Getz and Page (2016:593), Metsi (2017:1) and Viol *et al.* (2018:256) add that hosting events can assist in attracting business to specific areas or attractions, contribute to the marketing of a destination and serve as a catalyst for rural and urban renewal.

It is important to note that various events can be categorised according to type (Getz, 1991; Allen, O'Toole, Harris & McDonnell, 2008:13; Tassiopoulos, 2011:10; Saayman, 2012:150; Dowson & Bassett, 2015:3; Oklobdžija, 2015:87-88), size (De Witt, 2008:2; Allen *et al.*, 2008:13) and nature (Getz, 1997; Getz, 2008b:404; De Witt, 2008:2; Saayman, 2012:149). When classifying events according to nature, Saayman (2012:149) explains that events can be natural, unplanned or planned. Saayman (2012:149) further states that planned events can be divided into ordinary and special events. Classifying events according to size, one can

distinguish between major, hallmark, mega and local or community events (Bowdin, Allen, O'Toole, Harris & McDonnell, 2001:16; Allen, O'Toole, McDonnell & Harris, 2005:12-15; Van der Merwe, 2008:19; Dowson & Bassett, 2015:4). According to Getz (1991), Tassiopoulos (2011:10), Saayman (2012:150); Oklobdžija (2015:87-88) and Getz and Page (2016:594), types of events include political, private, arts and entertainment, sport, competition and recreational, business and trade, educational and scientific and cultural. Tassiopoulos (2011:10) and Getz and Page (2016:594) state that cultural events consist of carnivals, religious pageants, parades, heritage commemorations and festivals. Lyck, Long and Grige (2012:15) and Cudny (2016:37) add that festivals have specific themes with categories that includes music, wine and food, religious, cultural, folk, film, sport and beer as well as gay and lesbian, art and design, to name but a few.

The arts are frequently linked to special events and festivals, as it plays an important role in celebrating a country's culture and history (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2012:4). According to Heilbrun and Gray (2001:4) and Yeoman *et al.* (2012:4), the arts can be divided into performing arts (including music, dance and drama) and visual arts (including painting, sculpting, crafts, film and oral as well as written literature). Art festivals are community themed celebrations that are open to the public (Chen, 2001:8; Jackson & O'Sullivan, 2002:237; Kruger & Petzer, 2008:113; Van Zyl, 2008:131; Yeoman *et al.*, 2012:33;), which aim to preserve and exhibit local art traditions (Chen, 2001:8; Hughes, 2012:91; Maguire, 2017:26), different art forms and activities as well as offering a hospitality experience for external communities (Jackson & O'Sullivan, 2002:237; Kruger & Petzer, 2008:113; Hauptfleisch, 2010:15; Yeoman *et al.*, 2012:33).

According to Visser (2005:159), arts and music festivals, drama festivals and cultural festivals, explicitly celebrating the Afrikaans language and culture, have increased in South Africa. Rogerson and Harmer (2015:223) report a growing interest in film festivals, culinary (cherries, cheese, oysters and crayfish) and drink festivals (mainly wine but beer is growing in popularity) and identity-based festivals, which include festivals celebrating gay identities such as the Mother City Queer Project and Cape Coloured history, such as Minstrels Festival (formerly known as the Coon Carnival). With over 600 festivals held annually in South Africa, it is difficult to assess precisely how many of these are arts festivals (Kruger & Saayman, 2019:2) as arts festivals have grown in both size and number (Van Zyl & Strydom 2007:121; Tassiopoulos 2011:4). The leading arts festivals in South Africa are the Grahamstown National Arts Festival (Williams, 1997; Van Zyl, 2002; Van Heerden, 2003; Snowball & Willis, 2006; Engelbrecht, Kruger & Saayman, 2011); the Klein Karoo National Arts Festival (Silva, 1998; Hauptfleisch, 2001; Kruger, 2009; Erasmus, 2012; Kruger & Saayman, 2019); the Aardklop National Arts Festival (Van Zyl & Botha, 2003; Botha, 2011; Botha & Slabbert, 2011; Botha, Slabbert, Rossouw & Viviers, 2011; Saayman, Kruger & Erasmus, 2012); the Innibos National Arts

Festival (Van Niekerk & Saayman, 2004; Van Niekerk, Saayman & Saayman, 2006; Geldenhuys & Welthagen, 2014); and the Vrystaat Arts Festival (formerly known as the Volksblad Arts Festival) (Pissoort & Saayman, 2007; Strydom, Saayman & Saayman, 2007).

Festivals provide unique opportunities for social, leisure and cultural experiences (Getz, 1997:323; Buultjens & Cairncross, 2015:70), which occurs when a subjective mental state is felt by consumers during an exchange of services (Otto & Ritchie, 1996:66). According to Page and Connell (2009, 2014:648), the understanding, rating and significance that an attendee ascribes to his or her encounter with a particular event, holiday, place or activity contributes to the overall experience. The level of enjoyment and satisfaction felt by the festival attendees is moulded by the complex interactions of the programme and consumers, management systems, setting, staff and volunteers, as well as attendees (Getz, 1997:404). Saayman *et al.* (2012:152) and Vajirakachorn and Chongwatpol (2017:75) state that attendees' reasons for attending festivals may differ. This makes managing an event very complex, as different attendees will want different things from the same event (Drummond & Andersen, 2012:80). Crompton and McKay (1997:426) and Saayman *et al.* (2012:151-152) further explain that attendees have many different needs which can be satisfied by attending a festival; different attendees can participate in the same festival element and acquire different benefits from the experience. This means that the experience derived from a festival will differ from one attendee to another (Crompton & McKay, 1997:426). Therefore, to create an unforgettable experience, it is vital for event managers to identify and determine the factors that attendees find important for the festival (Miller, Kahn & Luce, 2008:635; Lemmetyinen & Go, 2009:33; Saayman *et al.*, 2010:96; Williams, 2011:3; Saayman *et al.*, 2012:152), which will either dissatisfy or satisfy the attendee (Williams, 2011:12). These factors are referred to as critical success factors (CSFs) (Manners, 2011:42).

By determining the CSFs, organisers can benefit from understanding the areas of the festival that impact an attendee's satisfaction level, experience and intention to return (Cole & Chancellor, 2009:323). The way in which these CSFs are deliberated by management influences the ability of the festival to attract and satisfy attendees, which in turn will influence the competitiveness and sustainability of the event (Williams, 2011:6; Marais, Du Plessis & Saayman, 2017a:1). Therefore, it is important to determine what CSFs attendees regard as important for an arts festival such as AfrikaBurn. Interviews were conducted in the Tankwa Karoo during the festival to determine the profile of the interviewed participants and what CSFs these participants regard as important for the festival. This chapter briefly elaborates on the literature review relating to this topic, the problem statement as well as the research aim, objectives and questions. This is followed by the significance of the study, the research methods, clarification of basic terms and concepts, the ethical considerations, chapter classifications and limitations pertaining to this study.



## 1.2 Literature review

An event is a planned occasion that caters for the needs of the audience and is intended for the enjoyment of the public (Page & Connell, 2009, 2014:642). Tassiopoulos (2000:40), Getz (2008b:404) and Etiosa (2012:4) state that event management refers to the planning, management, marketing and design of an event, within time, cost and performance requirements. According to Shone and Parry (2013:99) and Holloway and Humphreys (2020:288), due to the unusual requirements and complexity of events, planning and management is critical for the event to achieve the event goals and success. Various aspects have to be managed in events which include: leading, planning, designing, marketing, budgeting and control, logistics, risk management, staging and evaluation (Allen *et al.*, 2005:160; Tassiopoulos, 2011:50). According to Frisby and Getz (1989:9), Tassiopoulos (2011:59-62) and Silvers and Goldblatt (2012), managers organise and manage a variety of activities. This includes developing a successful team ensuring the event planner is leading the team (Goldblatt, 2011:137) and facilitating relationship building within a diverse work force (Van Der Wagen & Carlos, 2005). Apart from this, additional management activities include overseeing financial management (Bowdin *et al.*, 2001:35; Goldblatt, 2002:7; Allen *et al.*, 2005:160; Silvers *et al.*, 2006:194; Getz, 2008b:404; Page & Connell, 2009, 2014:642; Tassiopoulos, 2011:395-405; Yeoman *et al.*, 2012:54; Shone & Parry, 2013:101, Quinn, 2013:82-82; Abraham, 2014:8), risk assessment and management (Van Der Wagen, 2001; Bowdin *et al.*, 2001:35; Goldblatt, 2002:7; Yeoman *et al.*, 2012:54; Allen *et al.*, 2005:160; Silvers *et al.*, 2006:194; Getz, 2008b:404; Page & Connell, 2009, 2014:642; Tassiopoulos, 2011:395-405; Shone & Parry, 2013:101; Quinn, 2013:82-82), identifying key stakeholders (Louw & Venter, 2013:441), continuous monitoring of stakeholders (Goldblatt, 2011:137), as well as effective and well-defined communication between the manager and the event planner (Phat, 2014:17).

Organising and hosting an event is a complicated task, which requires managers to delineate duties, co-ordinate participants' work, nurture extensive relationships, allocate resources and avoidance of a wide range of risks (Cserhati & Polak-Weldon, 2013:25). Festivals are an amalgamation of various elements and factors that need to be effectively managed to create and ensure an enjoyable experience for attendees (Westerbeek, Smith, Turner, Emery, Green & Van Leeuwen, 2006:41; Saayman, Marais & Krugell, 2010:96). Williams (2011:16) reports that attendees' experiences are influenced by various aspects, which include signage, the programme, information dissemination, staff, marketing, value for money, accommodation, the venue, parking, as well as good food and clean ablution facilities.

According to Manners (2011:5), an attendee's experience may be influenced by management aspects regarding the management of the event. Adding to this, Getz (2008a:192) states that paying attendees expect a high standard of delivery of the promised service and experience

when attending events. Saayman *et al.* (2012:1551-152) explains that attendees have various different needs, which they wish to satisfy by attending a festival and these different attendees may engage in the same festival element and derive different benefits from the experience. According to Dimmock and Tiyce (2001:372), Murphy and Murphy (2004:82), Bowdin *et al.* (2006:98) and Saayman *et al.* (2010:98), research should be conducted to understand the factors that influence the attendees' experience and to ensure that a festival exceeds the attendees' expectations and needs. Knowing and understanding the needs and expectations of attendees at arts festivals will assist the event managers to establish a profile of festival attendees (Erasmus, 2012:88). Thus, it is not only important for managers to understand what attendees regard as important when attending an event such as AfrikaBurn,

The following section elaborates on profiling, followed by a discussion on CSFs.

### **1.2.1 Profiling**

According to Akyeamong and Yankholmes (2017:286), profiling allows for a better understanding of attendees' behaviour, designing product offerings for attendees and it is vital to recognise that most festivals draw from a relatively local area. Tichaawa and Harilal (2016:798) add that profiling event attendees is an important tool for event managers to use to maximise the benefits of hosting an event. Tichaawa and Harilal (2016:798) further explain that through profiling, the attendees' experiences at an event, behaviour patterns (social, leisure and spending habits) and expectations may be examined to enhance events and accommodate specific demands. Therefore, it is important to profile the attendees at an event, such as AfrikaBurn. There are various ways to profile attendees using the traditional variables, which include demographic, geographic, psychographic and behavioural variables (Martin, 2011:16; Dolnicar, Grün & Leisch, 2018:43; Camilleri, 2018:4).

The demographic variable involves dividing the population into categories that are distinguishable in terms of physical and factual data (Camilleri, 2018:4). According to Saayman *et al.* (2010:97), Baez and Devesa (2014:101), Tichaawa and Harilal (2016:798) and Camilleri (2018:4), the demographic variable is most commonly used as these variables are relatively easy to measure. This variable includes factors such as age, gender, education, income, marital status and place of residence (Saayman *et al.*, 2010:97; Martin, 2011:16; Baez & Devesa, 2014:101; Tichaawa & Harilal, 2016:798; Dolnicar *et al.*, 2018:43; Thomas, 2019:3). Other demographic variables include the attendees' employment status, family size, religion, occupation and nationality (Saayman *et al.*, 2010:97; Martin, 2011:16; Camilleri, 2018:4). On the other hand, the geographic variable selects potential populations according to the populations' location (Dolnicar *et al.*, 2018:42; Camilleri, 2018:5), and can include other variables such as climate, terrain, natural resources and population density, to name but a few (Camilleri, 2018:5). Martin (2011:16) explains that this variable is based on the belief that

attendees who live in the same area share indistinguishable wants and needs and that those wants and needs can differ from people who reside in other regions of the world. The psychographic variable groups populations according to personality, attitudes, traits, values, emotions, motives, perceptions, beliefs, benefits, wishes, needs interests and lifestyles (Martin, 2011:17; Johansson, 2017:19; Camilleri, 2018:6; Thomas, 2019:4) and is used when purchasing behaviours correlate with the personality or lifestyles of attendees (Martin, 2011:17; Camilleri, 2018:6). Lastly, the behavioural variable groups populations according to individual purchase behaviours and relates to the benefits sought from the event as well as the identification of specific buying behaviours of attendees (Camilleri, 2018:7). According to Saayman *et al.* (2010:97) and Baez and Devesa (2014:101), the behavioural variable consists of the length of stay at the event, mode of transport, type of accommodation, size of travelling group, previous events attended and repeat attendance, to name but a few.

Various studies have attempted to profile attendees at different events. One such study was conducted by Atkinson and Ingle (2016) at AfrikaBurn in 2015. The quantitative study determined the attendees' demographic profile as well the attendees' views about AfrikaBurn (Atkinson & Ingle, 2016). The 118 on-site surveys identified the attendees' profession, age, education, social preferences and hobbies as well as whether the attendees were first time or returning Burners (Atkinson & Ingle, 2016). Atkinson and Ingle (2016) identified whether the attendees travelled individually or in groups and if attendees would return to AfrikaBurn. Various other studies developed profiles at different types of festivals, which includes the research of Fourie and Kruger (2015), Akyeampong and Yankholmes (2017) and Kruger and Metsi (2018). With regards to arts festivals, research was conducted to determine the profile of attendees by numerous authors (Van Zyl, 2002; Pissoort, 2007; Botha, 2009; Dreyer, 2010; Kruger, Saayman & Strydom, 2010; Botha & Slabbert, 2011; Botha *et al.*, 2011; Lemmer, 2011; Erasmus, 2012; Kruger & Saayman, 2012; Saayman *et al.*, 2012; Manners, Borstlap & Saayman, 2016; Kruger & Saayman, 2019). When the findings of these studies were compared, it was evident that different types of events attract different types of attendees. This is supported by Backman, Backman, Uysal and Sunshine (1995:18), Kara and Kaynak (1997:873) and Formica and Murrmann (1998:204) who opine that festival attendees are not homogeneous, which is why it is imperative that continuous research is conducted to better understand the profiles of festival attendees in this changing global world (Ramukumba, 2018:2).

### **1.2.2 Critical success factors**

These are the few important areas where "things must go right" for the organisation to flourish and for the goals of management to be met (Bullen & Rockart, 1981:7; Boynton & Zmud, 1984:17; Avcikurt, Altay & Iban, 2011:153). However, these factors must be given continual and special attention to in order to achieve high performance (Bullen & Rockart, 1981:7; David,

2011:31). Moreover, CSFs require an organisation to look at every aspect of the event in the internal and external environment (Louw & Venter, 2013:22). Various authors (Slabbert & Saayman, 2003:8; Wali, Deshmukh & Gupta, 2003:3; Caralli, 2004:2, Finney & Corbett, 2007:330; De Witt, 2008:4; Lee, San & Hsu, 2010:62; Cserhati & Polak-Weldon, 2013:26; Shan & Marn, 2013:498; Cöster, Engdahl & Svensson, 2014:3) describe CSFs as management tools that identify problem areas that need improvement, influence the ability of an event to prosper in the events industry, to measure performance and to obtain a competitive advantage.

Amidst the increasing pressure, competition and growth in number and diversity of events (Marais & Saayman, 2010:149; Saayman *et al.*, 2012:151; Marais *et al.*, 2017a:3), it is important to understand which CSFs event managers should focus on (Marais *et al.*, 2017a:3). Regarding festivals, De Witt (2008:9) and Williams and Saayman (2013:186) states that CSFs are a precondition for the success of any event. According to Marais and Saayman (2010:150) and Williams (2011:12), it is essential that event managers understand the festival attendees, as certain factors of a festival may satisfy or dissatisfy the visitor. This implies understanding the factors that influence the attendees' overall experience (Kruger, 2009:57; Saayman *et al.*, 2012:152). Cole and Chancellor (2009:324) and Saayman *et al.* (2010:98) note that conducting research on the factors that influence the attendees' experiences is therefore paramount in achieving growth of festivals.

According to Saayman *et al.* (2010:105), by executing good assessment and control measures, event managers are able determine the failures, limitations and the success of the event. This can be achieved by determining what attendees at an arts festival regard as CSFs. By determining the CSFs, event managers may be able to improve festival operations with effective planning and manage change effectively as well as the overall attendee experience (Manners *et al.*, 2016:437). According to Žabkar, Brencic and Dmitrovic (2010:537), satisfied attendees would most likely promote the event through word-of-mouth, referrals and repeat attendance, which affects the profitability and competitiveness of the festival. From the management perspective, CSFs are crucial due to the role in enhancing the multiplier effects of growth in any industry (Shan & Marn, 2013:499). Shan and Marn (2013:499), go on to explain that identifying CSFs are essential for achieving missions and delivering quality service; ensuring that managers consider these key areas when setting goals and directing operational activities, so as to improve overall performance, which will assist the event in achieving its goals and objectives (Williams, 2011:3).

Previous research was conducted at AfrikaBurn by Atkinson and Ingle (2016), did not determine the CSFs for the festival but rather asked attendees to identify what was un-enjoyable at the festival and to provide suggestions for improvement. Numerous studies have been conducted on the CSFs in tourism and events (Westerbeek, Turner & Ingerson, 2001;

De Witt, 2008; Muller & Rofner, 2009; Marais & Saayman, 2010; Saayman *et al.*, 2010; Botha & Slabbert, 2011; Manners, 2011; Resch, 2011; Williams, 2011; Erasmus, 2012; Kruger & Heath, 2012; Saayman *et al.*, 2012; Cserhati & Polak-Weldon, 2013; Yusoff, Ismail, Gwamna & Rahman, 2014; Manners, Kruger & Saayman, 2015; Manners *et al.*, 2016; Marais, Du Plessis & Saayman, 2017b). Marais and Saayman (2010), Saayman *et al.* (2010), Manners *et al.* (2015) and Manners (2011) identified management as important, whereas Erasmus (2012) and Saayman *et al.* (2012) found shows and stalls to be important. Similarities were found in previous research, in which marketing was determined as a CSF by a number of authors (Marais & Saayman, 2010; Saayman *et al.*, 2010; Williams, 2011; Manners, 2011; Erasmus, 2012; Saayman *et al.*, 2012; Yusoff *et al.*, 2014; Manners *et al.*, 2015; Manners *et al.*, 2016; Marais *et al.*, 2017b). Furthermore, various authors identified accessibility as a CSF (Marais & Saayman, 2010; Saayman *et al.*, 2010; Williams, 2011; Erasmus, 2012; Manners, 2011; Saayman *et al.*, 2012; Manners *et al.*, 2015; Manners *et al.*, 2016).

The venue was regarded as an important CSF (Williams, 2011; Manners, 2011; Erasmus, 2012; Saayman *et al.*, 2012; Yusoff *et al.*, 2014; Manners *et al.*, 2015; Manners *et al.*, 2016). Communication was identified as a CSF (Westerbeek *et al.*, 2001; Muller & Rofner, 2009; Cserhati & Polak-Weldon, 2013; Yusoff *et al.*, 2014). Event objectives were identified as a CSF by numerous authors (Muller & Rofner, 2009; Cserhati & Polak-Weldon, 2013; Yusoff *et al.*, 2014). Marais and Saayman (2010), Saayman *et al.* (2010), Manners (2011) and Manners *et al.* (2015) identified management as one of the CSFs. Safety was identified as a CSF by Erasmus (2012), Saayman *et al.* (2012) and Manners *et al.* (2016). Finally, Erasmus (2012), Saayman *et al.* (2012) and Manners (2015) identified parking as one of the CSFs. By comparing the findings from the previous studies conducted on CSFs, it is evident that the managing of events is a complex task. This supports the statement by Manners (2011:7), Silvers (2011:50), Erasmus (2012:2) and Cserhati and Polak-Weldon, 2013:25) that managing an event is a highly complex task, which according to Silvers (2011:50), requires imagination, logic and experience. The previous research clearly indicates that CSFs differ from one type of event to another. Identifying the CSFs for an arts festival such as AfrikaBurn, will assist event managers in monitoring and allocating resources to key areas, developing new or improving management aspects to ensure the successful hosting of the event. Therefore, these studies highlight the importance of differentiating one event from another. It is also important to conduct event-specific research, particularly for an event as unique as AfrikaBurn. The following section briefly discusses AfrikaBurn.

### **1.2.3 AfrikaBurn**

AfrikaBurn is the South African version of Burning Man (Atkinson & Ingle, 2016:2), and is a community of participants who come together, once a year, to create art, costume, burning structures, theme camps, music, performance, mutant vehicles and experiences, to name but

a few (AfrikaBurn, 2019). All of this is shaped through the volunteer culture of the attendees at AfrikaBurn (AfrikaBurn, 2019). According to AfrikaBurn (2019), the first event was hosted in 2007, from 22–25 November, with only 1 000 attendees participating. Ten years later, the event grew significantly with 13 000 attendees attending the 2017 festival (AfrikaBurn, 2019). All of the events have been hosted at the Stonehenge Private Reserve, which is adjacent to the Tankwa Karoo National Park, in the Northern Cape of South Africa (AfrikaBurn, 2019), whereby the creative community, of AfrikaBurn, chooses to live for a week, in the extreme climate of the desert (Snaddon & Chisin, 2017:1).

Atkinson and Ingle (2016:3) note that the festival combines a philosophy of shared responsibility with widespread opportunity for individual freedom and self-exploration, in a non-judgemental setting. AfrikaBurn has four major characteristics—a harsh and remote desert location, burning enormous artworks, a strong focus on de-commodification, and generosity (Atkinson & Ingle, 2016:3). Apart from this, AfrikaBurn is unique as there are no food and beverage vendors present and only ice is sold at the event (Lyle & Doyle, 2017:7). Everything the attendees need for the festival, including tents, food and water, has to be brought to the event (Snaddon & Chisin, 2017:1). There is also no traditional advertising (Mashamaite, 2014:7; Lyle & Doyle, 2017:1) as only social media platforms are used such as the AfrikaBurn website, Facebook, Instagram and Twitter. According to Atkinson and Ingle (2016:2), this is due to the organisers' wish to detach the festival from the “commodity economy”, which also forms part of AfrikaBurn's 11 Principles.

AfrikaBurn is guided by the same 10 Principles as the Burning Man Festival, namely; Radical Inclusion, Gifting, De-Commodification, Radical Self-Reliance, Radical Self-Expression, Communal Effort, Civic Responsibility, Leaving No Trace, Participation and Immediacy (AfrikaBurn, 2019). However, an 11th principle (Each One Teach One) was added to the Principles of AfrikaBurn (AfrikaBurn, 2019). According to Steele (2016:132), the 11 Principles provide a conceptual framework that encourages individual and collective creative expression, as AfrikaBurn has an abundance of subcultures seeking different experiences (Sherry & Kozinets, 2007:121). Snaddon and Chisin (2017:1) explain that the festival is a public, cultural and performative space that celebrates difference, in which the attendees' everyday lives are suspended and are concerned with principles of participation. Corporate sponsors are not affiliated with the festival, as one of the 11 Principles of AfrikaBurn is de-commodification (Mashamaite, 2014:7; Lyle & Doyle, 2017:1-2, 23). Apart from this, attendees gift one another without expecting anything of equal value in return (Lyle & Doyle, 2017:1). “Gifting” is the act of gift giving, where the worth of a gift is unconditional and does not necessitate a return or an exchange for something of equal worth (Lyle & Doyle, 2017:2). Thus, there is no exchange of money at the festival. The attendees pay for their entrance and vehicle passes and can choose to join a theme camp or camp individually (Atkinson & Ingle, 2016:2), host events within the

festival (Steele, 2016:132), build “mutant vehicles” and build installations to ceremonially burn (Steele, 2016:132). Atkinson and Ingle (2016:3) add that at both Burning Man and AfrikaBurn, the only transport that is allowed in the town is bicycle or “mutant vehicle”, which creates safe physical spaces for pedestrians. Atkinson and Ingle (2016:3) add that there are no celebrities or mainstream musicians hired to perform as attendees are expected to create their own experience. According to the literature, it is evident that AfrikaBurn is a unique festival as attendees create their own experiences, placing emphasis on the fact that AfrikaBurn does not form part of traditional event management criteria,

### **1.3 Problem statement**

Various studies have been conducted on CSFs; however, studies regarding the CSFs of arts festivals in South Africa, are limited. A study specifically focussing on AfrikaBurn by Atkinson and Ingle (2016) was conducted which determined the profile of attendees as well as the attendees’ views about AfrikaBurn. However, to the author’s knowledge, this is the first time that research determining the CSFs for an arts festival in South Africa focussing on AfrikaBurn has been conducted. The current study relates to similar studies, which include research conducted by Westerbeek *et al.* (2001), De Witt (2008), Muller and Rofner (2009), Marais and Saayman (2010), Saayman *et al.* (2010), Manners (2011), Resch (2011), Williams (2011), Kruger and Heath (2012), Erasmus (2012), Saayman *et al.* (2012), Cserhati and Polak-Weldon (2013), Yusoff *et al.* (2014), Manners *et al.* (2015), Manners *et al.* (2016) and Marais *et al.* (2017b). From the previous research that focussed on the CSFs at various tourism and event operations, it is evident that CSFs differ from one type of event to another and from tourism operation to tourism operation. Apart from this, attendees at various events have different needs and expectations about an experience at an event. Therefore, it became clear that the type of event or festival determines the CSFs of that specific festival or event. Previous research has shown that festivals and events attract a wide variety of attendees and that these attendees regard different factors as important. Developing profiles of the attendees assists festival managers in understanding and exceeding the expectations of attendees. It is important to determine the profile as well as the CSFs that attendees regard as important at AfrikaBurn. With this information in mind, festival management will be able to focus on implementing and improving the CSFs identified by attendees, which in return will ensure the success and sustainability of the event.

From the literature review, it is evident that AfrikaBurn is a unique festival as attendees create their own experiences. This type of event does not form part of traditional event management criteria as AfrikaBurn has no vendors, advertising or branding (Lyle & Doyle, 2017:18) and nothing is for sale except ice. Apart from this, AfrikaBurn is a de-commodified zone, where attendees share with one another, without expecting anything in return (AfrikaBurn, 2019). Atkinson and Ingle (2016:2) explain that there is no corporate sponsorship as the organisers

detach the festival from the “commodity economy”. Everything that attendees need for the 7 days, is brought to the event (Steele, 2015:198) and then removed thereafter or ritually burned (Steele, 2016:132). This applies to the “Leave No Trace” policy to which attendees must adhere, where the natural environment is left unharmed after the festival (Cape Town Magazine, 2017). The uniqueness of this festival and the limited available research on AfrikaBurn underscores the importance of conducting this study to answer the question, what are the attendees’ perspectives on important factors (CSFs) for an arts festival in the Northern Cape?

#### **1.4 Research aim**

The aim of this research was to determine the CSFs for an arts festival in the Northern Cape from the attendees’ perspectives. The arts festival in the Northern Cape was identified as AfrikaBurn, which is the focus event for identifying the CSFs. To achieve the research aim, the following research objectives and questions were developed.

##### **1.4.1 Research objective**

The research objectives of this study are:

- Objective 1: to conduct a literature review based on events, profiling and event specific CSFs;
- Objective 2: to determine the general profile of the participants, partaking in the interviews at the arts festival (AfrikaBurn) in the Northern Cape;
- Objective 3 to conduct interviews to determine the CSFs for an arts festival (AfrikaBurn) in the Northern Cape from the attendees’ perspective; and
- Objective 4: to draw conclusions and make recommendations based on the results of this study for potential future research and the event management industry.

##### **1.4.2 Research questions**

To address the aim of this study, the following two questions were asked:

- What is the general profile of the participants, partaking in the interviews at the arts festival (AfrikaBurn) in the Northern Cape?
- What are the CSFs for an arts festival (AfrikaBurn) in the Northern Cape from the attendees’ perspective?

#### **1.5 Significance of the research**

Identifying the CSFs for an arts festival, such as AfrikaBurn, assists event managers in monitoring and allocating resources to the key areas identified as important by the attendees. Apart from this, management is able to develop and/or improve on the identified factors to



ensure the successful hosting of future events. By improving the event, the attendees' experience will be enhanced which leads to high satisfaction levels, positive word of mouth and repeat visitation. Information gathered in this study will assist current and future event organisers in planning and developing a similar festival, by implementing the factors identified in this study. Furthermore, event managers can improve and manage event operations at festivals to meet the attendees' expectations. This research adds to the body of knowledge on event hosting.

To the author's knowledge, this is the first time that CSFs have been identified at AfrikaBurn, as the previous research by Atkinson and Ingle (2016) focused on the demographic profile, the attendees' views on the festival and how repeat attendees experienced AfrikaBurn (Atkinson & Ingle, 2016:1). Atkinson and Ingle (2016:13-14) also identified the attendees' AfrikaBurn experience as part of a personal journey as well as the attendees' understanding of AfrikaBurn experiences within the context of the attendees' lives. This study contributes to academic content as it adds to current literature in event management and more specifically, in managing an arts festival. Not only does this research add to the body of knowledge on hosting events but also the information gathered in this study enables lecturers to address and teach students about unique events.

## **1.6 Research methods**

Kumar (2008:4) defines methods of research as "the procedures the researcher makes use of while performing research operations while studying his or her research problem". Rajasekar, Philominathan and Chinnathambi (2006:5) further explain that research methods collect data, samples and solutions to the problem statement. Rajasekar *et al.* (2006:5) add that this includes experimental studies, theoretical procedures, numerical schemes and statistical approaches to name but a few. Conducting research is a scientific activity, to purposefully search for knowledge and understanding of a theory, fact, practice or an application (Kumar, 2008:1). To gather knowledge, data can be collected in two ways, by means of primary and secondary data collection (Kothari, 2004:95; Walliman, 2011:69). Primary research is the first-hand accounts of a researcher who was involved in the actual study and is material that is closely related to the research topic (Kowalczyk, 2015), while secondary research is the analysis and interpretation of primary research (Rugg & Petre, 2007:31-32).

In this study, primary research was conducted by means of an empirical study and secondary research by means of a literature study, which is discussed in the next section.

### **1.6.1 Literature study**

To gain literature for this dissertation, by means of secondary research, various information searches were conducted to collect relevant information. AfrikaBurn, arts festival, attendees,

CSFs, events, festivals, participants and perspective were used as keywords to search for literature from websites, textbooks, online databases, journal articles, dissertations and e-books.

### **1.6.2 Empirical study**

Empirical research methods are used to make observations or to collect data to answer particular research questions (Moody, 2011:1). According to Kumar (2011:8), empirical research is defined as “any conclusions drawn based upon hard evidence gathered from information collected from real-life experiences or observations”. An empirical study assists the researcher to plan and execute the study in a way that will assist in obtaining the intended results, thus increasing the likelihood of procuring information that could be concomitant with the real situation (Burns & Grove, 2001:223; Marczyk, DeMatteo & Festinger, 2005:22).

This dissertation followed a qualitative, phenomenological approach to determine and understand the CSFs considered by the attendees at be important for AfrikaBurn. A qualitative approach was chosen, as according to Williams (2007:67), this type of research involves a phenomenon being investigated from the respondent’s viewpoint. Dawson (2002:14) and Patton and Cochran (2002:1) explain that qualitative research also investigates attitudes, behaviour and experiences through methods such as focus groups or interviews. Ma Mwasi and Mondele (2010:25) add that the qualitative research approach allows the researcher to obtain information from small groups of people who have experiences on the research topic.

The following section highlights the method selected for the empirical analysis and includes the research design, data collection and sampling. Furthermore, the interview guide, the study area and population, issues of trustworthiness and the data analysis are discussed.

#### **1.6.2.1 Study area and population**

The interviews for this study were conducted at AfrikaBurn from 23–29 April 2018, in the Tankwa Karoo, Northern Cape, South Africa. AfrikaBurn was hosted over a period of seven days and the interviews were conducted during the full duration of the festival. All individuals attending the festival have to purchase a ticket, which includes core crew, sculptors, creators of mutant vehicles, rangers and volunteers to individual and theme camps. Therefore, all individuals at the festival were included and formed part of the population size but only individuals who were willing to partake were included in the semi-structured interviews. The attendees were interviewed in the camping areas surrounding the Playa, which, according to Atkinson and Ingle (2016:12), is the open centre of the AfrikaBurn site used for community and civic space and according to Johnson (2012:21), has many extravagant, large-scale sculptures and art projects. Refer to Figure 3.1 for an illustration of AfrikaBurn’s layout of the Tankwa Town.

### **1.6.2.2 Data collection and sampling method**

The data were obtained by non-probability sampling using the convenience method. According to Walliman (2011:96), non-probability sampling selects participants by non-random means. Thus, all participants who were willing to take part in the interviews, in the campsites surrounding the Playa, were included in this study. Participants were selected by their willingness to engage in the interviews but intoxicated attendees were avoided.

Romney, Weller and Batchelder (1986:326) state that when conducting interviews, a sample size of four participants can provide accurate information with a high confidence level if the individuals are competent in the area of inquiry in question. Guest, Bunce and Johnson (2006:74) found that once 12 interviews had been analysed, data saturation occurred although Bertaux (1981) argues that 15 interviews is the minimum acceptable sample size. For the purpose of this study, 50 semi-structured interviews were conducted, where provision was made for interviews that could not be used due to factors such as wind, loud music, noise and intoxicated attendees. Five interviews were discarded and 45 interviews were suitable for transcription. Before the interviews were conducted, training was provided to the researcher on how to conduct semi-structured interviews. To establish a flow of conversation, all interviews followed a semi-structured interview guide and were recorded for transcription purposes, to ensure that the data were accurately captured for interpretation.

### **1.6.2.3 Interview guide**

A semi-structured interview guide (see Appendix C) was used to conduct interviews. Walliman (2011:99) states that a semi-structured interview comprises of structured and unstructured sections with open-ended questions. However, according to Kielmann, Cataldo and Seeley (2012:28), semi-structured interviews contain both closed- and open-ended questions, which cover specific topics. In Section A of the interview guide, the questions were designed to obtain the profile of the interviewed participants. The open-ended questions determined the participants gender, place of residence, occupation, mode of transport, travelling party, how many times participants had attended the festival and the duration of their attendance. In Section B, the questions were general and broad to determine the CSFs participants regarded important for AfrikaBurn. Berg (2001:70) adds that the questions are asked in the order of the interview guide but the interviewer is allowed to deviate to probe for answers. According to Kielmann *et al.* (2012:28), less structured 'probes' assist in following up on a topic to produce more information. Thus, for the purpose of this study, open-ended questions were asked to determine the profile of the interviewed participants at AfrikaBurn and what factors they considered as important for AfrikaBurn. Probing was applied to obtain in-depth information to better understand participants' answers to the questions asked.

#### **1.6.2.4 Data analysis**

*Transcriber Pro*, a transcribing software application, was used by the researcher to transcribe the various recorded interviews into text and presented in a narrative form to ensure objectivity (Transcriber-pro, 2020). To analyse and interpret the data, Creswell's six steps were followed. The steps, according to Creswell (2009, 2014:185-189), are:

**Step 1:** Organise and prepare the data

**Step 2:** Read through all the data

**Step 3:** Begin a detailed analysis with a coding process

**Step 4:** Use the coding process to generate a description of the setting or people as well as categories or themes for analysis

**Step 5:** Advance how the description and themes will be represented in the qualitative narrative

**Step 6:** A final step in data analysis involves making an interpretation or meaning of the data

#### **1.7 Issues of trustworthiness**

In qualitative research, researchers often use credibility, transferability, dependability and confirmability as the criteria of trustworthiness (Lincoln & Guba 1985:289-331). According to Watkins (2012:156), Yilmaz (2013:320) and Trochim (2020), credibility involves establishing if the findings are credible or believable from the perspective of the participant. On the other hand, transferability refers to the degree to which the results of the research can be generalised or transferred to other contexts or settings (Watkins, 2012:157; Yilmaz, 2013:320; Stumpfegger, 2017; Devault, 2019; Trochim, 2020), with similar participants and conditions (Watkins, 2012:157; Cope, 2014:89). Whereas, dependability is related to reliability and aims to ensure that when replicating the study, the same results should be achieved (Cope, 2014:88; Yilmaz, 2013:320; Stumpfegger, 2017 Devault, 2019). Lastly, confirmability refers to the degree to which the results can be confirmed or corroborated by others (Trochim, 2020).

In order to obtain trustworthiness, the interviews had an introduction to explain the purpose of the study and the respondents were not required to provide personal details such as names and contact details, so as to assure that the information obtained be treated confidentially. The interviews were recorded, with consent given by the participants, and all transcriptions were transcribed by the author. Trustworthiness was also acquired by means of peer examination of the coding and recoding of the data. Additionally, ethical approval was obtained from the Ethics Committee of the Cape Peninsula University of Technology (Cape Town Campus). This protected the welfare of individual whom participated in this research.

## **1.8 Limitations**

As AfrikaBurn is hosted in the Tankwa Desert, the festival is exposed to harsh weather conditions. Wind, loud music and noise hindered the recording of interviews. Intoxicated attendees influenced the research findings with inadequate or incomplete interviews, where certain comments made were not relative to the study. Hence, interviews were only conducted during the day to avoid intoxicated attendees. Apart from this, the chosen method of sampling, convenience sampling, does not provide generalisable data as the results only represent the participants that participated in the interviews. With regards to terminology, certain interviewees did not understand the term CSFs, which required further explanation. Lastly, the distribution of self-administered questionnaires at the festival would not have been appropriate as attendees attend AfrikaBurn to escape reality and anything that reminds individuals of the real world. Therefore, a different approach was used to engage with participants through interviews to gather data for this study.

## **1.9 Clarification of basic terms and concepts**

The following terms are used throughout the study.

### **1.9.1 AfrikaBurn**

AfrikaBurn is the South African version and sister festival to the Burning Man festival (Kristen, 2007: 343; Atkinson & Ingle, 2016:2), and is held annually in the Tankwa Karoo since its creation in 2007 (Steele, 2015: 187-190). Steele (2015, 2017, 2018: 62-63), further defines AfrikaBurn as “a large site-specific interactive installation that could also be thought of as land art event geared towards experientially celebrating community and ephemerality, while also providing a setting for individuals and groups to articulate creative ideas within an organisationally enabling environment”. Furthermore, according to Steele (2016:132) and AfrikaBurn (2019), AfrikaBurn is an intentional temporary creative community that comes together for a week, at the end of April, to celebrate visual and performance art, burning structures, mutant vehicles, theme camps, music and costume.

### **1.9.2 Arts festival**

Arts festivals are community themed celebrations that are open to the public (Chen, 2001:8; Jackson & O’Sullivan, 2002:237; Kruger & Petzer, 2008:113; Van Zyl, 2008:131; Yeoman *et al.*, 2012:33), which aim to preserve and exhibit local art traditions (Chen, 2001:8; Hughes, 2012:91; Maguire, 2017:26), different art forms and activities as well as offering a hospitality experience for external communities (Jackson & O’Sullivan, 2002:237; Kruger & Petzer, 2008:113; Hauptfleisch, 2010:15; Yeoman *et al.*, 2012:33). Snowball (2010:19), Hauptfleisch (2010:15), Bowdin, Allen, Harris, McDonnell and O’Toole (2012:23), Pretorius (2015:88), Van Niekerk (2016:152), Maguire (2017:26) and Kruger and Viljoen (2020:1) indicate that arts

festivals are used to support and promote different forms of art, and according to Kruger and Petzer (2008:113), Hauptfleisch (2010:15), Hughes (2012:91), Bowdin *et al.* (2012:23), Pretorius (2015:88) and Kruger and Viljoen (2020:1), offer unique opportunities for attendees to experience arts activities and performances.

### **1.9.3 Attendee**

An attendee is an individual who is present at events, festivals, meetings or a particular place (Merriam-Webster, 2020a; Macmillan Dictionary, 2020a). Similarly, Metsi (2017:41). Oxford Dictionaries (2020) and Collins Dictionary (2020a) indicate that an attendee is someone that attends an event or a gathering; and according to Metsi (2017:41), has purchased tickets to be a part of that event. For the purpose of this study and due to the complexity of AfrikaBurn, an attendee refers to everybody that attended the festival, from core crew, sculptors, creators of mutant vehicles, rangers and volunteers to individual and theme campers.

### **1.9.3 Critical success factors**

CSFs are the important factors that have to be effectively managed in order to provide unique experiences to event attendees (Dalgic & Birdir, 2020:183) and increase the chances of the events success (Alhabeeb & Rowley, 2018:1), which according to Jonker, Heath and Du Toit, (2004:2), are related to achieving an organisation's vision, mission and long-term goals. However, Brotherton and Shaw (1996:114), Simon, Marques and Narangajavana (2008:359) and O'Connell (2011:341) argues that CSFs are not goals or objectives, but are a combination of activities that contribute to the attainment of the goals and objectives of hosting an event. Furthermore, CSFs comprise of 3 to 10 aspects (activities) that must perform well in order to achieve success, attain the management goals and ensure competitive performance (Rockart 1979:217; Boynton & Zmud 1984:17; Geller 1985:77; Bullen & Rockart 1986:385; Leidecker & Bruno 1987:333; Brotherton & Shaw 1996:114; Guynes & Vanecek 1996:202; Khandelwal 2001:17; Saayman & Slabbert 2002:8; Van der Westhuizen, 2003:14; Brotherton 2004:20; Avcikurt, Altay & Ilban 2011:153; Engelbrecht, Kruger & Saayman, 2014:239).

### **1.9.4 Events**

According to Page and Connell (2009, 2014:642), an event is a planned occasion intended to meet the needs of a particular audience or for the enjoyment of the public, which includes a conference, sporting occasion, religious ceremony, fair, parade, carnival, entertainment, concert, exhibition, and special or hallmark events. Tassiopoulos (2011:12) describes events as an infrequent or once-off occasion that entails a visitor to engage in a social or cultural experience outside of the individual's normal every day activities. Whereas, Bladen, Kennell, Abson and Wilde (2012:3) posit that events are a gathering of people that are temporary in nature, are often displays of ritual and unique occurrences. Hernández-Mogollón *et al.* (2014:84) add that events are special festivities that are planned and managed by public or

private organisations and may include numerous activities such as live music or cultural performances, food vending services and children's entertainment to name but a few. Apart from this, Holmes and Ali-Knight (2017:987) state that events have a beginning and an end and transpire at a given time and place.

### **1.9.5 Festival**

Various authors state that an event is classified as a festival if the event has a specific theme (Smith, 1990:128; Getz, 2005:21; Gotham, 2005:225; Wooten & Norman, 2008:198; Jaeger & Mykletun, 2009:330; Grappi & Montanari, 2011:1129; Raj *et al.*, 2013:4, 260), is open to the general public (Smith, 1990:128; Arcodia & Whitford, 2007:3; Wooten & Norman, 2008:198; Jaeger & Mykletun, 2009:330; O'Sullivan & Jackson, 2010:325), is of a prearranged duration, occurs only once a year or less (including one-time only events) (Smith, 1990:128; Gotham, 2005:225; Grappi & Montanari, 2011:1129; Raj *et al.*, 2013:4, 260; Mohotloane, 2017:37), has no permanent structures and all the activities occur in a specific area or region (Wooten & Norman, 2008:198; Jaeger & Mykletun, 2009:330). Festivals can range from political events, to cultural activities, sport events and religious meetings (Popescu & Corbos, 2012:19). Adding to this, Çelik and Çetinkaya (2013:8) define festivals as "celebrations such as dance, drama, comedy, movie, music, variable arts, crafts, ethnic or local cultural heritage, religious traditions, historically important events, food and wine and religious ceremonies".

### **1.9.6 Participant**

According to the Cambridge Dictionary (2020), a participant is an individual who takes part in or becomes involved in a particular activity. Similarly, Oxford Dictionaries (2020) states that a participant is "a person who is taking part in an activity or event". In this study, a participant refers to an individual that participated in the interviews, during data collection.

### **1.9.7 Perspective**

Hughes (2005:771) states that the word perspective can be defined in a number of ways depending on the context in which it is used. Hughes (2005:771) and Merriem-Webster (2020b) define perspective as "a view or prospect", "a particular way of regarding something" and "an understanding of the relative importance of things". Similarly, McLeod (2013) explains that perspectives involve certain assumptions about human behaviour; such as the way humans function, which human aspects are worthy to study and what research methods are appropriate for undertaking the research. According to the Collins Dictionary (2020b), Macmillan Dictionary (2020b) and the Oxford Advanced Learner's Dictionary (2020a:1085), perspective is a particular way of thinking, which is influenced by your beliefs or experiences.

## **1.10 Ethical considerations**

Ethical considerations promote the aims of research which include knowledge, truth and the avoidance of error (Resnik, 2015). Resnik (2015) elaborates that research studies require collaborative work from many different people and that ethical considerations promote values that are needed such as accountability, trust, mutual respect, anonymity and fairness. When conducting this research, the following ethical considerations were applied:

- Participation of individuals in the interviews was voluntary, a consent form is included in the interview guide (see Appendix C);
- The interviews had an introduction to explain the purpose of the study in order to receive informed consent from the participants;
- Participants were not required to provide personal details such as names and contact details, so as to assure that the information obtained be treated confidentially and anonymously;
- No minors (under 18 years old) took part in this research without the parent/guardian's consent;
- All interviews were recorded and transcribed by the researcher to ensure truthful reporting of the findings;
- No experiments were conducted;
- No animals or humans were harmed during gathering of the data;
- Participants were informed of all the above-mentioned rights;
- A letter of permission was granted by the organisers of AfrikaBurn to conduct interviews at the event (see Appendix B);
- All data are filed and kept for future reference in the event of queries, in the Department of Tourism and Events at CPUT;
- Ethical clearance was obtained from CPUT (see Appendix A); and
- This study complied with all ethical standards as set out by CPUT.
- 

## **1.11 Structure of the dissertation**

The study is structured as follows.

### **Chapter One: Introduction**

The aim of this chapter is to introduce the study by providing a background on festivals and events, as well as the problem statement. It includes literature on profiling and CSFs of festivals and events, and provides a brief background on AfrikaBurn. This is followed by the research methodology, research methods, and definitions of basic terms and concepts.



## **Chapter Two: Literature review**

Chapter Two provides background literature to events, the history of events in South Africa, benefits of hosting events, as well as the classification of events and festivals. An in-depth analysis and discussion based on literature is provided on AfrikaBurn, events management, profiling and CSFs.

## **Chapter Three: Research methodology**

Chapter Three focuses on the research methodology applied in this study. This chapter discusses the literature study applied to obtain information on the literature as well as the empirical study focussing on providing detail on the development of the questionnaire, sampling and method of collecting data.

## **Chapter Four: Results**

Chapter Four contains the results of the findings obtained from the interviews, which are discussed and analysed in detail. The CSFs and profiles that were identified are compared to previous research conducted.

## **Chapter Five: Conclusions and recommendations**

Conclusions and recommendations are made in Chapter Five regarding the CSFs and profiling at AfrikaBurn, which are based on the results in Chapter Four. The chapter includes recommendations for future research.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

According to Picardi and Robinson (2006:1), Getz (2008:403) and Getz and Page (2016:594), the growth of event tourism over the last few decades has been substantial and specifically, according to Visser (2005:159), is reflected in South Africa as events form a substantial part of South Africa's leisure and tourism industry (Tassiopoulos, 2005:4; Van Wyk, Saayman, Russouw & Saayman, 2015:158). Numerous authors (Crompton & McKay, 1997:429; Bowdin *et al.*, 2001:16; Thrane, 2002:281; Wiley, 2004:441; Getz, 2008b:403; Getz, 2015:1; Getz & Page, 2016:593; Negm & Elsamadicy, 2019:45; Ololo, Dieke & Eze-Uzomaka, 2019:148) report that events are a rapidly growing segment of the tourism industry that has attracted global attention. Hughes (2000:15); Getz (2010:1); Getz and Page (2016:593), Metsi (2017:1) and Viol *et al.* (2018:256) assert that events are used to attract visitors, encourage new spending, counterbalance seasonality, spread tourism geographically, assist in urban and economic development and contribute to destination marketing, which according to Hudson, Roth, Madden and Hudson (2015:69), has resulted in the growth of the events sector

Gallagher and Pike (2011:158) explain that the amount and diversity of events has grown considerably over recent years, due to increasing demand, strategic initiatives instigated by governments to increase economic and regional development. As a result, events have developed into such a large sector that event management is considered a fast growing professional field (Getz, 2008:403; Getz, 2010:1; Pivac, Blešić, Stamenković & Besermenj, 2011: 13240) that contributes a significant amount of money to destinations economies (Brand South Africa, 2012; Getz, 2015:2; Getz & Page, 2016:593).

However, hosting and organising events is a complicated task (Manners, 2011:7; Silvers, 2011:50; Erasmus, 2012:2; Cserhati & Polak-Weldon, 2013:25), as it requires managers to delineate duties, co-ordinate participants' work, nurture extensive relationships, allocate resources and avoid a wide range of risks (Cserhati & Polak-Weldon, 2013:25). Moreover, managing events requires imagination, logic and experience (Silvers, 2011:50). Westerbeek *et al.*, (2006:41) and Saayman *et al.* (2010:96) state that events are an amalgamation of various factors and elements that have to be managed effectively. Furthermore, according to Manners (2011:5, 68), it is important for management to ensure that these factors, also referred to as CSFs, are implemented efficiently and effectively to contribute to the success of the event and to create an experience for event attendees.

In addition, when comparing the findings from previous studies conducted on CSFs by numerous scholars (Westerbeek *et al.*, 2001; De Witt, 2008; Muller & Rofner, 2009; Marais &

Saayman, 2010; Saayman *et al.*, 2010; Botha & Slabbert, 2011; Resch, 2011; Williams, 2011; Erasmus, 2012; Kruger, 2012; Manners, 2011; Saayman *et al.*, 2012; Cserhati & Polak-Weldon, 2013; Yusoff *et al.*, 2014; Manners *et al.*, 2015; Manners *et al.*, 2016; Marais *et al.*, 2017b), it was evident that different tourism operations, including events and arts festivals, have different CSFs (Manners, 2011:7; Erasmus, 2012:2; Manners & Saayman, 2016:441) and that the managing of an event is a complex task (Manners, 2011:7; Silvers, 2011:50; Erasmus, 2012:2; Cserhati & Polak-Weldon, 2013:25). The specific CSFs identified at one event cannot be used to manage other events (Manners, 2011:18). In addition, the identified CSFs will enable event managers to improve event operations with effective planning and manage change effectively as well as the overall attendee experience (Manners *et al.*, 2016:437). Therefore, CSFs need to be implemented correctly to ensure that the event is competitive, financially successful (Erasmus, 2012:51-52) and encourages repeat visitation which is crucial to the sustainability and viability of events (Erasmus, 2012:51-52; Geldenhuys & Welthagen, 2014:2).

For an event to retain attendees and remain competitive and sustainable over the long term (Erasmus, 2012:52), research should be conducted to ensure that a festival is able to understand the factors that influence the attendees' experience and exceeds the attendees' expectations and needs (Dimmock & Tiyce, 2001:372; Murphy & Murphy, 2004:82; Bowdin *et al.*, 2006:98; Saayman *et al.*, 2012:152). Boshoff, Landman, Kerley and Bradfield (2007:195) explain that attendee satisfaction is determined by the expectations, experiences and perceptions of the attendees. Saayman *et al.* (2010:98) add that attendees' needs and expectations can differ considerably; some of the attendees will be satisfied by the festival but others may not. Furthermore, by profiling the attendees' expectations, experiences at an event and behaviour patterns (social, leisure and spending habits) may be studied to improve events and cater for particular demands (Tichaawa & Harilal, 2016:798). Knowledge of the attendee profile characteristics and expectations and knowledge of what the attendees regard as important CSFs allows for better planning and ensures that attendees enjoy the event or festival, thereby ensuring overall satisfaction, which may turn into loyalty (Oliphant, 2012:15). Metsi (2017:49) emphasises that it is crucial for event managers to consider the profile and needs of attendees.

Therefore, it is imperative to determine what CSFs attendees regard as important when attending an event, such as AfrikaBurn, (Saayman *et al.*, 2012:152) as well as understanding who the attendees are from their profiles. To elaborate more on events, and more particularly the management of events, literature pertaining to the background of events, events development in South Africa, benefits of hosting events and the classification of events and festivals are discussed in detail. Apart from this, AfrikaBurn is elaborated on followed by a discussion of profiling and CSFs.

## 2.2 Background to events

The word 'event' is a derivative of the Latin term *e-venire*, which means 'outcome' (Goldblatt, 2011:6). According to Page and Connell (2012, 2014:11), the concept of travelling away from home to a destination to participate in festivities, was a regular practice since ancient history, as it is embedded in cultural, social and religious customs and beliefs. Shone and Parry (2004:2) and Westerbeek *et al.* (2006:5) add that events have long played a significant role in human society and consist of personal and local events, traditional celebrations as well as historical and religious events. Since the beginning of time, events were created to mark important stages of the human life, from the phases of the moon, changing of seasons, the unending sequence of birth, death and the rebirth of life every spring (Bowdin *et al.*, 2001:1). Apart from this, numerous types of events and festivals were conceived as forms of civil rituals, public exhibitions and collective festivities (Oklobdžija, 2015:84). Gold and Gold (2016:20) state that events such as festivals have existed since the beginning of time, where Sumerian and biblical resources provided evidence of religious and civic celebrations. During the Middle Ages, festival-type events were financed by the church, although similar events date back to the Roman era (Oklobdžija, 2015:84). Events have been embedded in many civilisations' cultures, aiding in the recreation of a society's past by developing community values, customs and individual forms of behaviour (Jepson & Clarke, 2015:1).

During the Dark and Middle Ages, Christians distinguished between non-religious and sacred festivities by rejecting the Roman spectacle and embracing pagan festivities into the structured religious celebrations (Jepson & Clarke, 2015:23). However, according to Oklobdžija (2015:84), events evolved from gatherings of primitive individuals for religious or agricultural reasons, to more contemporary types of events. Bowdin, McPherson and Flinn (2006:2) state that during the late twentieth century, the events sector arose, particularly focusing on business related events. Oklobdžija (2015:84) explains further that the demand for different types of events rose due to an increase in disposable income as well as the standards and purchasing power of consumers. Apart from this, the demand for events increased due to the changing focus from essential to supplementary needs and the creation of new consumer needs (Oklobdžija, 2015:84).

Today, the historic driving forces for hosting events have shifted, although many of these events, traditional or religious in origin, play an important part in drawing tourists to a specific destination (Shone & Parry, 2004:3). Similarly, Raj, Walters and Rashid (2013:4) state that although national festivals and traditional religious are no longer the main focus for community festivities as modern western society hosts events that celebrate individual milestones, anniversaries and achievements. Shone and Parry (2004:3) add that some of these major events are still hosted around periods such as Christmas and Easter, even in countries where religion is not as important as it once used to be. Apart from this, Wooten and Norman

(2008:198) and Proos and Haarhoff (2013:206) assert that events attract tourists and locals by providing leisure, social and cultural experiences that differ from the routine of their daily lifestyle and activities. According to Tassiopoulos (2011:15), many countries have documented the benefits of hosting events and use events as a strategic development tool. The benefits that events bring to the destination are highly substantial (Yoon, Lee & Lee, 2010:7; Hernández-Mogollón, Folgado-Fernández & Duarte, 2014:84; Marais *et al.*, 2017a:3), which, according to Chang (2006:1224), Getz (2008b:403), Lee and Beeler (2009:18), Marais and Saayman (2010:149) Saayman *et al.* (2012:151) and Marais *et al.* (2017a:3) is the reason why events have grown rapidly in number and in variety and has led to the events industry becoming extremely competitive (Wooten & Norman, 2008:198; Saayman *et al.*, 2012:151).

Bowdin *et al.* (2006:441), Saayman (2009:490), Tassiopoulos (2011:4), Ahmed (2013:1), Dowson and Bassett (2015:9) and Witepski, Geldenhuys, van Aswegen, Thornton and Manners (2016:10) state that while it is difficult to determine the exact number of events that take place each year globally, the growth of the events sector is undeniable. According to Tassiopoulos (2011:4) and Kruger and Saayman (2016:393), events and festivals are an important part of South Africa's sector. This is due to the continued growth in number, size and diversity of events, over the past few years (Saayman & Saayman, 2004:629; Getz & Page, 2016:609).

### **2.3 Development of events in South Africa**

Strydom *et al.* (2007:87) state that before 1994 South Africa's tourism industry was almost non-existent, with a gross domestic product (GDP) contribution of 2% (Geldenhuys, 2003:1). This was due to apartheid, as South Africa's most important trading partners (USA, the European Union and Japan) imposed trade and financial sanctions in response to the disapproval of apartheid (Hefti & Staehelin-Witt, 2008:1), where a significant amount of foreign investment was withdrawn from South Africa (Levy, 1999:2). The sanctions went beyond trade and diplomatic boycott and called for the closing of air and seaports to South Africa, securing the expulsion of South Africa from the Commonwealth (Tlale, 1964:36). Tlale (1964:37) adds that South Africa was removed from all international organisations, including those concerned with cultural and sports exchanges.

Bain and Hauptfleisch (2001) and Van Heerden (2008:20) note that during apartheid, the livelihood of Afrikaans arts was safeguarded through the formation of four regional councils, the Performing Arts Councils (PACs). However, after the 1994 democratic elections, the country arose from its international isolation due to its apartheid laws (Van Wyk & Tassiopoulos, 2009:4). Under the new ANC-led government, these state-subsidised Performing Arts Councils, ended due to the country dividing into nine provinces instead of the

previous four, political changes and budgetary cuts (Bain & Hauptfleisch, 2001; Saayman & Saayman, 2006; Van Heerden, 2008:20-21).

Visser (2005:159) states that music and arts festivals, drama festivals and cultural festivals, particularly celebrating the Afrikaans language and culture, have since then increased in South Africa. Specifically, in the South African context, arts festivals have become important because of the increasing need amid the public for different forms of art to accommodate the diversity of cultures within the country (Pissoort & Saayman, 2007:255). Pissoort and Saayman (2007:256) add that these festivals are used within the communities for social or economic upliftment. According to Engelbrecht *et al.* (2011:247-248), one such festival is the Grahamstown National Arts Festival, which is the oldest national arts festival in the country and targets the English-speaking market. In contrast, there is the Klein Karoo National Arts Festival (KKNK), in Oudtshoorn and the Aardklop National Arts Festival in Potchefstroom, which promote the culture and arts in Afrikaans (Botha, 2011; Saayman *et al.*, 2012:151). Newbold and Jordan (2016:155-156) state that these festivals began in the 1990s as the Afrikaans-speaking population feared the extinction of the language and culture. Newbold and Jordan (2016:155-156) add that this fear arose from the preference of English to be the common language spoken in the new South Africa after the 1994 democratic elections

Hauptfleisch (2006:1) posits that apart from establishing arts festivals, various other events were developed to rebuild the country and create a sense of cultural unity. Event tourism was used as a catalyst to address the developmental challenges in post-apartheid South Africa (Mxunyelwa, 2017:1). According to Bowdin *et al.* (2001:57), governments use events as tools for urban regeneration and revitalisation. However, Weed and Bull (2004) posit that specifically sport events lead to urban regeneration programmes within the host community. Weed and Bull (2004) add that spin-off events were used to boost pride and economies of host countries. One such event was the 1995 Rugby World Cup, where former president Nelson Mandela addressed the country on the role which the event played in contributing to building the nation (Mxunyelwa, 2017:2). Mxunyelwa (2017:2) adds that following South Africa's hosting of the 1995 Rugby World Cup, a number of mega events were hosted. These include the United Nations Conference on Trade and Development (UNCTAD IX) Summit, African Cup of Nations, All Africa Games, Commonwealth Heads of Government Meeting, World AIDS Conference, UN World Conferences against Racism, Xenophobia and other forms of Racism, World Summit on Sustainable Development (WSSD), Africa Union (AU) Summit and the Non-aligned Movement (NAM) Summit. Examples of some events hosted in South Africa are listed in Table 2.1 below.

**Table 2.1: International and national conferences and events hosted by South Africa**

<b>Name of Event</b>	<b>Year</b>
Aardklop National Arts Festival	1998-(on-going)
Africa Cup of Nations (AFCON)	2013
Africa Union (AU) Summit	2002
African Cup of Nations	1996
AfrikaBurn	2007-(on-going)
All Africa Games	1999
Awarding of 2010 FIFA World Cup	2004
Cape Town Cycle Tour	1978-(on-going)
Cape Town International Jazz Festival (CTIJF)	2000-(on-going)
Commonwealth Heads of Government Meeting	1999
Comrades Marathon	1921-(on-going)
Fédération Internationale de Football Association Confederations Cup (FIFACC)	2009
Fédération Internationale de Football Association Confederations (FIFA) World Cup	2010
Global Citizen Festival	2018
Global Forum V on Fighting Corruption and Safeguarding integrity	2007
Grahams National Arts Festival	1974-(on-going)
HSBC World Rugby Sevens Series (Cape Town Series)	2017-2019
Inauguration of the Pan African Movement	2006
Indian Premier League (IPL)	2009
Innibos Kunstefees	2003-(on-going)
International Cricket Council (ICC) World Cup	2003
International Monetary Conference	2007
International Rugby Board (IRB) World Cup	1995
Ironman	2004-(on-going)
Joburg Open	2007-(on-going)
Klein Karoo Nasionale Kunstefees (KKNK)	1994-(on-going)
Mercedes Benz Fashion Week	1997-(on-going)
Non-aligned Movement (NAM) Summit	1998
Oppikoppi Music Festival	1994-(on-going)
Organisation of Economic Co-operation and Development (OECD) Conference on Tax Administration	2008
Rocking the Daisies	2005-(on-going)
Southern African Development Community (SADC) Summit	2008
Sun Met (formerly J&B Met/ Metropolitan Mile)	1883-(on-going)
Durban July Handicap	1897-(on-going)
Tweede Nuwe jaar	1907-(on-going)
Two Oceans Marathon	1970-(on-going)
Ultra South Africa	2014

UN World Conferences against Racism, Xenophobia and other forms of Racism	2001
United Nations Climate Change Conference	2011
United Nations Conference on Trade and Development (UNCTAD IX) Summit	1996
The Vrystaat Arts Festival (formerly known as the Volksblad Kunstefees)	2001-(on-going)
World AIDS Conference	2000
World Association of Newspapers Conference	2007
World Bank Conference on Development Economics	2008
World Summit on Sustainable Development (WSSD)	2002

**\*Events are according to alphabetical order**

Sources: Cape Town Magazine (2005); The Presidency (2008:58); IISD Reporting Services (2011); Nelson Mandela Bay Tourism (2012); Eveready (2015); Collison (2016); Pedroncelli (2016); Mail & Guardian (2017); South African History Online (2017); Jazzcorner (2018); Encyclopaedia of South African Theatre, Film, Media and Performance (ESAT) (2018); Limpopo Tourism (2018); Shah (2018); AfrikaBurn (2019); World Rugby (2020); Cape Town Cycle Tour (2020); South African Tourism (SAT) (2020); Durban July.info (2020); The Sun Met (2020); National Arts Festival (2020); Ultra South Africa (2020); SA-Venues (2020).

Apart from the events listed in Table 2.1, cities within South Africa have competed to host events such as the 2004 Olympic Games, which was unsuccessful (Giampiccoli, Lee & Nauright, 2015:235). The hosting and bidding for various events is a result of countries recognising the benefits of hosting events (Tassiopoulos, 2011:15).

The following section elaborates on the benefits of hosting events.

## **2.4 Benefits of hosting events**

Tassiopoulos (2011:15) notes that many countries have documented the benefits of hosting events and are using events as a strategic development tool. These benefits include economic development (Xie, 2001:249; Allen *et al.*, 2005:15; Koh & Jackson, 2006:21; Page & Connell, 2009, 2014:608; Tassiopoulos, 2011:11) such as generating income by supporting existing businesses and attractions (Brown, Var & Lee; 2002:273; Morgan, 2007:113; Haven-Tang, Jones & Webb, 2007:109; Dinovic, 2010:17, 22; Sperstad & Cecil, 2011:314; Wan, 2011:130; Fenich, 2012:13; Ramgulam, Raghunandan-Mohammed & Raghunandan 2012:69; Yeoman *et al.*, 2012:33), as well as encouraging new businesses (Morgan, 2007:113; Haven-Tang *et al.*, 2007:109; Dinovic, 2010:17, 22; Sperstad & Cecil, 2011:314; Wan, 2011:130; Fenich, 2012:13; Ramgulam *et al.*, 2012:69). Other benefits include job creation (Getz, 1997:5; Xie, 2001:249; Haven-Tang *et al.*, 2007:109; Alves, Cerro & Martins, 2010:23; Dinovic, 2010:17, 22; Sperstad & Cecil, 2011:314; Wan, 2011:130; Fenich, 2012:13; Ramgulam *et al.*, 2012:69; Page & Connell, 2009, 2014:64; Saayman & Saayman, 2015:630), reducing seasonality by expanding the tourist season (Nicholson & Pearce, 2000:288; Brown *et al.*, 2002:273; Yeoman *et al.*, 2012:33; Haven-Tang *et al.*, 2007:109; Dinovic, 2010:17, 22; Sperstad & Cecil,



2011:314; Wan, 2011:130; Fenich, 2012:13; Ramgulam *et al.*, 2012:69) and spreading the demand of events to new areas (Nicholson & Pearce, 2000:288). Page and Connell (2009, 2014:64), Alves *et al.* (2010:23) and Saayman and Saayman (2015:630) add that the hosting of events develops economic diversification, creates investment opportunities, improves infrastructure and increases economic equity between urban and rural population. Furthermore, Page and Connell (2009, 2014:64), Alves *et al.* (2010:23) and Saayman and Saayman (2015:630) explain that events develop a heightened awareness of a destination, and according to Page and Connell (2009, 2014:608), also encourage repeat visits after the event has taken place and creates a brand for the destination through the event.

Events encourage community involvement (Ritchie, 1984; Light, 1996:183; Getz, 1997:5; Allen *et al.*, 2008:15), and create linkages between the destinations attractions, local communities and the rest of the globe (Light, 1996:183; Allen *et al.*, 2008:15; Getz & Page, 2016:593; Mxunyelwa & Tshetu, 2018:6). Ritchie (1984), Getz (1997:5), Yeoman *et al.* (2004:10-12), Allen *et al.* (2005:15), Bowdin *et al.* (2012:18-29), Bladen *et al.* (2012:336) and Lew, Hall and Williams (2014:380) indicate that events strengthen community culture, tradition and values as well as celebrating differences or similarities among individuals. Ritchie (1984), Getz (1997:5), Allen *et al.* (2005:15), Haven-Tang *et al.* (2007:109), Page and Connell (2009, 2014:608), Dinovic (2010:17, 22), Sperstad and Cecil (2011:314), Wan (2011:130), Fenich (2012:13) and Ramgulam *et al.*, (2012:69) posit that other benefits include increased community pride and spirit, and according to Ritchie (1984), Light (1996:183-184), Getz (1997:5), Allen *et al.* (2005:15) and Page and Connell (2009, 2014:608) events intensify the feeling of belonging among local residents, exposing individuals to new ideas and experiences, creating a sense of place, promoting tolerance and diversity as well as offering experiences of self-fulfilment, gratitude and understanding.

Brown *et al.* (2002:273), Haven-Tang *et al.* (2007:109), Dinovic (2010:17, 22), Sperstad and Cecil (2011:314), Wan (2011:130), Fenich (2012:13), Ramgulam *et al.* (2012:69), Yeoman *et al.* (2012:33) and (Getz, 2015:2) report that events are hosted to help improve the image of the host community, promote urban renewal and develop alternative tourism opportunities as well as sustainable development. Yeoman *et al.* (2012:17) add that events placate the needs of special interest groups and conserve local and natural heritage. Yoon *et al.* (2010:7) and Hernández-Mogollón *et al.* (2014:84) report that the benefits that events bring to the destination are highly substantial which is why, according to Chang (2006:1224), Getz (2008b:403), Lee and Beeler (2009:18), Marais and Saayman (2010:149), Saayman *et al.* (2012:151) and Marais *et al.* (2017a:3), events have grown rapidly in number and variety. It is not surprising, considering all these benefits, that destinations across the world host events, including developing nations such as South Africa (Marais *et al.*, 2017b:3; Metsi, 2017:1).

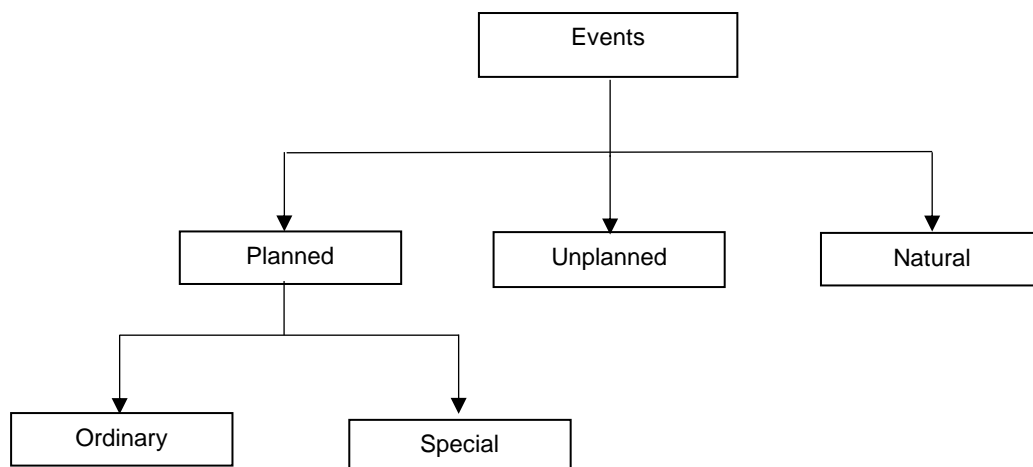
## 2.5 Classification of events

Various events exist and can be categorised according to nature (Getz, 1997; Getz, 2008b:404; Bowdin *et al.*, 2001; De Witt, 2008:2; Saayman, 2012:149), size (Bowdin *et al.*, 2001; De Witt, 2008:2; Allen *et al.*, 2008:13) and the type of event (Getz, 1991; Bowdin *et al.*, 2001:18; Allen *et al.*, 2008:13; Tassiopoulos, 2011:10; Saayman, 2012:150; Dowson & Bassett, 2015:3; Oklobdžija, 2015:87-88).

The following section discusses the nature, size and type of events.

### 2.5.1 Classification of events according to nature

The nature of events is heterogeneous, as each one has its own goals and objectives that depend on its location, character and size (Light, 1996:183). Getz (2012:39) and Saayman (2012:149) explain that events are temporary occurrences that are natural, unplanned or planned (see Figure 2.1 below).



**Figure 2.1: Nature of events**

Source: Adapted from Jago and Shaw (1998:21-23); Tassiopoulos (2011:11-15)

Natural events occur due to natural phenomena (Getz, 1997; Saayman, 2012:149), which according to Kruger and Saayman (2017:605), are events that are not planned by man to occur in an exact place and over a specific period of time but do attract a vast number of visitors. According to Hugo and Nyaupane (2013:1), natural events can be classified into two groups: festivals organised to watch birds and animals, and events such as natural activities that attract tourists, which include volcanoes and astrological activities, as well as solar and lunar eclipses. Millar (2003:3), Kruger, Viljoen and Saayman (2013:146) and Metsi (2017:39) further explain that natural events can happen annually, whereby nature lovers travel to observe and enjoy the splendour of nature. Furthermore, natural events help by encouraging visitors and destinations to conserve nature (Millar, 2003:3; Kruger *et al.*, 2013:146). Kruger and

Saayman (2017:605) and Metsi (2017:39) add that these events occur around the world and attract many attendees annually and according to Metsi (2017:39), can contribute economically to the host destination, such as the Hermanus Whale Festival and the annual Hermanus Flower Festival. Other natural events include animal events (the migration of the wildebeest in the Serengeti), bird events (the arrival of migratory birds in the Okavango Delta), plant events (trees turning to autumn colours), earth events (a volcanic eruption), water events (whale migrations) and sky events (the Northern Lights) (Kruger & Saayman, 2017:605).

Getz (2008a:15) and Getz and Page (2016:65) reports that events are not always formally planned and can be spontaneous and unpredictable. These events can range from flash mobs to riots, which according to Getz (2005:16; 2008a:28) and Metsi (2017:37), may require police response as individuals can be held responsible for their actions under the law. Getz (2005:16; 2008a:28) and Elo (2016:10) report that this can lead to unplanned events receiving significant media coverage and attracting many participants. Apart from this, Metsi (2017:38) and Getz (2008a:28) further explain that unplanned events are self-defined and that the participants' purpose might be unclear. Getz (2008a:28), Metsi (2017:38) and Elo (2016:10) add that these events have no management system in place and only have a degree of normal public control. However, the size of unplanned events can range from a small event to a large gathering, such as a barbeque or party that came about extemporaneously (Getz, 2008a:28).

Planned events, on the other hand, are formal occasions that form part of an official events calendar, whereas unplanned events occur at random and do not form part of an events calendar (Getz, 1997; Saayman, 2012:149). Getz (2008a:26) explains further that these events (planned events) are created to serve a purpose and are composed of a planned structure, while unplanned events include events of an opposite nature. Dunn (2007:1) notes that planned events include concerts, festivals, conventions and sports events. Tassiopoulos (2011:11) highlights that the duration for planned events are typically fixed and publicised. Getz (2008b:404) adds that these events are all unique due to the interactions amongst the people, setting, and management structures. Planned events can be further divided into ordinary and special events (Tassiopoulos, 2011:11).

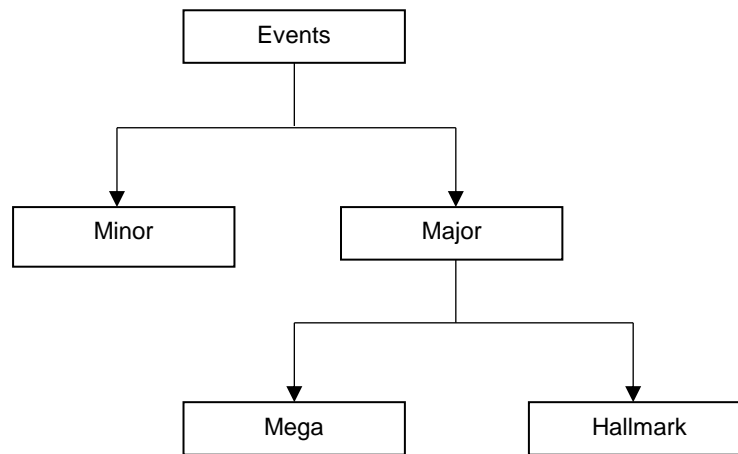
Tassiopoulos (2011:11) states that ordinary events are more personal and common in nature and include weddings, birthdays, graduations, anniversaries, and christenings to name but a few. Ordinary events occur annually; the attendees as well as the communities are accustomed to these events, such as an annual school athletics

competition (Saayman, 2012:150). Saayman (2012:150) adds that these events are straightforward to plan as the event management team can learn from previously hosted events and the outcomes are predictable. However, special events are difficult to standardise as this type of event arises as a matter of preference or perspective (Van der Merwe, 2008:18; Saayman, 2012:150). Goldblatt (2011:5) defines a special event as “a unique moment in time celebrated with ceremony and ritual to satisfy specific needs”, Furthermore, a special event is a one time, infrequently occurring event of a limited duration (Getz, 1991:44; Bowdin *et al.*, 2006:14) that arises as a non-routine occasion (Shone & Parry, 2004:3; Van Heerden, 2011:54), which attracts tourists, tourism development and stimulates the economy by offering a social experience out of the ordinary and raises awareness or the profile of the host destination (Bowdin *et al.*, 2006:14; Slabbert & Viviers, 2013:623)

Shone and Parry (2004:3), Allen *et al.* (2005:10) and Allen, O’Toole, Harris and McDonnell (2011:11) add that special events assist in achieving leisure, cultural, personal or organisational objectives set apart from the normal activity of daily life. According to Bowdin *et al.* (2001:17-18), Allen *et al.* (2005:10) and Allen *et al.* (2011:11), these events are described as particular performances, rituals, and celebrations that are planned and created to mark special events. Bowdin *et al.* (2001:18) adds that these events include important civic occasions, major sporting features, trade promotions and product launches national days and celebrations. Tassiopoulos (2011:11) states that events can be divided into local or community and major events and that are further divided into hallmark and mega events, as can be seen in Figure 2.2 below, which illustrates the difference between local or community, major, hallmark and mega events. Each of these classifications are discussed in the following section.

### **2.5.2 Classification of events according to size**

When classifying events according to size, one can distinguish between mega, hallmark, major and local or community (Bowdin *et al.*, 2001:16; Allen *et al.*, 2005:12-15; Van der Merwe, 2008:19; Dowson & Bassett, 2015:4; Maputsoe, 2016:62) (refer to Figure 2.2). In the following section the classification of events are discussed individually.



**Figure 2.2: Size of events**

Source: Adapted from Jago and Shaw (1998:21-23), Tassiopoulos (2011:11-15)

### **2.5.2.1 Mega events**

Mega-events are large scale events (Bowdin *et al.*, 2001:19; Leeds, 2008:461; Oklobdžija, 2015:86; Muller, 2015:634; Getz & Page, 2016:29), marketed by global media (such as TV and radio broadcasting) (Bowdin *et al.*, 2001:19; Jago, Dwyer, Lipman, Van Lill & Vorster, 2010: 222; Roche, 2011:564; Getz, Svensson, Peterson, & Gunnervall, 2012:50; Oklobdžija, 2015:86; Muller, 2015:634; Getz & Page, 2016:29), which attract large numbers of attendees (Leeds, 2008:461; Jago *et al.*, 2010:222) to a limited geographic area for a relatively short period of time (Leeds, 2008:461) and are associated with large scale economic, social and environmental impacts (Jago *et al.*, 2010:222). According to Getz (1997:6) and Griffin (2015:18), mega events should attract more than one million attendees, retain a reputation as a ‘must see’ event and incur a high capital cost. Getz (1997:6), Roche (2011:564), Getz *et al.* (2012:50) and Vito, Sorrentini, Di Palma, Raiola and Tabouras (2016:190) add that these events are designed to create high levels of tourism and prestige which according to Vito *et al.* (2016:190), increases inbound tourist flows in the short and medium to long term. Thus, according to Hefnawy, Bouras & Cherifi (2016:687), it is not surprising that large cities compete to host mega events in order to achieve global exposure, prestige and a persistent increase in recognition; in addition to many economic, social and cultural benefits.

Mega events are a multi-sector international activity (Busa, Min, Wu, Loscertales, Jian & Bertone, 2010:3), which affects whole economies (Bowdin *et al.*, 2001:19; Oklobdžija, 2015:86; Muller, 2015:634; Getz & Page, 2016:29) and according to Bob and Potgieter (2013:73), is linked to job creation. Mair (2009:5) adds that this is due to

mega events penetrating every aspect of life at the destination in which it is hosted, such as retail, hospitality, transport and healthcare sectors. Host cities of mega events benefit from the huge corporate sponsorship and attention that these events create, enabling the local people to showcase tourism abilities (Nkemngu, 2012:3). Nkemngu (2012:3), Bob and Potgieter (2013:75) and Muller (2015:634) add that mega events result in the building of new infrastructure and the upgrading of existing facilities as well as having a large psychological effect or cost on the host destination (Bowdin *et al.*, 2001:18; Tassiopoulos, 2011:11; Muller, 2015:634). In developing countries, mega events increase investments and the general profile and image of the destination is enhanced (Bob & Potgieter, 2013:75, 79). Typical examples of mega events are World Fairs (Allen *et al.*, 2008:13), the Olympic Games (Erasmus, 2012:32; Oliphant, 2012:42), the Cricket World Cup, the Rugby World Cup (Erasmus, 2012:32) and the FIFA World Cup (Tassiopoulos, 2011:13; Erasmus, 2012:32; Oliphant, 2012:42).

### **2.5.2.2 Hallmark events**

According to Small (2007:23), Getz *et al.* (2012:52), Gammon (2015:106) and Hernández-Mogollón *et al.* (2014:91), the term 'hallmark' refers to a representation of authenticity and quality that differentiates one event from another and relies on unique and distinctive characteristics to make this type of event stand out in the event landscape. Hallmark events are major, once-off or recurring events (Hall, 1989:263; Goldblatt, 2011:11; Maputsoe, 2016:63), developed to enhance the awareness, appeal and profitability of a tourism destination (Maputsoe, 2016:63), such as major fairs, expositions, cultural and sporting events (Hall, 1989:263). Getz *et al.* (2012:52) and Getz and Page (2016:29) add that the function of hallmark events is to achieve a set of goals that increase tourism and benefit the host community, namely; attracting tourists, creating and enhancing a positive image that is co-branded with the destination or community and delivering multiple benefits to residents. Therefore, these types of events offer a competitive advantage to the host community, host venue and the destination (Allen *et al.*, 2005:15; Getz, 2008a:24).

Westerbeek *et al.* (2001:304) argue that the event location, technological facilities and skilled staff directly influence the size of the hallmark event. Westerbeek *et al.* add that the size distinguishes hallmark from non-hallmark events. Hall (1989:264) and Mair (2009:5) further explain that hallmark events are large in scale; however, most do not involve the great numbers that attend mega events and therefore some smaller events, such as community festivals, based on their local or regional significance, can be classified as hallmark events. According to Jago and Shaw (1998), Mair (2009:5) and Getz *et al.* (2012:52), hallmark events occur at the same destination repeatedly and mention of the event name automatically brings to mind the destination where the event

is held. This type of event affects the destination by contributing to its image, attracting the attention of the public, and maintaining and revitalising traditions (Getz *et al.*, 2012:52; Oklobdžija, 2015:7). According to Tassiopoulos (2011:11), Bowdin *et al.* (2001:17) and Oklobdžija (2015:7), hallmark events such, as the New Orleans Mardi Gras and the Oktoberfest in Munich, are events that embody the ethos and spirit of the destination and are synonymous with the destinations name that achieve extensive recognition and awareness. Apart from these examples of events, other hallmark events include the Carnival in Rio de Janeiro (Allen *et al.*, 2008:13), the National Arts Festival in Grahamstown (Tassiopoulos, 2011:12; Erasmus, 2012:33; Oliphant, 2012:45), the Klein Karoo National Arts Festival (Oliphant, 2012:45) and the Aardklop National Arts Festival in Potchefstroom (Erasmus, 2012:32).

### **2.5.2.3 Major events**

According to Bowdin *et al.* (2006:16), Koh and Jackson (2006:21), Getz (2008a:28), Mair (2009:5), Hernández-Mogollón *et al.* (2014:96) and Metsi (2017:39), major events attract a large number of visitors, media coverage and economic benefits due to the scale and media interest of the event. Tassiopoulos (2011:11) explains that major events are expensive to host, may involve tradition or symbolism, attracts funds and creates demand for support services as well as being known for leaving legacies for the host destination. These events provide a destination with the opportunity to define its values, identity, unique assets and the destinations contribution to the economy, environment and society (Department of Communities and Local Government, 2010:14). Mair (2009:5) adds that major events have the potential to involve more attendees than a hallmark event; therefore, destinations are encouraged to attract more major events to return annually. Major events can take the form of either national or international events (Shone & Parry, 2013:73; Metsi, 2017:39). Examples of major events include the Volvo Ocean Race (Bowdin *et al.*, 2001:17; Oklobdžija, 2015:86), the Diamonds and Dorings Music Festival (Metsi, 2017:39), the Formula One Grand Prix (Bowdin *et al.*, 2001:17; Oklobdžija, 2015:86), the Open Championship, hosted at different golf courses every year (Bowdin *et al.*, 2001:20) and the Australian Open Grand Prix (Oliphant, 2012:38) as well as The Australian Tennis Tournament (Allen *et al.*, 2008:14).

### **2.5.2.4 Local or community events**

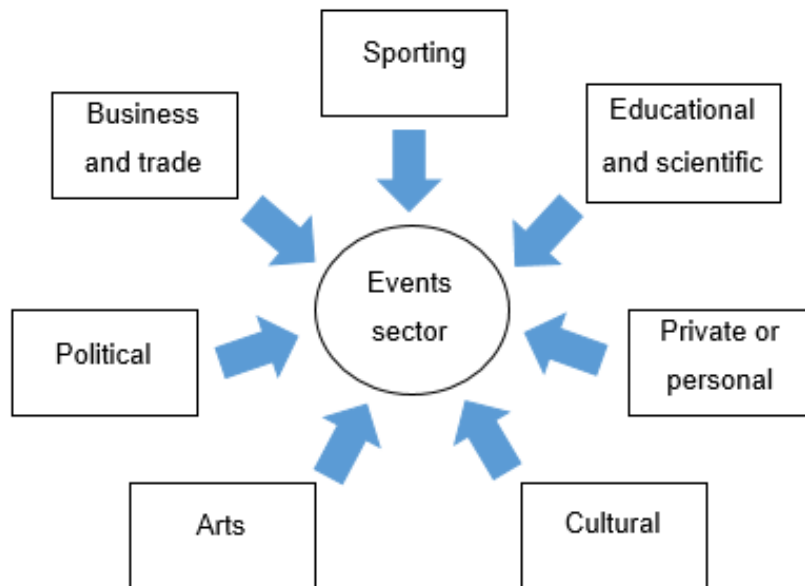
According to Allen *et al.* (2005:15), Mair (2009:6); Oliphant (2012:49) and Getz and Page (2016:599), a local or community event is small in scale, involves the participation of the local community and is hosted over a period of one to two days. A local or community event attracts local audiences and is staged for fun, social and

entertainment reasons such as a community fair or food market (Bowdin *et al.*, 2001:19; Allen *et al.*, 2005:15; Van der Merwe, 2008:20; Oliphant, 2012:49; Oklobdžija, 2015:87). Allen *et al.* (2005:15) and Oliphant (2012:49) add that the media coverage may be limited to a community newspaper or community radio station. Events such as these have little effect in attracting tourists (Getz & Page, 2016:29), are hosted to showcase a specific local community and are usually run by volunteers with minimal financial support from the private sector (Small, 2007:23; Mair, 2009:6). Bowdin *et al.* (2001:19), Allen *et al.* (2005:15) and Oliphant (2012:49) explain that by hosting local or community events, communities are exposed to new experiences and ideas such as encouraging the participation for arts and sports activities as well as inspiring diversity and tolerance amongst the people. These small-scale events are developed out of a need that the community has for a celebration of their culture, heritage, history or their way of life (Small, 2007:23; Bakas, Duxbury, Remoaldo, Matos, 2019:248). By hosting local or community events event organisers have the opportunity to improve the benefits of creating community pride, a sense of place and strengthening the feeling of belonging (Bowdin *et al.*, 2001:19; Allen *et al.*, 2005:14; Ziakas & Costa, 2011:28; Bagiran & Kurgun, 2013:2; Oklobdžija, 2015:87; Bakas *et al.*, 2019:248). Examples of local events hosted in South Africa are the Oppikoppi Music Festival, South African Music Awards, SA Fashion Week and the Klerksdorp Air show (Erasmus, 2012:33).

### **2.5.3 Classification of events according to type**

A further way of classifying events is by type (Getz, 2007:36; Bowdin *et al.*, 2001:22; Allen *et al.*, 2011:15; Bladen *et al.*, 2012:327). However, various authors classify types of events differently, for example, Shone and Parry (2004:5) classified events according to four categories which include organisational events (political, commercial, charitable and sales), cultural events (sacred, heritage, ceremonial, art and folklore), leisure events (leisure, recreation, sport) and personal events (birthdays, weddings and anniversaries). Getz (2008a:404) however, theorises that business and trade, scientific and educational events fall into one category; political and state events, cultural celebrations and arts and entertainment into another category; sport competitions and recreations to be grouped in an additional group and personal events as a standalone category. Getz (2007:36), Allen *et al.* (2011:15), Bladen *et al.* (2012:327) and Tassiopoulos (2011:11) classified events as business and trade, sporting, educational and scientific, political, private or personal and cultural as well as arts.





**Figure 2.3: Diagram of the events sector**

Source: Tassiopoulos (2011:10)

As identified by Tassiopoulos (2011:11), the types of events are discussed in the following section.

### **2.5.3.1 Business and trade**

Mair (2009:8), Getz (2008b:411), Goldblatt (2011:14), Oliphant (2012:53) and Witepski *et al.* (2016:25) state that business and trade events gather like-minded individuals for the purpose of debating, discussing, networking, exchanging information, concluding certain decisions and education as well as relationship building between managers, customers and employees. Oliphant (2012:53) explains that the focus of these events is on productivity and the closing of business deals. Bowdin *et al.* (2001:24), Soteriades and Dimou (2008:330), Mair (2009:8), Getz (2015:1) and Draper, Thomas, Fenich (2016:5) add that business and corporate events encompass numerous other smaller events such as meetings, incentives, conferences, exhibitions (MICE), commercial promotions, product launches, tradeshows and training sessions. According to Tassiopoulos (2011:14), business and trade events can take the form of webinars (live web meetings), retreats, workshops, symposia and seminars. Business events are characterised by their focus on creating business deals and trade; however, there is a tourism aspect to the activities conducted at these events (Bowdin *et al.*, 2001:25; Allen *et al.*, 2005:15; Getz, 2015:1).

### **2.5.3.2 Sporting**

Mair (2009:7) states that sporting events are hosted around the globe for the purpose of sporting competitions and to attract the world's top athletes. Sports events encompass the full spectrum of individual sports and multi-sport events (Maputsoe, 2016:64) and an important and growing part of the events industry as they benefit participants, spectators, host governments and sports organisations (Bowdin *et al.*, 2006:27; Metsi, 2017:64). According to Raj *et al.* (2013:14), these events are often in the form of a championship, where different skills are displayed, depending on the type of sport. Sports events industry encompass the full spectrum of individual sports and multi-sport events (Metsi, 2017:64); and can be hosted at all levels, from a local sports competition to an international football world cup (Mair, 2009:7). Getz (2008a:39-40) posits that sporting events can be characterised by various factors, which include indoor versus outdoor, professional versus amateur, regular or scheduled versus once-off and local, regional and national or international in scale. Raj *et al.* (2013:1) state that sporting events are usually organised and competitive but some sports are played recreationally. The purpose of these events include challenge, contest, competition, camaraderie, companionship and colleagues (Raj *et al.*, 2013:1; Tassiopoulos, 2011:14). Sporting events attract tourists while generating income and are considered the best tool for destination marketing and event strategies (Van der Wagen, 2005:8; Bowdin, Allen, Harris, McDonnell & O'Toole, 2012:24; Bladen *et al.*, 2012:219).

### **2.5.3.3 Educational and scientific**

According to Getz (2008a:42), educational and scientific events are considered as a subset of business and trade events; however, the difference lies in the importance of creating and exchanging knowledge, which occurs through participation and demonstration training (Getz, 2008a:42; Maputsoe, 2016:65). Maputsoe (2016:65) adds that educational events are academic in nature however, according to Getz (2008a), attendees also use the event to network and socialise with friends. Tassiopoulos (2011:14) explains that these events have a distinct professional specialisation such as scientific-, medical- and industry specific meetings. This includes events such as conventions, retreats, webinars, congresses, clinics, seminars, conferences, workshops and symposia (Tassiopolous, 2011:10, 14). According to Raj *et al.* (2013:15), Shone and Parry (2013:10) and Singh (2013:43), these events can take place at schools and colleges such as graduations, award ceremonies and presentations. Getz (2008a:42) adds that theme-specific academic and professional symposia are the focus of educational and scientific events; however, smaller private meetings are also hosted for this purpose.

#### **2.5.3.4 Political**

Bladen *et al.* (2012:294) and Raj *et al.* (2013:15) state that political events range from political and trade union conferences to specific government department held events, which according to Tassiopoulos (2011:10), include inaugurations, investitures and VIP visits, as well as rallies and elections (Tassiopoulos, 2011:10; Van Wyk, 2011:452; Singh, 2013:43). Apart from this, protests, policy launches and political party conferences are also considered as political events (Bladen *et al.*, 2012:294). Political events are commercial and costly to organise and what is sought from these events is political change (Raj *et al.*, 2013:15). Getz (2008a:36) and Raj *et al.* (2013:15) explain that events hosted by and for the government and political parties capture media attention. Raj *et al.* (2013:15) maintain that some political party conferences have become a competition for future votes and public opinion between opposing political parties. Apart from this, government and civic events are political events that promote government policies, raise awareness of socio-economic problems and seek gain or maintain power (Van Wyk, 2011:452).

#### **2.5.3.5 Private or personal**

According to Getz (2008a:44) and Witepski *et al.* (2016:21-22), personal events celebrate milestones that mark occasions that are rites of passage such as birth, puberty, marriage and death. Special occasions that are spent with friends and family are considered as personal events (Raj *et al.*, 2013:15; Singh, 2013:2; Shone & Parry, 2013:10). They include events such as birthday parties, anniversary celebrations, engagement parties, naming receptions, wedding and civil ceremony receptions and baby showers (Getz, 2008a:44; Raj *et al.*, 2013:15; Tassiopoulos, 2011:15; Shone & Parry, 2013:10), church socials, holiday themed parties (Getz, 2008a:44), bachelor and bachelorette parties, baptism, bar mitzvah, bat mitzvah, coming of age celebrations, confirmation receptions, graduation parties, memorial events and funeral receptions (Getz, 2008a:44; Tassiopoulos, 2011:15). Getz (2008a:44) further explains that these events are referred to as 'functions' that are hosted in venues that cater to individual and small groups of clients and can be organised by professionals or arranged by the attendees themselves. These personal and social celebrations include a theme as well as emotional stimuli (Getz, 2008a:44). Singh (2013:3) adds that these events are usually by invitation only and the size of the event is dictated by the funds available for hosting.

#### **2.5.3.6 Cultural**

Wall and Mathieson (2006:26) define a cultural event as "an event that involves tourists experiencing and having contact with a host population and its cultural expressions,

experiencing the uniqueness of culture, heritage and the characters of its place and people” Raj *et al.* (2013:13) and Maputsoe (2016:65) add that some of these events have a religious aspect while others are hosted for commercial reasons; however, the purpose of cultural events is to celebrate or confirm a culture. According to Waitt (2000:842) and Taylor (2001:16), cultural events entail maintaining and celebrating the history, language, territory, traditional elements of identity, common culture and religion, which link these events to issues of authenticity and identity construction. Apart from this, Witepski *et al.* (2016:10) state that cultural events allow attendees to express various aspects of an individual’s culture. Furthermore, according to Getz (2008a:31) and Tassiopoulos (2011:10), the most common forms of cultural events are festivals, parades, carnivals, pageants, religious rites and rituals and heritage commemorations

### **2.5.3.7 Arts**

Art events can be regarded as public celebrations of local traditions, cultures and art that combine different forms of visual and performing arts, including painting, crafts, fine arts, film, drama and all music genres (Van der Merwe, 2008:23; Yeoman *et al.*, 2012:4). Apart from this, art events showcase the creative process for a particular art form(s) (Du Cros & McKercher, 2014:134), as art events are diverse in the forms and types of art featured (Tassiopoulos,2011:14). Getz (2008a:38) further explains that common forms of art events include exhibitions (painting, sculpting and handicraft), installation art (a mixture of a special event and an exhibition), visual art such as architecture and other media, which includes computer games and the Internet. Tassiopoulos (2011:15) divides art events into two categories—participatory events and performing events; a participatory event is one in which the audience and performer are not separated, while performing events have the performers in front of audiences. Shone and Parry (2004:4) opine that art events are also considered as cultural events, which is supported by Erasmus (2012:39) who states that festivals, and more particularly arts festivals, form part of cultural events.

The following section discusses festivals and provides a more detailed explanation of what arts festivals entail.

## **2.6 Festivals**

Festivals are found throughout history, on every continent and in all societies (Newbold & Jordan, 2016:1). The word “festival” is derived from the Latin noun *festum* meaning feast day or a holiday reserved for honouring a god (Jaeger & Mykletun, 2009:331; Gold & Gold, 2016:16). Maguire (2017:26) and Jaeger and Mykletun (2009:331) explain that historically, festivals were a ritual celebration, commemoration or re-enactment, or an anticipation of seasons or events of a religious, agricultural or socio-cultural nature such as weddings, state

ceremonies, religious celebrations and good harvest. However, in the present day the way in which festivals are described and understood has changed (Oliphant, 2012:5).

Various authors state that an event is classified as a festival if the event has a specific theme (Smith, 1990:128; Getz, 2005:21; Gotham, 2005:225; Wooten & Norman, 2008:198; Jaeger & Mykletun, 2009:330; Grappi & Montanari, 2011:1129; Raj *et al.*, 2013:4, 260), is open to the general public (Smith, 1990:128; Arcodia & Whitford, 2007:3; Wooten & Norman, 2008:198; Jaeger & Mykletun, 2009:330; O'Sullivan & Jackson, 2010:325), is of a prearranged duration, occurs only once a year or less (including one-time only events) (Smith, 1990:128; Gotham, 2005:225; Grappi & Montanari, 2011:1129; Raj *et al.*, 2013:4, 260; Mohotloane, 2017:37), has no permanent structures and all the activities occur in a specific area or region (Wooten & Norman, 2008:198; Jaeger & Mykletun, 2009:330). Additionally, Shone and Parry (2004:3), Jaeger and Mykletun (2009:330) and Berridge (2012:5), state that the festival activities allow attendees at escape from daily life. Knee and Rithdee (2011:154) add that festivals attract attendees by engaging them in a variety of experiences. According to Tassiopoulos (2011:10), the festivals theme usually has a symbolic meaning that relates to a community's values and often include parades and processions. Oliphant (2012:17) adds that festivals are usually a celebration of local identity, focussing on historic, religious, artistic and economic aspects of the local cultural identity of the area in which the festival is hosted. McCabe and Stokoe (2004:602), Okech (2011:197) and Maguire (2017:26) add that festivals contribute to a sense of sharing and belonging within host communities, which results in the community being provided with the opportunity to showcase the destination's local traditions, heritage, ethnic backgrounds and cultural landscape as stated by McKercher, Sze Mei and Tse (2006:55).

Arcodia and Whitford (2007:2) and Djakouane and Emmanuel (2016:20) note that the number of festivals hosted worldwide is increasing due to a response to market and societal changes as well as the various positive impacts/benefits associated with hosting events such as festivals. Festivals are hosted for various reasons such as enhancing and preserving local culture and history, recreation and leisure opportunities as well as cultivating the local tourism industry (Maputsoe, 2016:67). However, Bowdin *et al.* (2006:38) and Van Niekerk (2016:153) established that the positive benefits of hosting festivals are accompanied by negative ones, which include increases in waste and noise, difficulty finding parking, damage to the natural and built environment, as well as increases in traffic congestion. Other negative impacts include local resident exclusion due to the influx of attendees at the host community, manipulation of the community image, loss of community control and ownership, misuse of host community's culture and traditions, destruction of heritage by attendees, as well as inflated prices at stores and businesses during the festival (Bowdin *et al.*, 2006:38; Allen *et al.*, 2011, 61; Etiosa, 2012:29-33). However, it is the event managers responsibility to keep the positive impacts higher than the negative by identifying and forecasting the impacts

beforehand (Etiosa, 2012:29). Silvers (2008), Lyck *et al.* (2012:15), Cudny (2016:37) and Maguire (2017:26) state that there are numerous and various types of festivals which include ethnic or cultural, folk, heritage, arts, crafts, music, pageants, historical, local and regional fairs, re-enactments, food, beer, religious and seasonal festivals. Allen *et al.* (2005:4), Lyck *et al.* (2012:15) and Cudny (2016:37) add film festivals, gay and lesbian festivals, wine festivals and Mardi Gras.

The literature reviewed indicates that the various types of festivals are classified according to the type and purpose of the event. As AfrikaBurn is the focus of this study and is classified as an arts festival, the following section discusses arts festivals to elaborate more on this type of festival

### **2.6.1 Arts festivals**

The term “the arts” is extensive in definition (Pretorius, 2015:61). The arts include all forms of traditional dance, music, theatre, drama, crafts, visual arts, design, written and oral literature (South Africa. Department of Sport, Arts & Culture, 2017:5). Ali-Knight and Robertson (2012:4) and Yeoman *et al.* (2012:4) establish that the arts are frequently associated with special events and festivals, as arts are regarded as important elements of the history and cultural celebrations of a country. Hughes (2012:91) and Maguire (2017:26) explain that arts festivals contribute to the arts, as it is alleged to keep the arts alive and preserved for future generations to enjoy by providing a platform for education, inspiration, economic advantage and enjoyable experiences as well as marketing, growth and development for the arts

Arts festivals are community themed celebrations that are open to the public (Chen, 2001:8; Jackson & O’Sullivan, 2002:237; Kruger & Petzer, 2008:113; Van Zyl, 2008:131; Yeoman *et al.*, 2012:33), which aim to preserve and exhibit local art traditions (Chen, 2001:8; Hughes, 2012:91; Maguire, 2017:26), different art forms and activities as well as offering a hospitality experience for external communities (Jackson & O’Sullivan, 2002:237; Kruger & Petzer, 2008:113; Hauptfleisch, 2010:15; Yeoman *et al.*, 2012:33). Snowball (2010:19), Hauptfleisch (2010:15), Bowdin *et al.* (2012:23), Pretorius (2015:88), Van Niekerk (2016:152), Maguire (2017:26) and Kruger and Viljoen (2020:1) indicate that arts festivals are used to support and promote different forms of art, and according to Kruger and Petzer (2008:113), Hauptfleisch (2010:15), Hughes (2012:91), Bowdin *et al.* (2012:23), Pretorius (2015:88) and Kruger and Viljoen (2020:1), offer unique opportunities for attendees to experience arts activities and performances. Therefore, it is not surprising that arts are becoming a key element for destinations as tourists want to learn as much as possible about the destination being visited (Težak, Saftić & Šergo, 2012:122). According to Jackson and O’Sullivan (2002:326), Shone and Parry (2004:4), Bowdin *et al.* (2006:440) and Slabbert and Viviers (2013:623), arts festivals are one of the fastest growing forms of event tourism.

The original purpose of arts festivals was to provide local artists the opportunity to exhibit or perform and to educate attendees on the benefits of the arts for the community (Law, 2002:143; Hughes, 2012:91; Maguire, 2017:26). However, according to Law (2002:143) Bowdin *et al.* (2006:14) and Slabbert and Viviers (2013:623), festivals are used today to raise the profile and image of a destination, to attract more tourists and according to Van Niekerk (2016:152), grow local and regional economies as well as contribute to the livelihood of artists and the community. Furthermore, arts festivals are used to support and promote different forms of art (Snowball, 2010:19; Bowdin *et al.*, 2012:23; Pretorius, 2015:88; Van Niekerk, 2016:152; Maguire, 2017:26; Kruger & Viljoen, 2020:1) and offer unique opportunities for attendees to experience arts activities and performances (Hughes, 2012:91; Bowdin *et al.*, 2012:23; Pretorius, 2015:88; Kruger & Viljoen, 2020:1). Thus, arts festivals offer a unique arts package for attendees to enjoy in a specific location over a period of time, under exceptional circumstances, with an overall artistic vision (Hughes, 2012:91; Bowdin *et al.*, 2012:23)

Arts festivals are universal, as diversity is displayed in the many forms and types of existing art (Tassiopoulos, 2011:14), which include painting, poetry and music as well as celebrating artists or historical art events (Bowdin & Williams, 2007:188). Apart from this, arts festivals today have grown to include a wider collection of activities like film, visual arts, contemporary dance (Yeoman *et al.*, 2012:4) and ballets (Singh, 2013:23). The visual arts include paintings, sculptures, photography, literature and ceramics whereas, performing arts involve activities, such as live productions of music, dance and theatre (Heilbrun & Gray, 2001:4; Edginton, Hudson, Dieser & Edginton, 2004:219; Hughes, 2012:5). Chen (2001:8) and Pretorius (2015:61) explain that arts festivals can comprise of a single type of art form (drama, film, painting, crafts, folk dancing, opera or music), or a combination of several visual and performing arts. According to Getz (2008a:37), performing arts can be classified according to characteristics, which include professional versus amateur artists, paid or free performances, mixed or single genres (for example just rock music or many other genres of music), single or multi-cultural events, competitive versus festive events, regularly scheduled events, periodic or one-time events, temporary (for example visual arts with a limited life expectancy or a one-time only performance), versus permanent events.

The leading arts festivals in South Africa include the Grahamstown National Arts Festival (Williams, 1997; Van Heerden, 2003; Van Zyl, 2002; Snowball & Willis, 2006; Engelbrecht *et al.*, 2011); KKNK (Silva, 1998; Hauptfleisch, 2001; Kruger, 2009; Erasmus, 2012; Kruger & Saayman, 2019); Aardklop National Arts Festival (Van Zyl & Botha, 2003; Botha, 2011; Botha & Slabbert, 2011; Botha *et al.*, 2011; Saayman *et al.*, 2012); Innibos National Arts Festival (Van Niekerk & Saayman, 2004; Van Niekerk *et al.*, 2005; Geldenhuys & Welthagen, 2014); and Vrystaat Arts Festival (formerly known as the Volksblad Arts Festival) (Pissoort & Saayman, 2007; Strydom *et al.*, 2007).

Another festival that has grown in size and popularity is AfrikaBurn, which is classified as an arts festival (as mentioned before). The festival consists of a combination of several different art forms that are created by professional and amateur artists. The following section provides a background on AfrikaBurn.

## **2.7 AfrikaBurn**

Atkinson and Ingle (2016:2) state that AfrikaBurn is the South African version and sister festival to the Burning Man festival hosted annually at Black Rock, Nevada, in the USA. Burning Man is the largest arts festival in the world and has become renowned as a week-long intentional artist community (Wexelberg, 2009:28) that attracts 68 000 attendees (Bowditch, 2016:66) who escape from reality, to perform and play with interactive art that the attendees helped to create (Clupper, 2007:11). According to Rohrmeier and Bassett (2015:25), the first Burning Man Festival began as a spontaneous summer solstice bonfire gathering among friends in 1986, led by Larry Harvey and Jerry James, at Baker Beach, San Francisco. From 1990, the festival relocated to the remote desert location, Black Rock, in Nevada (Doherty 2004; Atkinson & Ingle, 2016:2; Bowditch, 2016:66) and is designed with temporary roads, street signs, themed camps, villages, interactive art installations, mutant vehicles, a temple, a post office, an airport and numerous planned and spontaneous performances (Bowditch, 2016:66).

Just like Burning Man, AfrikaBurn is a participatory event that involves art, creativity and ingenuity by an intentional temporary creative community (Wexelberg, 2009:28; Steele, 2016:132). According to AfrikaBurn (2019), the Afrika Burns Creative Projects Non Profit Company (NPC) was created in 2007 to manage and host the first festival, which was hosted during 2007, from 22 - 25 November, with only 1 000 attendees participating. Ten years later, the event grew significantly with 13 000 attendees attending the 2017 festival (AfrikaBurn, 2019). All of the events have been hosted at the Stonehenge Private Reserve, which is adjacent to the Tankwa Karoo National Park in South Africa (AfrikaBurn, 2019), whereby the creative community of AfrikaBurn chooses to, once a year, live for a week, in the extreme climate of the desert (Snaddon & Chisin, 2017:1). Thereafter, the temporary town disappears, leaving no trace (Gilmore 2005:1; Bowditch, 2016:66). According to Atkinson and Ingle (2016:2), attendees spend significant amounts of money on costumes, food, water, camping gear, vehicle passes and tickets, which are required for admittance as these fees cover basic infrastructure such as a few “public buildings”, toilets, and disaster management.

Snaddon and Chisin (2017:1) state that AfrikaBurn is a public, cultural and performative space that celebrates difference, in which the attendees’ everyday lives are suspended and are concerned with principles of participation. Atkinson and Ingle (2016:3) explain that attendees are able to immerse themselves in the experience and can create their own artworks. According to Steele (2016:132) the festival is a celebration of performance and visual art,



costuming and music. Participants of the festival come together to create art, costume, burning structures, theme camps, music, performance, mutant vehicles and experiences, to name but a few (AfrikaBurn, 2019). Steele (2016:132) elaborates that theme camps are communal living spaces and are intended public venues that are accessible to all participants (Clupper, 2007:31). Participants can choose to join a theme camp or camp individually (Atkinson & Ingle, 2016:2). Clupper (2007:2,31) adds that the theme camps are like the art exhibited at the festival, which allow for interactive activities or spaces for all participants to gather at, use and engage. Theme camps are a collection of tents, shade structures and dome and recreation vehicles with signage denoting the camp theme (Clupper, 2007:31). Atkinson and Ingle (2016:3) add that at both festivals (Burning Man and AfrikaBurn) the only transport that is allowed is by bicycle or “mutant vehicle”, which is a form of motorised transportation that is permanently, and safely modified (Sullivan, 2016:27), as this creates safe physical spaces for pedestrians (Bowditch, 2016:66).

Leiman (2017) reports that both Burning Man and AfrikaBurn have a different theme every year, which according to Atkinson and Ingle (2016:3), combines a philosophy of shared responsibility with widespread opportunity to provide attendees with a large scope for individual freedom and self-exploration, in a non-judgemental setting. Attendees represent the theme through extravagant costumes, mutant cars, theme camps and art installations (Cape Town Magazine, 2017). Steele (2016:132) adds that attendees create and share unlisted, interactive, artistically inspired events within the festival daily, which contributes to the gifting ethos of the festival. Atkinson and Ingle (2016:2) explain that the principle focus of the festival are several wooden sculptures, with “humanoid” characteristics, which are burnt in a celebration of destruction and rebirth.

Both Burning Man and AfrikaBurn have four major common characteristics, which are a harsh and remote desert location, burning enormous artworks, a strong focus on de-commodification and generosity and no celebrity or mainstream musicians are hired to perform, as attendees are expected to create their own experience (Atkinson & Ingle, 2016:3). AfrikaBurn is guided by the same 10 Principles as the Burning Man Festival (AfrikaBurn, 2019). However, an 11<sup>th</sup> principle (Each One Teach One) was added to the principles of AfrikaBurn. Below, the 11 Principles are listed and discussed as provided by AfrikaBurn (2019):

- Radical Inclusion;
- Gifting;
- De-Commodification;
- Radical Self-Reliance;
- Radical Self-Expression;
- Communal Effort;

- Civic Responsibility;
- Leaving No Trace;
- Participation;
- Immediacy and
- Each One Teach One.

According to Steele (2016:132), these 11 Principles provide a conceptual framework that encourages individual and collective creative expression, as AfrikaBurn has an abundance of subcultures seeking different experiences (Sherry & Kozinets, 2007:121). These Principles were not created to dictate how attendees should behave and act but as a reflection of AfrikaBurn's community ethos and culture (AfrikaBurn, 2019). The 11 Principles are implemented in numerous ways, for example: "Radical Inclusion" is implemented whereby anyone is able to attend AfrikaBurn, regardless of age, religion, ethnicity and gender (AfrikaBurn, 2019). According to Lyle and Doyle (2017:30) children and teenagers are welcome at AfrikaBurn but are required to wear a specific coloured band, denoting that there are minors at the festival. "Gifting" as a principle refers to the act of gift giving, where the worth of a gift is unconditional and does not necessitate a return or an exchange for something of equal worth (Lyle & Doyle, 2017:2). This principle is implemented for example where attendees gift one another without expecting anything of equal value in return (Lyle & Doyle, 2017:1). AfrikaBurn also do not use traditional advertising (Mashamaite, 2014:7; Lyle & Doyle, 2017:1) as only social media platforms are used such as the AfrikaBurn website, Facebook, Instagram and Twitter. According to Atkinson and Ingle (2016:2), this is due to the organisers' desire to distance the festival from the "Commodity Economy", which forms part of AfrikaBurn's 11 Principles. Corporate sponsors and branding are also not affiliated with the festival, as one of the 11 Principles of AfrikaBurn is "De-Commodification" (Mashamaite, 2014:7; Lyle & Doyle, 2017:1-2, 23).

"Radical Self-Expression" is conveyed by attendees in the creation of artworks, costumes, experiences, music and mutant vehicles (AfrikaBurn, 2019). Furthermore, as AfrikaBurn is a participant created event run by its volunteers, the festival makes use of the citizens of Tankwa Town in the Karoo, and supports the Principle "Communal Effort" (AfrikaBurn, 2019). Ponté (2013:45) explains that some of the volunteers, who are referred to as rangers, provide a supportive space, compassionate care and drug education to the attendees of AfrikaBurn. With regards to "Radical Self-Reliance", everything the attendees need for the festival, including tents, food and water, has to be brought to the event by the participants themselves (Steele, 2015:132, 198; Snaddon & Chisin, 2017:1) and removed thereafter (Steele, 2016:132). According to Lyle and Doyle (2017:13), AfrikaBurn has no rubbish bins therefore, everything brought into the festival has to leave with the attendees. This applies to the Principle of "Leave No Trace", to which attendees must adhere, as the natural environment should be unharmed

after the festival (Lyle & Doyle, 2017:13). Lyle and Doyle (2017:13) adds that everything that is brought to the event is considered as “Matter out of Place” (MOOP), which includes tent stakes, ashes, wood debris, matchsticks, glow sticks and glow stick connectors, bottle caps, nut shells, vegetable peels, fruit peels, coffee grounds and feathers, to name but a few.

Throughout the festival, interactive and creative events are hosted daily by community members (Steele, 2016:132). These community members are expected to assume accountability for public welfare and to communicate “Civic Responsibility” to all attendees (AfrikaBurn, 2019). “Civic Responsibility” also applies to attendees when gifting others responsibly, whereby a gift is only a gift if the receiver says “yes” (Lyle & Doyle, 2017:23). Lyle and Doyle (2017:23) adds that if a “yes” is not received then the “gifter” should refrain from “Gifting”. In addition, if the gift contains alcohol, the responsibility of who receives the gift lies with the “gifter” (Lyle & Doyle, 2017:23). With regards to “Participation” and “Immediacy”, attendees are expected to immerse themselves in the festival and to create their own experiences. Furthermore, AfrikaBurn is a community of active participants with ample opportunities to get involved by participating in daily events, volunteering, joining theme camps and creating interactive artworks; to name but a few (AfrikaBurn, 2019; Lyle & Doyle, 2017:6; Atkinson & Ingle, 2016:3; Steele, 2016:132). Lastly, “Each One Teach One” relies on every attendee to pass on knowledge about the culture of AfrikaBurn, during the festival as well as after (AfrikaBurn, 2019). For example, if an attendee witnesses others acting irresponsibly, that attendee should speak up and educate others about responsible behaviour at the festival (Lyle & Doyle, 2017:3).

According to the classifications of events, AfrikaBurn is a major arts festival as the event attracts a large number of visitors, media coverage and economic benefits due to the scale and media interest of the event. AfrikaBurn is also a public celebration of the arts that preserves and presents local art traditions as well as celebrating artists. In addition, based on literature, it is also evident that AfrikaBurn is a unique festival as attendees create their own experiences, has no vendors (nothing is for sale but ice), advertising or branding and is a de-commodified zone, where attendees share with one another without expecting anything in return. There is also no corporate sponsorship and everything that attendees need for the seven days is brought to the event by the attendees. Thus, this type of event does not form part of all the traditional event management criteria as discussed in the next section. However, there are management factors that the event managers are able to control which include, the design of Tankwa Town, marketing and promotions of the festival as well as operational factors such as the site and infrastructure.

In order to elaborate more on this, the following section explains event management according to literature, the various aspects of event management, the Event Management Body of Knowledge (EMBOK) and the skills needed for event management. Thereafter, a detailed

description of profiling is followed by a discussion on CSFs and how these factors link with understanding the profile of attendees.

## **2.8 Event management**

As previously stated, Tassiopoulos (2000:40), Getz (2008b:404) and Etiosa (2012:4) event management refers to the planning, management, marketing and design of an event, within time, cost and performance requirements. This includes festivals and other celebrations such as entertainment, recreational, political and state events, scientific events, sport, art and corporate events as well as private events (Getz, 2008b:404). Furthermore, event management tries to understand the event experiences and how to manage them (Etiosa, 2012:4). Maputsoe (2016:60) describes event management as the organisation and coordination of the activities needed to achieve event objectives. In essence, event management involves the practical aspects of preparing for and staging events (Sillers, 2010:63; Maguire, 2017:29). Event managers employ around twenty skill sets which include planning, designing, organising, co-ordinating, leading, marketing and promotion as well as budgeting and control (financial management) (Bowdin *et al.*, 2001:35; Goldblatt, 2002:7; Allen *et al.*, 2005:160; Silvers *et al.*, 2006:194; Getz, 2008b:404; Page & Connell, 2009, 2014:642; Tassiopoulos, 2011:395-405; Yeoman *et al.*, 2012:54; Shone & Parry, 2013:101, Quinn, 2013:82-82). Furthermore, according to Bowdin *et al.* (2001:35), Goldblatt (2002:7), Allen *et al.* (2005:160), Silvers *et al.* (2006:194), Getz (2008b:404), Page and Connell (2009, 2014:642), Tassiopoulos (2011:395-405), Yeoman *et al.* (2012:54), Shone and Parry (2013:101), Quinn (2013:82-82), events management entails human resource management, project management, procuring resources and support, logistics, risk management, managing, staging and evaluation of the event, as well as communicating with the local organisations that are involved.

The procedures used to develop an event usually conform to the EMBOK (Event Management Body of Knowledge) framework (Sillers, 2011:55). EMBOK is a 'body of knowledge' that emphasises best practice in event management (Sillers, Bowdin, O'Toole and Nelson, 2006:194; Event Management Body of Knowledge [EMBOK], 2019), which can be adapted to meet the needs of numerous governments, organisations, education programmes and cultures (Koirala, 2011:29; Maguire, 2017:28; EMBOK, 2019). Koirala (2011:29-30); Barron and Leask (2015:481) and Maguire (2017:28) explain that EMBOK is a flexible framework that incorporates the skills and knowledge of events management that are required to effectively organise, conduct and evaluate an event. The EMBOK Model consists of phases, processes and core values as well as the domains (Koirala, 2011:29-30; Piva & Cerutti, 2015:3; Maguire, 2017:28). Koirala (2011:30-39), Murphy (2012:8) and Piva and Cerutti (2015:3) explain that the phases demonstrate the progressive nature of event management, emphasizing the

importance of time in event planning; while the processes depict a progressive system that promotes a course of action and an approach to the changing nature of events. Furthermore, the core values specify the principles that must be imbedded in all decisions regarding every element, phase, and process of an event to ensure these decisions ensure successful and sustainable results (Koirala, 2011:30-39; Piva & Cerutti, 2015:3). Lastly, the five intersecting knowledge domains represent the overarching areas of activity within event management, which include design, administration, marketing, operations and risk (Silvers *et al.*, 2006:194; Koirala, 2011:30; Murphy, 2012:8; Piva & Cerutti, 2015:3; Maguire, 2017:28; EMBOK, 2019).

It is crucial for event managers to comprehend and grasp the social aspect of event organisation as well as to develop the essential leadership skills and attitudes needed for themselves and the staff that they manage (Silvers, 2010:63; Nigam, 2012:5; Wahab, Shahibi, Ali, Baker & Amrin, 2014:497). McManus, Verni and Rouse (2020:93) state that event managers must understand and utilise a variety of skills in order to be successful within the industry, which, according to Page (2003:251); Silvers (2004:3); Silvers (2011:50); Raj *et al.* (2013:368); Devine and Moss (2014:102) and McManus, Verni and Rouse (2020:93), include time management, leadership, marketing, communication, organisational, logistical and problem solving skills. Raj *et al.* (2013:368); Devine and Moss (2014:102) and McManus, Verni and Rouse (2020:93) add that other managerial skills include public relations, flexibility and availability, financial management, innovation, passion, creativity and people skills. Additional managerial skills include multi-tasking, negotiation, resource management, human resource management, interpersonal, technological, mathematical, strategic thinking and decision-making skills (Page, 2003:251; Silvers, 2004:3; Silvers, 2011:55; Devine & Moss, 2014:102; McManus, Verni & Rouse, 2020:93).

According to Shone and Parry (2013:99) and Holloway and Humphreys (2020:288), due to the unusual requirements and complexity of events, planning and management is critical for the event to achieve the event goals and success. Manners (2011:7), Silvers (2011:50), Erasmus (2012:2) and Cserhati and Polak-Weldon (2013:25) state that managing an event is a complex task, when taking into account all the different aspects such as the event challenges, responsibilities and the attendees' needs and expectations that have to be satisfied for the event to be successful. Therefore, according to Erasmus (2012:51-52), CSFs need to be implemented correctly to ensure that the event is competitively, sustainably and financially successful. Understanding CSFs are important as festivals such as AfrikaBurn, face increasing competition due to growing offers for leisure experiences, the rapidly developing events industry, and increasing diversity of events (Gursoy, Kim & Usyal, 2004:171; Wooten & Norman, 2008:198; Saayman *et al.*, 2012:151; Getz, 2015:3).

According to Saayman (2004:115), Pissoort (2007:23) and Saayman *et al.* (2010:96) different aspects of events influences attendees' experiences. Saayman *et al.* (2010:98) and Metsi

(2017:4) add that attendees' tastes, needs, lifestyles, expectations and experiences can differ considerably, which according to Saayman *et al.* (2010:98), some of the attendees will be satisfied by the festival but others may not. Dimmock and Tiyce (2001:372), Murphy and Murphy (2004:82), Bowdin *et al.* (2006:98) and Saayman *et al.* (2010:98), state that research should be conducted to understand the factors that influence the attendees' experience and to ensure that a festival exceeds the attendees' expectations and needs. Erasmus (2012:52) indicates that relevant research will ensure attendee retention and keep the event competitive and sustainable over the long term and according to Bowen and Daniels (2005:158), compels a deeper understanding of those who attend. According to Oliphant (2012:15), knowledge of the attendees' profile characteristics and expectations, as well as knowledge of what the attendees regard as important CSFs, will improve planning and ensure that attendees enjoy the event or festival, thereby ensuring overall satisfaction, which may evolve into loyalty. Therefore, it is imperative for event managers to consider the profile and needs of its attendees (Metsi, 2017:49). According to Erasmus (2012:65), understanding the needs and expectations attendees wish to satisfy at the event will assist managers to establish a profile of attendees.

It is imperative to determine what CSFs attendees regard as important when attending an event such as AfrikaBurn (Saayman *et al.*, 2012:152), as well as understanding who the attendees are from their profiles.

The following section explains what profiling is and discusses the profiling findings from previous research conducted at various festivals.

## **2.9 Profiling**

Arts festival attendees have differing tastes, needs, lifestyles, expectations and experiences that need to be fulfilled (Saayman *et al.*, 2010:98; Metsi, 2017:4) and different aspects of the festival influences the attendees experiences (Saayman, 2004:115; Pissort, 2007:23; Saayman *et al.*, 2010:96). Wooten and Norman (2008:198) and Saayman *et al.* (2012:151) add that the event sector is exceptionally competitive and due to market specialisation, there has been an increase in the number of festivals and events (Chang, 2006:1224; Getz, 2008b:403; Lee & Beeler, 2009:18; Marais & Saayman, 2010:149; Saayman *et al.*, 2012:151; Marais *et al.*, 2017a:3). The increasing variety of events creates greater competition between other events, thereby compelling a deeper understanding of those who attend (Bowen & Daniels, 2005:158). Knowing and understanding the needs and expectations that attendees wish to satisfy at arts festivals, will assist event managers to establish a profile of attendees at the festival (Erasmus, 2012:88). Botha and Slabbert (2011:2), Baez and Devesa (2014:97), Kruger and Saayman (2012:54) and Akyeamong and Yankholmes (2016:286) state that by profiling attendees, product offerings can be developed around the attendees' expectations and needs. Apart from this, profiling festival attendees assists in creating new events for

specific types of attendees, gaining insights into potential event segments and understanding why attendees revisit an event, is fundamental in developing effective event management (Jang & Feng, 2007:581; Getz, 2008:422; Li, Cheng, Kim & Petrick, 2008:289; Quintal & Polczynski, 2010:555). Additionally, profiling is vital in recognising that most festivals can draw from a relatively local area (Akyeampong & Yankholmes, 2017:286). Tichaawa and Harilal (2016:798) add that by profiling the attendees' experiences and expectations will assist event managers to improve the event thereby, maximising the benefits of hosting the event and catering to the specific demands of the attendees. Kastenholz, (2005:556), Sirakaya and Woodside (2005:823), Cheng and Jarvis (2010:91) and Bartels and Johnson (2015:47) state that tailoring packages for consumers with different interests and of different age groups, gender, race and so forth, will help to meet their needs, ensure repeat attendance and increase attendee numbers.

The information gained through profiling attendees may prove useful to public authorities and private sponsors who support and fund these festivals (Baez & Devesa, 2014:97). According to Botha and Slabbert (2011:2), one of the best ways to secure long-term growth of a festival is to understand the profile of its attendees. Thus, AfrikaBurn's managers need to understand the expectations of the current and future attendees. As previously stated by Martin (2011:16), Dolnicar *et al.* (2018:43) and Camilleri (2018:4), there are various ways to profile attendees, which use the traditional variables of demographic, geographic, psychographic and behavioural aspects.

Camilleri (2018:4) states that the demographic variable involves dividing the population into groups that are distinguishable in terms of physical and factual data. According to Saayman *et al.* (2010:97), Baez and Devesa (2014:101), Tichaawa and Harilal (2016:798) and Camilleri (2018:4), the demographic variable is most commonly used, as the demographic variables are relatively easy to measure. This variable age, gender, education, income, marital status and place of residence (Saayman *et al.*, 2010:97; Martin, 2011:16; Baez & Devesa, 2014:101; Tichaawa & Harilal, 2016:798; Dolnicar *et al.*, 2018:43; Thomas, 2019:3). Other demographic variables include the attendee's employment status, family size, religion, occupation and nationality (Saayman *et al.*, 2010:97; Martin, 2011:16; Camilleri, 2018:4).

On the other hand, the geographic variable selects potential populations according to the populations' location (Dolnicar *et al.*, 2018:42; Camilleri, 2018:5) and can include other variables such as climate, terrain, natural resources and population density (Camilleri, 2018:5). Martin (2011:16) explains that this variable is based on the belief that attendees who live in the same area share indistinguishable wants and needs and that those wants and needs can differ from people who reside in other regions of the world. Populations can be separated into regions as the variable can differ from area to area (Martin, 2011:16; Johansson, 2017:17; Camilleri, 2018:5; Thomas, 2019:1-2). The psychographic variable classifies populations according to

personality, attitudes, traits, values, emotions, motives, perceptions, beliefs, benefits, wishes, needs, interests and lifestyles (Martin, 2011:17; Johansson, 2017:19; Camilleri, 2018:6; Thomas, 2019:4) and is used when purchasing behaviours correlate with the personality or lifestyles of attendees (Martin, 2011:17; Camilleri, 2018:6). Martin (2011:17) further explains that companies need to understand the attendees' habits to connect effectively with them, which will then enable the attendees to identify the company's products or services. The psychographic variable is based on the thinking of the potential attendees and assists the company in managing the attendee who belongs to any specific group (Martin, 2011:17). Additionally, this variable can be used by itself to group populations or in combination with other variables (Camilleri, 2018:6).

Lastly, Camilleri (2018:7) states that the behavioural variable groups populations according to individual purchase behaviours and relates to the benefits sought from the product, as well as the identification of specific buying behaviours. Dolnicar *et al.* (2018:44) explains that this variable searches for similarities in the behaviour of attendees such as prior experience with the product or service, frequency of purchase, and the amount of money spent on purchasing the product on each occasion. According to Saayman *et al.* (2010:97) and Baez and Devesa (2014:101), the behavioural variable consists of the length of stay at the event, mode of transport, size of travelling group, type of accommodation, previous events attended and repeat attendance, to name but a few.

According to Kerstetter, Hou and Lin (2004:491), previous studies have been conducted on profiling, which have been carried out with the purpose of gaining a better understanding of the characteristics of the types of attendees participating in events. Studies highlighted in this research, include the work of Fourie and Kruger (2015), Akyeampong and Yankholmes (2017) and Kruger and Metsi (2018). Regarding arts festivals, research was conducted to determine the profile of attendees by the authors Van Zyl (2002), Pissoort (2007), Botha (2009), Dreyer (2010), Kruger *et al.* (2010), Botha and Slabbert (2011), Botha *et al.* (2011), Erasmus (2012), Lemmer (2011), Kruger and Saayman (2012), Saayman *et al.* (2012), Manners *et al.* (2016), Atkinson and Ingle (2016) and Kruger and Saayman (2019).

In the next section, these studies are compared according to the variables of gender, place of residence, occupation, mode of transport, travelling party, times attending the festival and the number of days attending the festival.

### **2.9.1 Gender**

According to Fourie and Kruger (2015:5), the NAMPO (South African Agricultural Trade Show) Harvest Day festival was attended by mostly males (65%). At the Masquerade Festival in Ghana, attendees were divided into three groups, the ardent patrons comprised of males (68.5%), whereas the Masquerade supporters were identified as mainly female (72.2%) and



the Masquerade enthusiasts as predominantly male (61.1%) (Akyeampong & Yankholmes, 2017:290). On the other hand, the study conducted at the Diamonds and Dorings Music Festival identified that the festival was mostly attended by females (56%) (Kruger & Metsi, 2018:4). Van Zyl (2002:81) at the Aardklop National Arts Festival identified an equal distribution of males and females, whereas Botha (2009:22), Botha and Slabbert (2011:7) and Botha *et al.* (2011:153) identified that mainly females (55.4%) attended the Aardklop National Arts Festival. Similarly, Manners *et al.* (2016:442) determined that the Aardklop National Arts Festival was attended by mostly females (62%). This indicates that the Aardklop National Arts Festival attracts more females than males. Similarly, the study conducted at the Innibos National Arts Festival by Kruger and Saayman (2012:153) identified that the festival was largely attended by females (63%). Pissoort (2007:77) conducted a study at three festivals and identified mostly females (59%) at the Innibos National Arts Festival, predominantly males (58%) at the Oppikoppi Music festival and lastly, the Volksblad Arts Festival was mainly attended by females (62%). Similarly, Kruger *et al.* (2010:99) determined that the Volksblad Arts Festival attendees were majority female (53%). Therefore, the studies by Pissoort (2007) and Kruger *et al.* (2010) identified that most of the attendees at the Volksblad Arts Festival were female.

According to Dreyer (2010:69), attendees at the KKNK were majority female (62.2%). Similarly, Erasmus (2012:92) conducted a study at the same festival (KKNK) identified that males (37%) and females (36%) attended KKNK. On the other hand, Saayman *et al.* (2012:164) grouped attendees into three clusters. The study identified that all three clusters were mainly female; escapists (62%), festival junkies (68%) and culture seekers (53%). Lemmer (2011:123) also conducted a study at KKNK and found that the festival was largely attended by females (54%). Recent research by Kruger and Saayman (2019:5) determined that the KKNK was predominantly attended by females (71%). Thus, according to previous research, the KKNK was mainly attended by females. Lastly, Atkinson and Ingle (2016:6) at AfrikaBurn determined that mainly males (101) attended the festival.

Therefore, according to previous studies, both males and females attend festivals but it is evident that attendees are mainly females (Pissoort, 2007; Botha, 2009; Dreyer, 2010; Kruger *et al.*, 2010; Botha & Slabbert, 2011; Botha *et al.*, 2011; Lemmer, 2011; Saayman *et al.*, 2012; Kruger & Saayman, 2012; Manners *et al.*, 2016; Kruger & Metsi, 2018; Kruger & Saayman, 2019).

### **2.9.2 Place of residence**

According to Akyeampong and Yankholmes (2017:286), most festivals draw attendees from a relatively local area. This is evident in the research conducted by Akyeampong and Yankholmes (2017:290) at the Masquerade Festival, in Winneba in Ghana, which determined

that attendees were from Winneba. With regard to studies conducted in South Africa, Fourie and Kruger (2015:5) report that most of the attendees at the NAMPO Harvest Day Festival were from the Free State. Similarly, the Diamonds and Dorings Music Festival, which is hosted in the Northern Cape, attracted attendees from the host province (Northern Cape) (Kruger & Metsi, 2018:4). In contrast, Atkinson and Ingle (2016:5) identified that attendees at AfrikaBurn, which is hosted in the Northern Cape, were from the Western Cape and Gauteng. The studies conducted at the Aardklop National Arts festival, hosted in Potchefstroom in the North West, identified that attendees were mainly from Gauteng and the North West Province (host province) (Van Zyl, 2002:82; Botha, 2009:22; Botha & Slabbert, 2011:8; Botha *et al.*, 2011:153; Manners *et al.*, 2016:442). However, the research by Botha and Slabbert, (2011:11) and Botha *et al.* (2011:153) identified a small percentage of attendees from Mpumalanga, the Free State, Eastern Cape, Western Cape, Northern Cape, Kwa-Zulu Natal and Limpopo.

The studies by Dreyer (2010:69), Erasmus (2012:92), Lemmer (2011:125), Saayman *et al.* (2012:164) and Kruger and Saayman (2019:153) identified that the KKNK, hosted in Oudtshoorn in the Western Cape, mainly attracted attendees from the Western Cape, and more specifically according to Lemmer (2011:125), from Oudtshoorn and Cape Town, as well as from the Eastern Cape and Gauteng (Dreyer, 2010:69; Lemmer, 2011:125; Erasmus, 2012:92). Innibos National Arts Festival, hosted in Nelspruit in Mpumalanga, attracted attendees from Mpumalanga (host province), Gauteng (neighbouring province) and the North West (Pissoort, 2007; Kruger & Saayman, 2012). In contrast, Pissoort (2007:83) and Kruger *et al.* (2010:99) found that the Volksblad Arts Festival attracted mostly attendees from Free State (host province) as well as a small percentage from Gauteng, Northern Cape, Western Cape, Eastern Cape and the North West. Lastly, Pissoort (2007:83) identified that the Oppikoppi Music Festival, which is hosted in Northam, Limpopo, was predominantly attended by participants from Gauteng and a small percentage from the North West and Free State provinces.

From the above literature, the studies indicate that festivals attract attendees from the local area as well as from other provinces (Van Zyl, 2002; Pissoort, 2007; Botha, 2009; Dreyer, 2010; Kruger *et al.*, 2010; Lemmer, 2011; Botha & Slabbert, 2011; Botha *et al.*, 2011; Erasmus, 2012; Kruger & Saayman, 2012; Saayman *et al.*, 2012; Fourie & Kruger, 2015; Atkinson & Ingle, 2016; Manners *et al.*, 2016; Akyeampong & Yankholmes, 2017; Kruger & Saayman, 2019).

### **2.9.3 Occupation**

According to Fourie and Kruger (2015:5), the attendees of the NAMPO Harvest Day Festival were mainly farmers, whereas Akyeampong and Yankholmes (2017:290) at the Masquerade Festival in Winneba, identified that the majority of the ardent patrons, masquerade supporters

and masquerade enthusiasts were employed. Concerning arts festivals, Van Zyl (2002:83) identified that the Aardklop National Arts Festival predominantly attracted attendees that worked in the education sector, business sector or were self-employed, as well as a smaller percentage in professional, public and hospitality services. Botha (2009:22), Botha and Slabbert (2011:7) and Botha *et al.* (2011:153), at the same festival (Aardklop National Arts Festival) identified that the majority of festival attendees were professionals and students. Other occupations identified were management, administrative, technical, sales, farmer, mining, civil service, self-employed, unemployed, housewife and pensioner (Botha, 2009:22; Botha & Slabbert, 2011:7; Botha *et al.*, 2011:153). On the other hand, Kruger and Saayman (2012:153) determined that attendees at the Innibos National Arts Festival were in professional, self-employed and managerial occupations. Correspondingly, the research conducted by Pissoort (2007:80-81) identified that the Innibos National Arts festival is attended by mainly professionals, managers, students and self-employed attendees. Similarly, the Oppikoppi Music festival was predominantly attended by students, followed by managers, self-employed attendees and professionals (Pissoort, 2007:80-81), whereas the Volksblad Arts attracts attendees that were professionals and students, as well as a small percentage of housewives and pensioners (Pissoort, 2007:80-81).

According to Kruger *et al.* (2010:99), the Volksblad Arts Festival attracted more student attendees (24%) than professionals (13%), which are closely followed by the educational and self-employed occupations. Pertaining to the KKNK Festival, Lemmer (2011:124) identified that the attendees were employed in professional occupations. Adding to this, Erasmus (2012:92) determined that the attendees were not only in professional positions but were in self-employed, management and student occupations. Similarly, Saayman *et al.* (2012:164) at KKNK determined that the majority of the escapists were high income earners (professional, management, self-employed), followed closely by low income earners (housewife, pensioner, student, unemployed) and a lower percentage of middle income earners (technical, sales, farmer, mining, administrative, civil service, education). The festival junkies cluster had very similar results with most of these attendees being high income earners (professional, management, self-employed) and low income earners (housewife, pensioner, student, unemployed) as well as a percentage of attendees being middle income earners (technical, sales, farmer, mining, administrative, civil service, education) (Saayman *et al.*, 2012:164). Saayman *et al.* (2012:164) report that the culture seekers had the highest number of high-income earners, compared to the other clusters, as well as an equal number of middle income and low-income attendees. Lastly, Atkinson and Ingle (2016:7) identified that attendees at AfrikaBurn were quite diverse, as the attendees had full-time jobs, were self-employed or were students, with only a small percentage of attendees being unemployed, on a gap year, volunteers or pensioners.

The above studies reveal that attendees at these festivals were mainly in professional occupations (Pissoort, 2007; Botha, 2009; Kruger *et al.*, 2010; Botha & Slabbert, 2011; Botha *et al.*, 2011; Erasmus, 2012; Lemmer, 2011; Kruger & Saayman, 2012; Saayman *et al.*, 2012; Atkinson & Ingle, 2016). However, the studies identified attendees in other occupations such as farmers (Fourie & Kruger, 2015), self-employed (Van Zyl, 2002; Atkinson & Ingle, 2016), education sector (Van Zyl, 2002; Atkinson & Ingle, 2016), unemployed (Akyeampong & Yankholmes, 2017), creative arts (Atkinson & Ingle, 2016) and students (Pissoort, 2007; Kruger *et al.*, 2010).

#### **2.9.4 Mode of transport**

According to previous research, only two studies identified the mode of transport used by participants such as the international study by Akyeampong and Yankholmes (2017:290) who identified that the ardent patrons mainly used taxi services, followed by the use of a private car and only a small percentage used the public bus. The masquerade supporters mainly made use of taxi services, followed by the use of private cars and the public bus services (Akyeampong & Yankholmes, 2017:290). In contrast, according to Akyeampong and Yankholmes (2017:290), the masquerade enthusiasts predominantly used the public bus services, trailed by private car use and lastly, taxi services. With regards to the study that Pissoort (2007:89-90) conducted, attendees at the Innibos National Arts Festival predominantly used cars to reach the festival, as well as 4x4 vehicles. Similarly, attendees at the Oppikoppi Music Festival mainly used cars and 4x4 vehicles to reach the festival, with only a small percentage using kombi and a tour bus (Pissoort, 2007:89-90).

The differences in mode of transport could be due to the fact that the festival hosted in Winneba, in Ghana, is in the city centre where the public transport system is developed, whereas the transport used to reach the Oppikoppi Music Festival and Innibos National Arts Festival is a result of South Africa not having an adequate public transport system to reach the areas in which the festivals are held.

#### **2.9.5 Travelling party**

Van Zyl (2002:93) was the only study that identified with whom the attendees travelled to the festival, as the other studies only determine the number of attendees travelling in groups to the festivals. According to van Zyl (2002:93), majority of the attendees travelled with family, as the event is family-friendly, while some attendees travelled only with friends

#### **2.9.6 Number of times attending festivals**

Numerous studies identified the attendees' previous attendance to the various festivals. Kruger and Saayman (2019:442) found that attendees at the Aardklop National Arts Festival had attended six times previously. Akyeampong and Yankholmes (2017:290) found that the

majority of ardent patrons had attended the festival more than seven times, whereas the Masquerade supporters had attended the festival two to four times before and some had attended more than seven times. In contrast, the Innibos National Arts Festival was only attended 2.6 times previously (Kruger & Saayman, 2012:153). The findings by Kruger *et al.* (2010:99) indicate that attendees at the Volksblad Arts Festival had attended the festival on average 3.3 times in the past. Kruger and Metsi (2018:4) report that attendees at the Diamonds and Dorings Music Festival had attended on average four times previously. Similarly, the Aardklop National Arts Festival had been attended on average four times by attendees previously (van Zyl, 2002:93; Botha, 2009:23; Botha & Slabbert, 2011:7; Botha *et al.*, 2011:153).

Studies conducted at the KKNK indicate that attendees attended the festival one or two times and between six and four times (Dreyer, 2010:69), an average of 5.6 times (Erasmus, 2012:96) and five to six times previously (Saayman *et al.*, 2012:160). However, Lemmer (2011:125), at the same festival (KKNK), identified that the majority of the attendees at the festival were first-timers although there was a percentage of return attendees. Similarly, Atkinson and Ingle (2016:10) at AfrikaBurn found that the majority of the attendees were first-time attendees.

The findings indicate that the majority are repeat attendees who are loyal to the festivals, with the exception of the studies of Lemmer (2011) and Atkinson and Ingle (2016). These two studies reveal that both festivals are growing and attract first timers as well as retaining repeat attendees.

### **2.9.7 Number of days attending festivals**

Previous studies conducted at various festivals indicated the different durations of stay of attendees at the festival. The study conducted at the KKNK festival by Erasmus (2012:92) indicates that attendees stayed for an average of 4.4 days, although the festival duration is eight days. However, Saayman *et al.* (2012:160) identified varying durations of attendance at the KKNK festival, which include the escapists that stayed for four nights, the festival junkies for three nights and the culture seekers for five nights. The Masquerade Festival in Ghana is hosted over seven days and Akyeampong and Yankholmes (2017:290) found that the ardent patrons stayed for more than four days, whereas the Masquerade enthusiasts and Masquerade supporters only stayed for one to three days. On the other hand, the Aardklop National Arts Festival is held over six days and Van Zyl (2002:91) found that the participants stayed on average of between three and four days. However, Botha (2009:23), Botha and Slabbert (2011:7) and Botha *et al.* (2011:153) at the Aardklop National Arts Festival, determined that attendees participated in the festival for an average of 2.3 days, while Manners *et al.* (2016:442) found that attendees attended the Aardklop National Arts Festival for an average of 3.5 nights. Similarly, the Volksblad Arts Festival is hosted over six days. Pissort

(2007:81-82) found that participants attended for one night, while according to Kruger *et al.* (2010:99), attendees stayed at the festival for three days and three nights.

In contrast, the Diamonds and Dorings Music Festival is held over five days, with attendees attending the festival for an average of three nights (Kruger & Metsi, 2018:4). The NAMPO Harvest Day Festival is held over four days and according to Fourie and Kruger (2015:5), attendees only attended the festival for an average of two days. The Innibos National Arts Festival is also hosted over four days and according to Kruger and Saayman (2012:153), attendees attended the festival for an average of 2.3 days while Pissoort (2007:81-82) found that the majority of attendees stayed for four nights. Oppikoppi Music Festival is hosted over three to four days and Pissoort (2007:81-82) found that attendees stayed for an average of 3.4 days. The various festivals have different durations and the stay of attendees varies. Previous research indicates that attendees do not attend the festivals for the entire duration, with the exception of Pissoort (2007) at the Innibos National Arts festival and the Oppikoppi Music festival.

**Table 2.2: Studies profiling attendees**

Studies	Authors	Profiles
<b>General festivals</b>		
'Festivalscape' factors influencing visitors' loyalty to an agri-festival in South Africa	Fourie and Kruger (2015)	Gender: 65% male/ 35% female; occupation: 31% farmers; origin: Free State; number of days attending the festival: average 2 days; participation history: repeat attendant; times attending the festival: average 3 times
Profiling masquerade festival attendees in Ghana	Akyeampong and Yankholmes (2017)	<p>Attendee classifications: ardent patrons, masquerade supporters and masquerade enthusiasts</p> <p><b>Ardent patrons</b>            Gender: 68.5% male/ 31.5% female; occupation: 42.6% employed, 38.9% unemployed, 18.5% student; origin: 61.1% Winneba, 18.5% District adjoining Winneba, 9.3% Accra, 11.1% other; number of days attending the festival in Winneba: 33.3% &lt;24 hours, 9.5% 1-3 days, 57.1% 4+ days; participation history: 22.2% first timers, 77.8% repeat attendance; times attending the festival: 33.3% 2-4 times, 14.3% 5-7 times, 52.4% &gt;7 times; mode of transport: 23.5% private car, 70.6% taxi, 5.9% public bus</p> <p><b>Masquerade supporters</b>            Gender: 27.8% male/ 72.2% female; occupation: 54.4% employed, 20.3% unemployed, 25.3% student; marital status: married; origin: 53.2% Winneba, 15.2% District adjoining Winneba, 13.9% Accra, 17.7% others; number of days attending the festival in Winneba: 27% &lt;24 hours, 45.9% 1-3 days, 27% 4+ days; participation history: 11.4% first timers, 88.6% repeat attendance; times attending the festival: 41.4% 2-4 times, 17.1% 5-7 times, 41.4% &gt;7 times; mode of transport: 26.1 private car, 60.9% taxi, 13% public bus</p> <p><b>Masquerade enthusiasts</b>            Gender: 61.1% male/ 38.9% female; occupation: 62% employed, 7.4% unemployed, 30.6% student; origin: 23.1% Winneba, 14.8% District adjoining Winneba, 31.5% Accra, 30.6% others; number of days attending the festival in Winneba: 22.9% &lt;24 hours, 62.7% 1-3 days, 14.5% 4+ days; participation history: 42.6% first timers, 57.4% repeat attendance; times attending the festival: 71% 2-4 times, 12.9% 5-7 times, 16.1% &gt;7 times; mode of transport: 33.3% private car, 19% taxi, 58.7% public bus</p>

From jazz notes to bank notes: The determinants of spending by black music festival attendees	Kruger and Metsi (2018)	Gender: 44% male/ 56% female; origin: 82% Northern Cape (host province); number of days attending the festival: average 3 nights; participation history: repeat attendant; times attending the festival: average 4 times.
<b>Arts festivals</b>		
The participation of the host community in the Aardklop National Arts Festival	Van Zyl (2002)	Gender: 50% male/ 50% female; occupation: 8.33% public service, 5% hospitality services, 14.17% business sector, 17.50% education, 9.17% professional services, 13.33% self-employed; origin: Potchefstroom; travelling party: the majority with family, followed by friends; number of days attending the festival : an average of between 3 and 4 days; history: repeat attendance; times attending the festival: 4 times
Visitor segmentation of arts festivals: A comparative study of three events	Pissoort (2007)	<p>Study segmented three festivals, namely Innibos National Arts festival, Oppikoppi Music festival and Volksblad Arts festival</p> <p><b>Innibos National Arts festival</b>  Gender: 41% male/ 59% female; occupation: 13% professionals, 13% managers, 13% students, 11% self-employed; origin: 56% Mpumalanga (host province), 29% Gauteng, 3% North West; number of days attending the festival: 3% 1 night, 19% 2 nights, 16% 3 nights, 57% 4 nights; mode of transport: 86% sedan, 13% 4x4 vehicle, 14% other forms transport</p> <p><b>Oppikoppi Music festival</b>  Gender: 58% male/ 42% females; occupation: 30% students, 17% managers, 14% self-employed, 15% professionals; origin: 70% Gauteng, 16% North West, 8% Free State; number of days attending the festival: average 3.4 nights; mode of transport: 73% sedan, 22% 4x4 vehicle, 5% kombi, 2% tour bus</p> <p><b>Volksblad Arts festival</b>  Gender: 38% male/ 62% female; occupation: 29% professionals, 22% students, 10% housewives, 9% pensioners; origin: 85% Free State (the host province), 5% Gauteng, 3% Northern Cape, 2% Western Cape, 2% Eastern cape, 1% North West, 0.8% outside South Africa; number of days attending the festival: 26% 1 night, 25% 2 nights, 18% 3 nights, 15% 4 nights, 5% 5 nights, 6% 6 nights, 5% 7 nights</p>



Market segmentation of visitors to Aardklop National Arts Festival: a comparison of two methods	Botha (2009)	Gender: 44.6% males/ 55.4 % females; occupation: 28.1% professional, 8.5% management, 7.2% administration, 2.7% technical, 2.8% sales, 1.5% farmer, 1.3% mining, 2.1% civil service, 6.9% self-employment, 17.2% student, 0.5% unemployment, 6.7% housewife, 6.1% pensioner, 8.2% other; origin: 42.5% Gauteng, 35.1% North West, 22.4 Other; number of days attending the festival : average 2.3 days; participation history: repeat attendees; times attending the festival: average 4 times
Tourist perceptions of the Klein Karoo National Arts Festival's corporate brand	Dreyer (2010)	Gender 37.8% male/ 62.2% female; origin: 60.5% Western Cape, 20.7% Eastern Cape, 9.0% Gauteng; participation history: repeat attendance; times attending the festival: 1-2 visits: 37.2%, 3-5:27%, 6-14 visits: 36%
First-time versus repeat visitors: the Volksblad Arts Festival	Kruger, Saayman and Strydom (2010)	Gender: 47% male/ 53% female; occupation: 24% students, 13% professionals, 11% education , 9% self-employed; origin: 85% Free State; number of days attending the festival: 3 nights and 3 days; participation history: repeat attendance; times attending the festival: average 3.3 times
Market segmentation of visitors to Aardklop National Arts Festival: A correspondence analysis	Botha and Slabbert (2011)	Gender: 44.6% male/ 55.4% female; occupation: 28.1% professional, 8.5% management, 7.2% administration, 2.7% technical, 2.8% sales, 1.5% farmer, 1.3% mining, 2.1% civil service, 6.9% self-employment, 17.2% student, 0.5% unemployment, 6.7% housewife, 6.1% pensioner, 8.2% other; origin: 35.1% North West, 42.5% Gauteng, 4% Mpumalanga, 8.2% Free State, 0.8% Eastern Cape, 2.8% Western Cape, 0.9% Northern Cape, 2.1% Kwa-Zulu Natal, 3.1% Limpopo, 0.5% outside South Africa; number of days attending the festival: average 2.3 days; participation history: repeat attendees; times attending the festival: average 4 times
Expenditure-based segmentation of visitors to Aardklop National Arts Festival	Botha, Slabbert, Rossouw and Viviers (2011)	Gender: 44.6% male/ 55.4% female; occupation: 28.1% professional, 8.5% management, 7.2% administration, 2.7% technical, 2.8% sales, 1.5% farmer, 1.3% mining, 2.1% civil service, 6.9% self-employment, 17.2% student, 0.5% unemployment, 6.7% housewife, 6.1% pensioner, 8.2% other; origin: 35.1% North West, 42.5% Gauteng, 4% Mpumalanga , 8.2% Free State, 0.8% Eastern Cape, 2.8% Western Cape, 0.9% Northern Cape, 2.1% Kwa-Zulu Natal, 3.1% Limpopo, 0.5% outside South Africa; number of days attending the festival: average 2.3 days; participation history: repeat attendees; times attending the festival: average 4 times
Key success factors in managing the visitors' experience at the Klein Karoo National Arts Festival (KKNK)	Erasmus (2012)	Gender: 37% Male/ 36% female; occupation: 21% professional, 13% self-employed, 11% management position, 10% student, 9% management; origin: 58% Western Cape, 17% Eastern Cape, 14% Gauteng, 4% Free State, 1% other; number of days attending the festival: average 4 days; participation history: repeat attendance; times attending the festival: 6 times

Brand loyalty to arts festivals: case of KKNK	Lemmer (2011)	Gender: 46% male/ 54% Female; occupation: professional; origin: 54% Western Cape (10% from Oudtshoorn, 7% from Cape Town), 19% Eastern Cape, 12% Gauteng, 4% Free State, 1% North West, 2% Mpumalanga, 2% Northern Cape, 3% Kwa-Zulu Natal, 2% Limpopo, 1% outside of Africa; participation history: 21% first time attendees and repeat attendees (13% attended for 2 <sup>nd</sup> time, 11% for 3 <sup>rd</sup> time, 11% for 4 <sup>th</sup> time, 10% for 5 <sup>th</sup> time, 6% for 6 <sup>th</sup> time, 4% for 7 <sup>th</sup> time, 3% for 8 <sup>th</sup> time, 2% for 9 <sup>th</sup> time, 4 <sup>th</sup> for 10 <sup>th</sup> time, 2% for 11 <sup>th</sup> time, 3% for 12 <sup>th</sup> time, 2% for 13 <sup>th</sup> time, 2% for 14 <sup>th</sup> time, 6% for 15 <sup>th</sup> time)
When do festinos decide to attend an arts festival? An analysis of the Innibos National Arts Festival	Kruger and Saayman (2012)	Gender: 37% male/ 63% female; occupation: 20% professional, 16% self-employed, 15% managerial; origin: 55% Mpumalanga, 30% Gauteng; number of days attending the festival: average 2.3 days; participation history: repeat attendance; times attending the festival: average 2.6 times
Finding the key to success: A visitor's perspective at a national arts festival	Saayman, Kruger and Erasmus (2012)	<p>Study categorised attendees into 3 groups:</p> <p><b>Escapists</b>  Gender: 38% male/ 62% female; occupation: 48% professional, management, self-employed (high income), 19% technical, sales, farmer, mining, administrative, civil service, education (middle income); 33% housewife, pensioner, student, unemployed (low income); origin: 65% Western Cape, 18% Gauteng, 14% Eastern Cape, 3% Free State; number of days attending the festival : 4 nights; participation history: repeat attendance; times attending the festival: 5-6 times</p> <p><b>Festival junkies</b>  Gender: 32% male/ 68% female; occupation: 39% professional, management, self-employed (high income); 29% technical, sales, farmer, mining, administrative, civil service, education (middle income); 32% housewife, pensioner, student, unemployed (low income); origin: 65% Western Cape, 12% Gauteng, 18% Eastern Cape, 5% Free State; number of days attending the festival : 3 nights; participation history: repeat attendance; times attending the festival: 5-6 times</p> <p><b>Culture seekers</b>  Gender: 47% male/ 53% female; occupation: 44% professional, management, self-employed (high income); 28% technical, sales, farmer, mining, administrative, civil service, education (middle income); 28% housewife, pensioner, student, unemployed low income); origin: 51% Western Cape, 16% Gauteng, 29% Eastern Cape, 4% Free State; number of days attending the festival: 5 nights; participation history: repeat attendance; times attending the festival: 5-6 times</p>

Growing like a magic mushroom: AfrikaBurn Festival in the Tankwa Karoo	Atkinson and Ingle (2016)	Gender: 101 male/ 87 female; occupation: 43% full-time jobs, 37% self-employed, 11% students, 2% on a gap year, 1% volunteers, 5% unemployed, 1% pensioners; origin: 56% Western Cape, 20% Gauteng, 11% KwaZulu-Natal, 4% Eastern Cape, 4% Free State, 3% North West, 15% Mpumalanga, 1% Northern Cape; participant history: 52% first time attendees
Is there more to a visual art exhibition than just Art?	Manners <i>et al.</i> (2016)	Gender: 38%/ 62% female; origin: 42% Gauteng and 37% North West; number of days attending the festival: average 3.5 nights;
The relationship between decision-making factors and 'festivalscapes' with visitor loyalty: Evidence from a South African national arts festival	Kruger and Saayman (2019)	Gender: 29% male/ 71% female; origin: 41% Gauteng and 33% North-West; number of days attending the festival : 3 days and 2 nights; participation history: repeat attendance; times attending the festival: 6 times

**\*Other variables on the attendees' profiles were measured in the studies above; however, only the variables measured in this study are discussed above**

When the findings of these studies were compared, it was evident that different types of events attract different types of attendees. This is supported by Backman *et al.* (1995:18), Kara and Kaynak (1997:873) and Formica and Murrmann (1998:204), who state that festival attendees are not homogeneous, which is why it is imperative that continuous research is conducted to further understand the profiles of festival attendees in this changing global world (Ramukumba, 2018:2). This emphasises the importance of profiling attendees and determining what CSFs these attendees regard as important for an event such as AfrikaBurn.

The following section discusses CSFs in detail.

## **2.10 Critical success factors**

According to Erasmus (2012:51-52) managers within the event and festival sector must be competent in identifying and implementing CSFs, and concentrate on achieving CSFs to be successful. Various authors (Slabbert & Saayman, 2003:8; Wali, Deshmukh & Gupta, 2003:3; Caralli, 2004:2, Finney & Corbett, 2007:330; De Witt, 2008:4; Lee, San & Hsu, 2010:62; Cserhati & Polak-Weldon, 2013:26; Shan & Marn, 2013:498; Cöster *et al.*, 2014:3) describe CSFs as management tools that identify problem areas that need improvement, influence the ability of an event to prosper in the events industry, to measure performance and to obtain a competitive advantage. Bullen and Rockart (1981:7), Boynton and Zmud (1984:17) and David (2011:31) further explain that CSFs are important areas that need to operate correctly to ensure success for an event or manager and are key managerial areas that must be given ongoing and special attention to achieve high performance. These managerial areas include food and beverages, entertainment, entrance, technical aspects, transport, marketing, information, accommodation, layout, parking, community involvement, emergency infrastructure and venues (Silvers 2004:41; Bowdin *et al.*, 2006:252; Shank & Lyberger 2015: 257). Thus, CSFs are a limited number of factors which are necessary for the successful, competitive performance of an event (Bullen & Rockart, 1981:7) and determines the event's competitiveness within the events industry (Shan & Marn, 2013:498).

As stated previously, one of the main responsibilities of an event manager is to achieve the objectives and goals of the festival or event and ensuring all the attendees' needs are satisfied (Yu & Huat, 1995:375; Leiper, 2004:170) and for this to be accomplished event managers should be aware of and understand the CSFs for the specific event or festival (Saayman *et al.*, 2012:153). According to Williams (2011:3), by identifying the various factors, which are considered important to attendees, CSFs assist event managers in achieving the event goals and objectives. However, Brotherton and Shaw (1996:114), Simon *et al.* (2008:359) and O'Connell (2011:341) argue that CSFs are not the businesses' objectives and goals but the amalgamations of the various processes and activities that are designed and applied to attain these objectives and goals more sufficiently. Therefore, management must communicate the

CSFs to all employees so that a standard is established to work from (Engelbrecht, 2011:37; Engelbrecht, Kruger & Saayman, 2014:239). According to Cserhati and Polak-Weldon (2013:25), CSFs consist of two parts, namely the human part and the technical part. The human part consists of success factors that include a committed and competent team, a team leader, communication, client consultation, co-operation and participation (Cserhati & Polak-Weldon, 2013:25). Whereas, the technical part of event management comprises of clear and attainable goals, planning, control, structure and risk management (Cserhati & Polak-Weldon, 2013:25). This includes, providing entertainment, the theme of the festival, marketing, managing stalls, accommodation, managing the attendees, financial services, emergency and medical services, safety and security, information services, high quality infrastructure, adequate and trained staff as well as transport services, only to name but a few (Silvers, 2004:41; Bowdin *et al.*, 2006:353; Matthews, 2008:347).

With regards to meeting the expectations of attendees, Wight (2001:53); Mendoza, Marius, Perez and Griman (2007:916) and Jung and Tanford (2017:119) state that there is a strong relationship between attendee satisfaction and service delivery. Attendees are willing to spend more if the perceived quality of service is high and are more likely to make a repeat attendance if the expectations are fulfilled (Quintal & Polczynski, 2010:55). Shan and Marn (2013:499) add that identifying CSFs are essential for delivering quality service, which according to Manners *et al.* (2016:437), by determining these factors, event managers will be able to improve festival operations with effective planning and manage change effectively as well as the overall attendee experience. Apart from this, Crompton and McKay (1997:426); Gitelson and Kerstetter (2000:179); Cole and Chancellor (2009:323) and Žabkar *et al.* (2010:537) state that by understanding CSFs event managers will be able to create an event that satisfies the attendees' needs and improves the overall attendee experience. Moreover, this will lead to repeat attendance, positive word-of-mouth, which in turn translates into new attendees as well as improving the profitability, success, and competitiveness of the festival (Crompton & McKay, 1997:426; Gitelson & Kerstetter, 2000:179; Cole & Chancellor, 2009:323; Žabkar *et al.*, 2010:537). Therefore, according to the previously discussed literature by identifying and implementing the CSFs, the sustainability and success of any tourism business, event or festival will be guaranteed.

Numerous studies have been conducted in researching the CSFs in tourism and events such as the work by De Witt (2008:7-8), who conducted research to determine the CSFs for the management of wedding tourism in South Africa. Another study was conducted by Marais *et al.*, (2017b:1) determining the CSFs within the tourism industry. Other studies include the work by Westerbeek *et al.* (2001:312), which identified the CSFs in bidding for hallmark sports events. Another sport-related study by Muller and Rofner (2009:9) determined the CSFs of international sport events from the perspective of project management. Similarly, Cserhati and

Polak-Weldon (2013:26) determined the CSFs for international sporting events in different segments of Europe. On the other hand, Kruger and Heath (2012:8) determined the CSFs for leveraging mega-events as an element of tourism destination competitiveness. In contrast, the research by Yusoff *et al.* (2014:1) determined the CSFs for organising meeting, incentive, convention and exhibition (MICE) events by collecting data from MICE event managers in Kuala Lumpur, Malaysia.

Various research was conducted to determine the CSFs of festivals, such as the study conducted by Marais and Saayman (2010), which determined the CSFs of managing the Robertson Wine Festival. Saayman *et al.* (2010:95) conducted a study at a wine festival known as the Wacky Wine Festival in Robertson, which determined the attendees' different perceptions of the CSFs that contribute to the success of the wine festival. Other studies were conducted to determine CSFs at music festivals and events, such as Manners (2011:10-11) who identified the CSFs for managing the visitor experience at Neil Diamond concerts; Williams' (2011:7-8) research identified the CSFs in managing the visitor experience at the CTIJF. The research by Manners *et al.* (2015:63) at a Neil Diamond concert determined the CSFs for a memorable visitor experience and whether the attendees' needs were the same for a memorable visitor experience.

Additionally, research relating to CSFs at arts festivals was conducted by Erasmus (2012:2) to identify the CSFs in managing the attendees' experience at the KKNK. Similarly, Saayman *et al.* (2012:50) segmented festival attendees at the KKNK based on the attendees' travel motives and ratings of the CSFs for the attendees' festival experience. CSFs for art exhibitions and events were studied and identified by Resch (2011:12-13), which determined the CSFs for managing art galleries in Switzerland, Germany and Austria. Lastly, Manners *et al.* (2016:435) identified the CSFs that attendees regarded as important for a visual art exhibition at the Aardklop National Arts Festival (refer to Table 2.4).

A study conducted, at AfrikaBurn by Atkinson and Ingle (2016:1) provided findings of a survey on 188 participants. The study determined the demographic profile, the attendee views about the festival and how repeat attendees experienced AfrikaBurn (Atkinson & Ingle, 2016:1). Atkinson and Ingle (2016:13-14) sought to identify the attendees' AfrikaBurn experience as part of a personal journey as well as the attendees' understanding of AfrikaBurn experiences within the context of the attendees' life. The most common response was "personal growth". Within this category specific elements were stated, which include a personal journey, personal beliefs, inspirational, karma, values, discovering myself, a climax experience, an important experience on my bucket list, awesome, a sense of motivation, experiencing another dimension, exploration, pilgrimage, spiritual regeneration, an epic experience, a catharsis, pushing boundaries, finding out what is important for ourselves, changing my life, it changed my outlook, a sense awareness, losing your mind, self-reliance, soul food, and mind-blowing

(Atkinson & Ingle, 2016:14). Atkinson and Ingle (2016:15) state that attendees identified freedom as another important theme, which was expressed in various ways, such as finding another world, letting go, self-expression, be who you want, not care what people think, release, escape and breaking away.

The community life was also identified by attendees, with a wide range of factors, including unity with others, awesome people, kindred spirits, “joining the tribe”, openness, and sharing (Atkinson & Ingle, 2016:15). The study further found that a sense of novelty was important, with statements such as curiosity, “seeing for myself”, a desire to be part of a unique experience, being exposed to new things and experiences and wanting to witness an amazing concept “which I just had to see” (Atkinson & Ingle, 2016:16). Atkinson and Ingle (2016:16) identified themes that received few mentions, which include terms such as having fun, the desert environment, helping other attendees in the form of gifting or volunteering was only mentioned by one individual. Atkinson and Ingle (2016:16) add that a few attendees mentioned “helping” as a core part of their experience, as a significant number had brought gifts for other attendees. Atkinson and Ingle (2016:16) further explain that only a small percentage had brought nothing, which according to Feldman (2013:20), highlights the importance of bringing something to share, whether it be performance, art or food. Feldman (2013:20) adds that this often requires weeks of preparation, heightening the attendee’s sense of commitment and self-reliance. Atkinson and Ingle (2016:16) explain that the desert environment can assist in the creation of a culture of sharing among attendees.

The study further revealed that only a small percentage of attendees mentioned creativity, with terms such as art, creativity, music, dressing up, and “developing the right side of my brain” (Atkinson & Ingle, 2016:16). Atkinson and Ingle (2016:16) explain that this could be because AfrikaBurn does not have as strong an artistic culture as Burning Man does. They found that many attendees brought art, gifts and theme tents, which indicates that there were more attendees that were actively “creative”. This is compared to the attendees who mentioned it as a key value of an attendee’s personal journey, according to Atkinson and Ingle (2016:16), this could be due to attendees bringing gifts or theme tents as a gesture of generosity to fellow Burners.

**Table 2.3: Previous studies based on critical success factors**

<b>Study title</b>	<b>Authors</b>	<b>Findings on CSFs</b>
<b>Tourism</b>		
A review on success factors in tourism	Marais <i>et al.</i> (2017b)	Human resources, finances, customer, quality, facilities, effectivity, marketing, systems, hygiene and product
<b>General events</b>		
Key success factors in bidding for hallmark events	Westerbeek <i>et al.</i> (2001)	Ability to organise the event, political support, infrastructure, existing facilities, communication, accountability, bid team composition and relationship marketing
Key success factors for managing special events: the case of wedding tourism.	De Witt (2008)	Operational services, financial management, market segmentation, promotion, strategic planning, strengths, weaknesses, opportunities and threats (SWOT) analysis and human resources
CSFs of international sport events from the perspective of project management	Muller and Rofner (2009)	Clear objective of the event, clear concept of the event, feasibility of the event, event evaluation, good communication, management skills, volunteers and project team
CSFs for leveraging mega-events as an element of tourism destination competitiveness: a case study from the 2010 FIFA World Cup	Kruger and Heath (2012)	Addressing events as a strategic destination priority, clarifying the stakeholder roles and relationships, managing the resources of the host destination, ensuring an event marketing strategy that is aligned with the overall destination marketing strategy and concern for and pro-actively addressing environmental issues
Success factors of international sporting events in different regions of Europe.	Cserhati and Polak-Weldon (2013)	Objective and task planning, contract strategy, leadership, organisational culture, co-operation and communication and partnership
The CSFs of event management: a focus on meetings, incentives, conventions and exhibitions (MICE) in Malaysia	Yusoff <i>et al.</i> (2014)	Clear objectives, location of venue, financial resources, code of conduct, marketing and promotion, event sponsorship, value of time, managing crowds SERVQUAL in delivering events, staffing, capital to start the event, critical path method, overall costs of conduct, good internal communication and entertainment
<b>Festivals</b>		



Key success factors of managing the Robertson Wine Festival.	Marais and Saayman (2010)	Entertainment and activities, route development, wine farm attributes, accessibility, festival attractiveness, effective marketing and quality and good management
Measuring success of a wine festival: is it really that simple?	Saayman <i>et al.</i> (2010)	Quality and good management, effective marketing, entertainment and activities, route development, accessibility, wine farm attributes and festival attractiveness
<b>Music festivals and events</b>		
The CSFs for managing the visitor experience at a major musical event	Manners (2011)	General management, souvenirs, marketing, venue and technical aspects, accessibility and parking and amenities and catering
Key success factors in managing the visitor experience at the Cape Town International Jazz Festival.	Williams (2011)	Hospitality, quality venues, information dissemination, marketing and sales and value and quality
Different venues, different markets, different experiences: evidence from live music performances in South Africa	Manners <i>et al.</i> (2015).	General management, venue and technical aspects, marketing, accessibility and parking, amenities and catering and souvenirs
<b>Arts festivals</b>		
Key success factors in managing the visitors' experience at the Klein Karoo National Arts Festival (KKNK)	Erasmus (2012)	Shows and stalls, safety and personnel, venues, parking and restaurants , general aspects and social impact, marketing and accessibility and accommodation and ablution
Finding the key to success: A visitor's perspective at a national arts festival	Saayman <i>et al.</i> (2012)	Shows and stalls, safety and personnel, venues, parking and restaurants , general aspects and social impact, marketing and accessibility and accommodation and ablutions
<b>Art galleries and exhibitions</b>		
Management of Art Galleries – Business Models	Resch (2011)	Organisational , customer, revenue, co-ordination and co-operation
Is there more to a visual art exhibition than just art?	Manners <i>et al.</i> (2016)	Exhibition and display aspects, venue and accessibility, safety, marketing and catering

\*Above results of previous research conducted on CSFs are in the order of importance as in the articles.

The study conducted by Marais *et al.* (2017b) on a review of success in tourism and found human resources to be the most important factor, followed by finances, customer, quality, facilities, effectivity, marketing, systems, hygiene and product. Particularly focusing on bidding

for hallmark events, Westerbeek *et al.* (2001) identified the ability to organise the event as the most important success factor. The other success factors include political support, infrastructure, existing facilities, communication, accountability, bid team composition and relationship marketing. Concerning special events, specifically wedding tourism, De Witt (2008) conducted a study that determined operational services as the most important success factor. Additional success factors were identified in the study, which include financial management, market segmentation, promotion, strategic planning, SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis and human resources. Muller and Rofner (2009) conducted research into the CSFs of international sport events from the perspective of project management. The study found that the most important success factor was a clear objective of the event, followed by a clear concept of the event, feasibility of the event, event evaluation, good communication, management skills, volunteers and project team. Cserhati and Polak-Weldon's (2013) study on international sports events identified objective and task planning as the most important factor. Other success factors were contract strategy, leadership, organisational culture, co-operation, communication and partnership. Regarding leveraging mega-events as an element of tourism destination competitiveness, Kruger (2012) found that addressing events as a strategic destination priority was the most important factor. The other success factors included clarifying the stakeholder roles and relationships, managing the resources of the host destination, ensuring an event marketing strategy that is aligned with the overall destination marketing strategy and concern for and pro-actively addressing environmental issues. Specifically regarding CSFs in MICE (Meetings, Incentives, Conferences, Exhibitions) events, Yusoff *et al.* (2014) identified the most important success factor was clear objectives, followed by location of the venue, financial resources, the code of conduct, marketing and promotion, event sponsorship, value of time, managing crowds and SERVQUAL (service quality) in delivering events. The other success factors identified in the study were staffing, capital to start the event, critical path method, overall costs of conduct, good internal communication and entertainment.

Particularly focusing on success factors for a wine festival, Marais and Saayman (2010) identified entertainment and activities as the most important success factor. The remaining success factors were route development, wine farm attributes, accessibility, festival attractiveness and effective marketing, as well as quality and good management. However, Saayman *et al.* (2010) identified quality and good management as the most important success factor, which is followed by effective marketing, entertainment and activities, route development, accessibility, wine farm attributes and festival attractiveness. On the topic of managing a visitor experience at a music festival, Williams (2011) determined hospitality as the most important factor, followed by venue quality, information dissemination, marketing and sales as well as value and quality. Manners (2011) determined general management as the most important factor for managing the visitor experience at a major musical event, followed

by general management, souvenirs, marketing, venue and technical aspects, accessibility and parking as well as amenities and catering. However, the study conducted by Manners *et al.* (2015) identified general management as the most important factor for a live music event. The other success factors that were identified in the study include venue and technical aspects, marketing, accessibility and parking, amenities and catering as well as souvenirs.

Pertaining to arts festivals, Erasmus (2012) and Saayman *et al.* (2012) conducted studies to determine the success factors for a visitor experience. The most important success factor were the shows and stalls followed by safety and personnel, venues, parking and restaurants, general aspects and social impact, marketing and accessibility as well as accommodation and ablution. Particularly regarding CSFs in art galleries, Resch (2011) found organisational to be the most important factor, followed by customer, revenue, co-ordination and co-operation, whereas Manners *et al.* (2016) identified exhibition and display aspects as the most important success factor for an art exhibition. The other success factors identified in the study were venue and accessibility, safety, marketing and catering.

Therefore, according to literature it is evident that different tourism operations, events and festivals have different CSFs, as the specific type and nature of the tourism operation, event or festival determines the CSFs that are needed to manage it successfully. It is also evident that CSFs identified at one event cannot be used to manage other events. These studies emphasised the importance of CSFs in the success and sustainability of any tourism product, event or festival. According to Yu and Huat (1995:375) and Leiper (2004:170), event managers should consider event specific CSFs in the planning process to accomplish the event objectives and goals; and to maintain quality management standards that satisfies the attendees. By determining the CSFs, attendees' needs will be satisfied, unique attendee experiences will be created, operation costs can be reduced, event managers will be able to improve festival operations with effective planning and manage change effectively, which will in turn ensure a sustainable and financially successful event (Van der Westhuizen, 2003:210; Leiper, 2004:170; Seetharaman, Sreenivasan & Boon, 2006:689; Kruger, 2006:62; Manners *et al.*, 2016:437). Therefore, it is imperative to determine what CSFs attendees regard as important when attending an event, such as AfrikaBurn (Saayman *et al.*, 2012:152).

## **2.11 Conclusion**

The aim of this chapter was to provide a background on the literature to events, the history of events in South Africa, benefits of hosting events as well as the classification of events and festivals. An in-depth analysis and discussion based on literature was provided on AfrikaBurn, events management, profiling and CSFs. The analysis revealed that events could be classified by different types each with its own aims and objectives. A type of a special event is an arts festivals and for this study, AfrikaBurn is classified as a special event. Arts festivals consist of

different factors that need to be managed effectively and will provide certain advantages if correctly managed. Regarding profiling, previous literature determined that different types of events attract different types of attendees and that attendees are not homogeneous, which is why it is imperative that continuous research is conducted to further understand the profiles of festival attendees. This highlights the importance of understanding who the attendees are at an event such as AfrikaBurn.

Previous research revealed different studies on CSFs and the importance of these factors when managing events. However, the research also revealed that CSFs differ from one event to another and events, as people's profiles are not homogeneous. Therefore, managing an event, such as an arts festival is a complex process. The specific type of event determines the CSFs that will be needed if it is to be managed successfully. Events must be managed as individual events. The way in which management deliberates the CSFs will impact the ability to satisfy and attract attendees with an unforgettable experience, which in turn will determine whether or not the event will become sustainable. Although, AfrikaBurn is not a traditional event, it has elements of hosting one. Identification of the CSFs for AfrikaBurn will assist the event managers in monitoring and allocating resources to key areas highlighted by the attendees as important, as well as developing new or improved management aspects to ensure successful hosting of future events. According to Oliphant (2012:15), knowledge of attendees' profile characteristics and expectations, as well as knowledge of what the attendees regard as important CSFs, will allow for better planning and will ensure that attendees enjoy the event or festival, thereby ensuring overall satisfaction, which may turn into loyalty.

To the author's knowledge, this is the first study conducted at AfrikaBurn that focuses on identifying the CSFs for an attendee's experience at an arts festival, thus, the study contributes to event management literature. By identifying the CSFs, festival organisers can increase the festivals sustainability and ensure a successful experience for the attendees of the festival. Based on this information, it is vital to understand and be aware of the CSFs for managing attendees' experiences at AfrikaBurn, to ensure the sustainability and success of the festival in the long term. The following chapter focuses on the research methodology applied in this study. This chapter discusses the literature study applied to obtain information on the literature as well as the empirical study focussing on providing detail on the development of the questionnaire, sampling and method of collecting data.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Introduction**

Research refers to the search for knowledge and is the art of scientific investigation (Kothari, 2004:1; Kumar, 2008:1), so as to understand theory, fact, practice or application (Kumar, 2008:1). Apart from this, research is the procedure of gathering, examining, and interpreting data to understand a phenomenon (Leedy & Ormrod, 2005:14). Amaratunga, Baldry, Sarshar and Newton (2002:17), Kothari (2004:1) and Rajasekar *et al.* (2006:2) similarly state that research is systematic and scientific, increases knowledge and is the process of analysis and investigation for pertinent information on a specific topic. According to Clark (2005:192-193), research is conducted to analyse and investigate an issue, explore an idea and solve a problem. Rajasekar *et al.* (2006:5) add that the procedures researchers use to explain, describe and predict phenomena are called research methodology. Research methodology is defined by Leedy and Ormrod (2005:14) as “the general approach the researcher takes in carrying out the research project”. According to Igwenagu (2016:4, 5), methodology is the theoretical and systematic analysis of the methods applied to a study. Igwenagu (2016:5) adds that research methodology provides the chance for a comprehensive study and understanding of the problem, teaches the ability to read and think critically as well as evaluate and use the research results with rational confidence. In essence, research methodology is the science of studying how the research is to be applied and is the systematic way to solve a problem (Kothari, 2004:8; Rajasekar *et al.*, 2006:5) as well as understanding the logic behind the methods used (Kothari, 2004:8).

Ishak and Alias (2005:2) argue that methodology does not provide solutions therefore; it is not the same as a method. Kothari (2004:8) and Igwenagu (2016:4,7) explain that research methodology is the strategy that outlines how a study is to be conducted and identifies the method or set of methods that can be applied to a specific study. Igwenagu (2016:5) adds that research methodology describes and analyses methods, provides clarity on limitations of resources and expands the limits of knowledge. Van Wyk (n.d.:13) further explains that research methodology focuses on the research process and the tools and procedures used such as survey methods, analysis of existing secondary data and document analysis, to name but a few. Research methodology allows for the provision of tools to perform the research, creates a critical and scientific attitude, towards disciplined thinking of observations and enriches of the research process (Igwenagu, 2016:5).

Therefore, this chapter discusses the research methods and design used in the compilation of the study. This is then followed by a discussion of the literature study and the empirical study, issues of trustworthiness as well as ethical considerations.

### 3.2 Research methods

According to Kumar (2008:4), research methods are defined as “the procedures the researcher makes use of while performing research operations while studying his or her research problem”. Kothari (2004:7) and Igwenagu (2016:7) clarify that research methods are the means or modes of collecting data. Rajasekar *et al.* (2006:5) further explain that research methods are the various schemes, procedures and algorithms used in research, that are planned, scientific and value-neutral; and includes experimental studies, theoretical procedures, numerical schemes and statistical approaches, to name but a few. Essentially, research methods are the methods applied by a researcher during a research study (Kothari, 2004:7; Rajasekar *et al.*, 2006:5) and according to Van Wyk (n.d.:3) and Rajasekar *et al.* (2006:5), consist of sampling, data collection, solutions to the problem statement and data analysis. Fatteross (2018) states that there are two types of research, namely primary and secondary research.

Clark (2005:6) indicates that primary research is the study of a subject through first-hand observation and investigation, which according to Kothari (2004:95), is original in character. Kowalczyk (2015) further explains that primary research is the first-hand accounts of a researcher involved in the actual study and whose material is closely related to the research topic. According to Hox and Boeije (2005:593), primary research is collected for the research problem at hand, using methods that suit the research best. Curtis (2008:60) and Pandey and Pandey (2015:69) add that primary research can be obtained through focus groups, surveys, in-depth interviews, or through experiments, while secondary research, according to Kothari (2004:95) and Clark (2005:6), involves the examination of studies of other researchers. Driscoll (2011:153) states that finding information in a book, database, or journal is known as secondary research. Pandey and Pandey (2015:69) add that technical publications such as handbooks, official publications of the government, manuals, local bodies, and private data services are also forms of secondary research. Curtis (2008:59) explains that secondary data is information that has been collected, studied and structured with a specific purpose. This form of research ensures that the wheel is not reinvented, as it is the analysis and interpretation of primary research (Rugg & Petre, 2007:31-32). Pandey and Pandey (2015:80-81) further explain that secondary research is a report that relates to the testimony of an actual witness or participant in an event.

In this study, both primary and secondary research was applied. To elaborate more on the application of the research methods applied, secondary research was conducted through a literature study and the primary research through an empirical study. The following section is divided into two parts; firstly, the literature study (secondary research) is discussed, followed by the empirical study (primary research).

### **3.3 Literature study**

To gain literature for this dissertation by means of secondary research, various information searches were conducted to collect relevant information. Keywords were used to search for information, which, according to Van den Berg (2018), is used to describe the content of the study. Therefore, the following keywords are included in the study— AfrikaBurn, arts festival, attendees, CSFs, events, festivals, participants and perspective, as keywords. Relevant information was collected from websites, textbooks, online databases, academic journal articles, dissertations and e-books. Each of these information sources are discussed below:

#### **3.3.1 Websites**

According to the Fáilte Ireland National Tourism Development Authority (2013:4) and Merriam-Webster (2019), the web is a series of pages with a unique address. The Fáilte Ireland National Tourism Development Authority (2013:4) adds that a web address begins with the letters 'www', which stands for 'World Wide Web'. A website is a central location of various web pages that are related (Fáilte Ireland, 2013:4; Computer Hope, 2019), which can be accessed using the home page of the website (Computer Hope, 2019). A home page is the introductory page of a website, which contains hyperlinks to various other pages on the same or other sites (Merriam-Webster, 2019). Some information for this study was sourced from general websites such as:

- <https://www.afrikaburn.com>
- <https://burningman.org/event/>
- <http://www.capetownmagazine.com/afrikaburn-tankwa>

#### **3.3.2 Textbooks**

According to Harris and Hodges (1995:124) and the Oxford English Dictionary (2020c:123), a textbook is a book that teaches a particular subject and is used for instructional purposes, at schools and tertiary institutes. O'Keeffe (2013:2) adds that textbooks are books that are written for the purpose of teaching and learning. Different books on events management, festival and special event management, festival and event studies, research methodology, event tourism, and strategic management were used in an effort to compile a critical literature review and gain an understanding of the issues at hand. Common textbooks used in this study include Events management: a developmental and managerial approach (Tassiopoulos, 2011), Festival and special event management (Allen *et al.*, 2008) and Events Management (Bowdin *et al.*, 2006), to name but a few.

### **3.3.3 Online databases**

Gray (1976) and Oxford English Dictionary (2020b:371) state that a database is a structured collection of data stored inside a computer, which incorporates software to allow the database to be accessible in a variety of ways. According to Naqvi (2012:2), an online database is a regularly updated file of digitised information associated with a specific subject or field found on the internet. Nearn (2018) explains that there are two types of databases, namely indexes or bibliographic databases and full-text databases. Indexes or bibliographic databases catalogue information for searching across resources, in multiple formats, such as abstracts of articles (Nearn, 2018), whereas full-text databases offer the same feature as indexes but include the full text of articles, which can be read online, or downloaded for offline reading (Nearn, 2018). Naqvi (2012:2), Nearn (2018) and Ashikuzzaman (2019) add that databases consist of full-text documents, electronic journals, statistics, image collections, e-books, newspaper articles, reports, other multimedia products, numerical and graphical data, abstracts, bibliographic records and directory entries. Various journal articles and e-books used in this study were found in the databases, Google Scholar, Academic Search Premier, Emerald and ScienceDirect.

### **3.3.4 Academic journal articles**

Jerz (1999) and Cornell University Library (2019) state that the purpose of an academic journal is to report on original research or experimentation, and for researched information to be made available to experts and scholars, which according to McKenzie (2018), is published regularly throughout the year, in print or online formats, or both. Jerz (1999), McKenzie (2018) and Cornell University Library (2019) add that journals are also called academic, peer-reviewed, or refereed journal articles. Peer-reviewed journals are articles that have been peer-reviewed, by other scholars or experts in the field, for review and comment before being published (Butler, 2016; McKenzie, 2018; Firestone, 2019; Design Education Forum of Southern Africa [DEFSA], 2019; Cornell University Library, 2019), whereas, academic journal articles are concerned with academic studies, specifically focussing on research (Cornell University Library, 2019). According to Jerz (1999), McKenzie (2018), Cornell University Library (2019) and Firestone (2019), these articles are written by an expert or scholar in a specific field. Examples of academic journal articles used in this study include the *Journal of Vacation Marketing*, *Annals of Tourism Research*, *International Marketing Review* and *Journal of Travel and Tourism Marketing*, amongst others that were consulted in this study.

### **3.3.5 Dissertations/theses**

A dissertation or a thesis is a document written on a subject, based on a research activity that was carried out under supervision in fulfilment of a degree programme (University of Malta, 2008:1). According to the University of Nottingham (2019), a dissertation or thesis provides a



student with an opportunity to develop academic independence and to specialise in a topic of interest. The University of Nottingham (2019) adds that a critical analysis and interpretation of secondary sources is developed to understand how these sources contribute to the context of existing scholarship, while primary sources collected for a dissertation add to the scholarship already produced (University of Nottingham, 2019). The dissertations or theses focusing on events management and CSFs were used to gain an understanding of the topic and for guidance in the writing of this dissertation. Examples of dissertations used in this study include Shan and Marn's (2013) "Perceived critical success factors (CSFs) for the tourism industry of Penang Island: a supply perspective" and Van der Merwe's (2008) "The socio-economic impact of the Klein Karoo National Arts Festival", amongst others.

### **3.3.6 E-books**

An e-book is the digital equivalent of the printed version of a book (Hawkins, 2000; Rouse, 2005; Zmazek, Lipovec, Pesek, Zmazek, Šenveter, Regvat & Prnaver, 2012:127; Zadravec, Buzina & Seiter-Šverko, 2014:2). Furthermore, Hillesund (2001), Armstrong, Edwards and Lonsdale (2002:217), Rouse (2005), Kudler (2019) and Wahl (2018) explain that an e-book is a digital object designed to be read on a handheld reading device, which according to Hillesund (2001), can also be listened to from a speech-generating tool. Kudler (2019) and Wahl (2018) state that an e-book can be read from a tablet and smartphone, as well as a computer, while according to Zmazek *et al.* (2012:128), a few existing e-books include audio and video recordings. According to Armstrong *et al.* (2002:217), journal publications are not considered as e-books. The e-books used in this study were found on Bookboon.com and Google Scholar. Examples of e-books included in this study are *The handbook of social work research methods* (Thyer, 2010) and *Qualitative research from start to finish* (Yin, 2011), amongst others.

### **3.4 Empirical study**

According to Kumar (2011:8), an empirical study is defined as "any conclusions drawn are based upon hard evidence gathered from information collected from real-life experiences or observations". Yin (2011:49) adds that conducting an empirical study requires defining something to investigate and the collection of relevant data. Kothari (2004:4) elaborates that empirical studies is data based research, whereby the conclusions are verified by observation or experiment. Williams (2007:68) further explains that an empirical study is collected data that is used to explain phenomena related to social behaviours in new and developing theories. To conduct an empirical study, one can make use of three approaches namely; quantitative research, qualitative research or mixed methods (Williams, 2007:65). The following section discusses the various approaches in research.

Williams (2007:65) explains that quantitative methods are used to respond to research requiring numerical data, whereas qualitative methods necessitate textual data, and mixed

methods for research requiring both textual and numerical data. Leedy and Ormrod (2005:102) define the aim of the quantitative research as, “the intent is to establish, confirm, or validate relationships and to develop generalisations that contribute to theory”. Similarly, Singh (2007:63) states that the key aim of quantitative research is to define the relationship between an independent variable and another set of dependent variables in a population. Babbie (2010) and Muijs (2010:1) add that the collection of numerical data is to generalise information across groups of people or to explain a particular phenomenon. Kothari (2004:3) explains that quantitative research is centred on the measurement of quantity or amount, which according to Amaratunga *et al.* (2002:16), these numbers can represent concepts or opinions. Amaratunga *et al.* (2002:16) and Walliman (2011:72) state that quantitative data are expressed in numbers such as percentages, statistical tests, mathematical models and population counts. According to Marczyk *et al.* (2005:17), quantitative research makes use of statistical analyses to obtain findings, which according to Amaratunga *et al.* (2002:26) and Dawson (2002:15), can be obtained through questionnaires or structured interviews. Other sources include official statistics or reports (Amaratunga *et al.*, 2002:26). The numerical data can be analysed using statistical data analysis techniques (Amaratunga *et al.*, 2002:28; Veal, 2011:34), which according to Walliman (2011:71), is used to draw conclusions. The most commonly used techniques include correlation analysis, chi-square analysis and factor analysis (Amaratunga *et al.*, 2002:28). According to Leedy and Ormrod (2005:14), there are three classifications of quantitative research, namely experimental, descriptive, causal and comparative.

Williams (2007:66) defines experimental research as “investigating the treatment of an intervention into the study group and then measures the outcomes of the treatment”. Kothari (2004:95, 120) adds that this methodology is conducted to measure the effects of the experiment to collect primary data. Marczyk *et al.* (2005:3) states that experimental research compares two variables on one outcome to test a hypothesis regarding causation, while Singh (2007:402) and Walliman (2011:11) explain that this approach is used to establish cause-and-effect relationships between independent and dependent variables by manipulating variables, control and randomisation. Walliman (2011:11) adds that the independent variable is altered and the effects are observed on a dependent variable. In contrast, descriptive research examines the situation, as it occurs in its current state, by determining the characteristics of a particular phenomenon based on observing, or exploring the correlation between two or more phenomena (Williams, 2007:66). Kothari (2004:65) and Singh (2007:64) further explain that this approach describes an event, a happening or provides an accurate description of the studied population. This methodology relies on observation to collect data and examines situations to establish the norm (Walliman, 2011:10). Based on the type of data required, ‘observation’ can take many forms such as questionnaires, interviews, visual records and recordings of sounds and smells (Kothari, 2004:64; Walliman, 2011:10). According to Singh (2007:64), descriptive research generates descriptive data about the population but does not

attempt to establish a causal relationship between events as it cannot determine what causes a particular behaviour or occurrence.

On the other hand, causal research identifies how the independent variables are affected by the dependent variables and involves cause and effect relationships between the variables (Kothari, 2004:66; Williams, 2007:66; Walliman, 2011:168-169). Williams (2007:66) adds that the causal research provides the opportunity to examine the independent variables interaction with and influence on dependent variables. This methodology is conducted to determine which variable might be triggering certain behaviour, if there is an existing relationship, describes when and where the causal processes are expected to occur as well as the nature of the causal relationship (Kothari, 2004:66; Walliman, 2011:168). Lastly, according to Walliman (2011:10-11), comparative research is used to compare different parallel situations or past and present. Kothari (2004:400) states that this method continually compares newly gathered data with collected data to improve the development of theoretical categories and relationships. Walliman (2011:10-11) adds that this methodology assesses situations at different scales, macro (national, international) or micro (individual, community) and is used to identify similarities within these situations so as to predict results.

In contrast, qualitative research is exploratory, non-numerical and descriptive as it uses words to apply reasoning as well as describes the situation (Rajasekar *et al.*, 2006:9; Ruddell, 2011:116). Amaratunga *et al.* (2002:16) add that this type of research focuses on words and observations to explain reality and attempts to describe participants in natural settings. Kothari (2004:3) and Walliman (2011:72) further explain that this includes human behaviour and attributes such as ideas, motives, customs and beliefs. Williams (2007:67) adds that this type of research involves a phenomenon being investigated from the respondent's viewpoint. Dawson (2002:14) and Patton and Cochran (2002:1) explain that qualitative research also investigates attitudes, behaviour and experiences through methods such as focus groups or interviews. Concerning focus groups, the participants' opinions, attitudes or perceptions towards an issue, product, service or programme are identified in a free and open discussion (Kumar, 2011:126). Qualitative research is conducted through continued interaction within the field or "life" situation (Amaratunga *et al.*, 2002:21). Amaratunga *et al.* further explain that this research focuses on naturally occurring, ordinary events in natural settings to understand what "real life" is like. In summary, qualitative data focuses on the participants "lived experience" to better understand the opinions about events, processes and structures of the participants lives (Amaratunga *et al.*, 2002:22). Qualitative research approaches include grounded theory, phenomenological study (Yin, 2011:38), historiography, narrative inquiry, case study (Kumar, 2011:126) and ethnography (Berg, 2001:19).

Creswell (2003:14) defines grounded theory research as "the researcher attempts to derive a general, abstract theory of a process, action, or interaction grounded in the views of

participants in a study". Creswell and Plano Clark (2007:22) explain that grounded theory is concerned with developing a theory grounded from data in the field. Cutcliffe (2000) opines that the grounded theory approach studies the patterns and processes in human interaction as well as understanding how a particular group define their reality through social interactions such as gestures, words and clothing, amongst others. Williams (2007:69) and Nieuwenhuis (2016:79) state that grounded theory research involves systematically collecting data, analysing the data, and then repeating the process, which according to Leedy and Ormrod (2005:149), develops into a theory. This data can be obtained from sources such as participant or witness interviews, on-site observations and reviewing historical videotapes or records (Williams, 2007:69).

According to, Creswell (1998:52) phenomenological research is defined as "the central underlying meaning of the experience and emphasize the intentionality of consciousness where experiences contain both the outward appearance and inward consciousness based on the memory, image, and meaning". Leedy and Ormrod (2005:157), Williams (2007:69) and Nieuwenhuis (2016:77) explain that this type of research focuses on the participant's perception of the event or situation and attempts to understand the meaning of the participant's experience. Phenomenological research examines human events as it is experienced in real-world settings (Husserl, 1970; Schutz, 1970; Van Manen, 1990; Moustakas, 1994). The method of collecting data for this research is by conducting interviews, to understand and interpret the respondent's perception on the meaning of an event (Williams, 2007:69). In contrast, Berg (2001:226) states that historiography is the examination of historical elements. Marshall and Rossman (1999), Clark (2005:37) and Walliman (2011:9-10) explain that the aim of this design is to systematically and accurately evaluate evidence such as records and accounts, to establish facts and draw conclusions about past events. Walliman (2011:9-10) adds that historiography can be used to identify modern solutions based on the past and to inform present and future trends, by means of primary historical data, such as documents of the past and archaeological remains.

Numerous authors (Riessman, 1993; Chase, 2005; Connelly & Clandinin, 2006:375; Kumar, 2011:152) state that the narrative inquiry technique is the rendition of the findings from a participant's experience with an incident or situation and emphasises the sense of "being there". Connelly and Clandinin (2006:375), Webster and Mertova (2007:1) and Nieuwenhuis (2016:76) state that narrative inquiry is the collection of stories that analyses and describes the lives of people and then these stories are retold in the form of a narrative of the experience. Webster and Mertova (2007:1) and Connelly and Clandinin (2006:375) add that this method provides researchers with a framework, which can examine the ways humans experience the world illustrated through stories. Connelly and Clandinin (2006:20) further explain that narrative inquiry is a way of honouring a lived experience as a source of important knowledge and

understanding. Data are gathered through video or audio transcripts, field notes, various forms of interviews and examples of writing, which include artefacts such as case notes (Bleakley, 2005:537).

A case study is defined by Yin (2009:18) as “an empirical enquiry about a contemporary phenomenon, set within its real-world context- especially when the boundaries between phenomenon and context are not clearly evident”. In short, according to Berg (2001:225) and Creswell (2003:15), case study research involves systematically collecting information concerning a social setting, particular person, event, a community or group for the researcher to understand how it functions. Noor (2008:1602) adds that a case study focuses on a specific feature, issue or unit of analysis and according to Leedy and Ormrod (2005:149), attempts to learn more about a poorly understood or little known situation as the boundary between the case and its contextual conditions may be blurred (Nieuwenhuis, 2016:81). Tellis (1997:1) indicates that this type of methodology provides details from the viewpoint of the participants and according to Noor (2008:1602), helps the researcher understand the complex real-life events in which numerous sources of information were used. Amaratunga *et al.* (2002:26) further explains that case studies intensively analyse a single moment of a phenomenon being investigated. This could mean understanding what concepts mean to the participants, the meanings attached to specific behaviours and how these behaviours are linked, as it occurs in context (Amaratunga *et al.*, 2002:26).

Creswell (2003:14) defines ethnographic research as “the researcher studies an intact cultural group in a natural setting over a prolonged period of time by collecting, primarily, observational data”. In short, ethnographic research focuses on an entire cultural group, involving many people and takes place in an undisturbed natural setting of the group’s environment, over a period of time (Walliman, 2011:12; Nieuwenhuis, 2016:80). Clark (2005:46) adds that instead of imposing a theory from the outside, researchers are concerned with how the individuals understand their own behaviour. Leedy and Ormrod (2005:149) explain that ethnography studies an entire group with a shared culture. Powdermaker (1966), Geertz (1973), Wolcott (1999), Anderson-Levitt (2006) and Williams (2007:68) add that this research focuses on everyday behaviours to identify beliefs, rituals, norms, routines in social structures, to name but a few. Williams (2007:68) further explains that ethnographic studies attempt to understand the changes in the culture groups over time. According to Garfinkel (1967), Cicourel (1971) and Holstein and Gubrium (2005), the studies also identify how people understand and learn about mannerisms, social rituals, and symbols in everyday life

There are various methods of conducting qualitative research, which include participant observation (Kumar, 2011:126), focus groups and interviews (Nieuwenhuis, 2016:92, 95) and document and textual analysis (Berg, 2001:19). Amaratunga *et al.* (2002:25) report that participant observation is concerned with the observation and recording of human activity.

According to Kielmann *et al.* (2012:40), observation involves the researcher positioning what he/she sees in relation to what the researcher knows about the particular setting and the way in which the researcher observes depends on factors such as familiarity with a setting, background experiences, training, and interests. Schensul, Schensul and LeCompte (1999:91) define participant observation as "the process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the researcher setting". Observation is an everyday activity whereby the researcher makes use of the five senses (seeing, hearing, touching, smelling and touching) to record the behaviour of participants, occurrences and objects, without communicating with the participants (Nieuwenhuis, 2016:90). Vinten (1994:30) states that the researcher seeks to become a member of a group, event or organisation under study, which according to Latvala, Vuokila-Oikkonen and Janhonen (2002:1253) and Kumar (2011:125), is done by creating a close interaction with members in the subject's own environment. This type of research examines situations, to determine what the norm is and what can be predicted to reoccur under the same circumstances (Walliman, 2011:10). Latvala *et al.* (2002:1253) add that a variety of information is gathered which includes information on characteristics and conditions of individuals, such as activities, verbal communication behaviours and environmental conditions. Walliman (2011:10) adds that the data can be gathered from questionnaires, interviews and visual records, to name but a few.

In contrast, focus groups consist of a small number of participants under the guidance of a moderator (Berg, 2001:111; Yin, 2011:141; Kielmann *et al.*, 2012:36). Yin (2011:141) explains that the groups are "focused" because the participants have similar attributes, shared experiences or common views. According to Kumar (2011:124), focus groups are a method in which attitudes, behaviours, opinions, or perceptions regarding a product, service, programme or issue are explored in an open discussion between participants and the moderator. The moderator asks questions that encourage discussion among participants of the group to elicit information regarding topics of importance in a nondirective manner (Berg, 2001:111; Kumar, 2011:124; Yin, 2011:141; Kielmann *et al.*, 2012:36). Berg (2001:111) states that the atmosphere of the group discussion is to encourage the participants to speak freely and Yin (2011:309) argues that the facilitator must have only minimal influence. Kielmann *et al.* (2012:36) state that the data is collected by means of a semi-structured guide that uses a set of probes to generate information about a specific topic. Nieuwenhuis (2016:95) adds that focus groups generate a wide range of responses and rich data regarding details of experience that is difficult to achieve with other research methods. According to Kielmann *et al.* (2012:36), observing the participants' reactions to others' spoken experiences arouses memories, experiences and ideas which, according to Greener (2008:92), can be video recorded to provide richer contextual evidence about how the participants interact.

Interviews, according to Kumar (2011:137), are a commonly used method of collecting information from participants. Burns (1997:329) states that an interview is an exchange of words, often face-to-face or over the telephone, where the interviewer attempts to gather information, opinions or beliefs from an individual. Taylor and Bogdan (1998:77) explain that face-to-face interviews are encounters between the researcher and participant, focused on understanding the perspectives of the participant's life, experiences or situations. Nieuwenhuis (2016:92-93) explains that an interview is a two-way conversation between the interviewer and participant, whereby questions are asked to collect data and learn about the participants' views, beliefs, opinions, ideas and behaviours. Monette, Thomas and Cornell (1986:156) add that the participants' answers are also recorded. Interviews are classified into three different categories, namely structured, semi-structured and unstructured (Kumar, 2011:137; Nieuwenhuis, 2016:93). This is discussed in more detail in the following section.

Lastly, Holsti (1969:14) defines document analysis as "any technique for making inferences by objectively and systematically identifying specified characteristics of messages" whereas Leedy and Ormrod (2005:155) define document analysis as "a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes, or biases". In essence, this type of research examines different forms of human communication to identify visual or behavioural patterns, themes, or biases (Williams, 2007:69). This includes newspapers, books, films (Williams, 2007:69), company reports, memoranda, agendas, letters, reports, faxes, email messages and memoirs, to name but a few (Nieuwenhuis, 2016:88). Leedy and Ormrod (2005:155) further explain that document analysis identifies the body of material to be studied and defines the characteristics to be examined. Bowen (2009:27) states that document analysis involve a researcher interpreting documents to provide meaning to an assessment topic. Bowen (2009:27) adds that the analysing documents involves coding the content into themes, similarly to how interview or focus groups transcripts are analysed. Document analysis is also useful for examining patterns and trends in documents and provides an empirical foundation for observing shifts in public opinion (Stemler, 2001:2). On the other hand, textual analysis interprets the characteristics of a visual or recorded message (Frey, Botan & Kreps, 1999). Frey *et al.* (1999) explain further that the analysis describes the structure, content, and functions of the messages found in the texts.

Both qualitative and quantitative methods have strengths and weaknesses; however, if used together, both methods complement one another (Amaratunga *et al.*, 2002:20). Amaratunga *et al.* (2002:23) explain that this is called triangulation, which is the combination of both methodologies in the study of the same phenomenon. Williams (2007:70) states that the mixed methods approach provides the opportunity to answer the questions concerning both the complicated nature of phenomenon from the view of participant's and the relationship between

the measurable variable. By combining data collection methods from both quantitative and qualitative research approaches, researchers are provided with the opportunity to test and build theories (Williams, 2007:70). Amaratunga *et al.* (2002:23) further explain that quantitative data can help identify a representative sample and deviant samples, whereas qualitative data can aid in theoretical development and composition. For example, to obtain a mixture of data a survey may be distributed that comprises of only closed-ended questions to collect the numerical data (Williams, 2007:70). Williams adds that to obtain the narrative data, interviews can be conducted containing open-ended questions.

This dissertation followed a qualitative, phenomenological approach to determine and understand the CSFs considered by the attendees as important for AfrikaBurn. The interviews were dependent on the willingness of the participants and all participants who were willing to take part in the interviews were included in the study.

The following section discusses the guidelines used for the interviews, followed by the discussion of the data collection and sampling method. Thereafter the study area and population, data analysis and issues of trustworthiness are discussed.

### **3.4.1 Interview guide**

An interview guide is a research tool used to collect data on a list of topics, issues or discussion points during an interview (Kumar, 2011:153, 339). According to Kumar (2011:153), developing an interview guide is important as it ensures the desired analysis of the areas of enquiry as well as comparing the information across participants. The guide should be clear, avoid ambiguity and provide general instructions about the interview process (United States Office of Personnel Management [OPM], 2008:14). Kumar (2011:138) adds that an interview guide is a list of written, open or closed ended, questions created by the interviewer. According to Marczyk *et al.* (2005:153) and Singh (2007:69), open-ended questions are questions that do not have a choice of options such as yes/no (limited responses). Dawson (2002:31) and Singh (2007:69) add that this type of question is used comprehensively in formative and qualitative research as it records the participants' responses verbatim. The respondent is able to answer in their own style and content, allowing freedom of expression (Walliman, 2011:98). Walliman adds that the freedom can lead to an absence of bias, however, answers will allow for interpretation by the researcher. The interviewer is allowed to digress to probe for answers. On the other hand, close-ended questions generate statistics in quantitative research (Dawson, 2002:31). According to Walliman (2011:97-98) and Driscoll (2011:166-167), closed-ended questions involve no special writing skills from the respondent. Marczyk *et al.* (2005:153) and Walliman (2011:97-98) add that the questions do limit the variety of possible answers as the participant chooses from a set of given answers.



Interviews are classified into three different categories, namely structured, semi-structured and unstructured (Kumar, 2011:137; Nieuwenhuis, 2016:93). According to Berg (2001:69) and Walliman (2011:99), structured interviews have a formally structured interview guide, where interviewers ask the participants to answer each question. These questions are developed in advance and the interviewer is required to use the same order and wording specified in the interview guide (Kumar, 2011:138; Walliman, 2011:99; Nieuwenhuis, 2016:93). Nieuwenhuis (2016:93) adds that the pace of the interview is controlled by the interviewer, who delivers the questions in a straightforward and standardised manner.

Semi-structured interviews, according to Berg (2001:70), include the creation of predetermined questions on specific topics. The interview consists of a mix of open and close ended questions (Walliman, 2011:99; Kielmann *et al.*, 2012:28) and are asked in a systematic and consistent order (Berg, 2001:70). Nieuwenhuis (2016:93) adds that these interviews are based on a line of inquiry, which is developed in advance of the interview, as the interviews included open questions that require probing and clarification. Kielmann *et al.* (2012:28) explains that probes are used to follow up on a topic to generate a significant amount of information. In contrast, unstructured interviews are not rigid as structured interviews, as the interviews do not require an interview guide (Berg, 2001:70). Berg (2001:70) explains further that interviewers must adapt and develop questions and probes appropriate to the given situation. According to Nieuwenhuis (2016:93) unstructured interviews takes the form of a conversation to explore the participant's ideas, views, beliefs and attitudes concerning phenomena or particular events. Nieuwenhuis (2016:93) adds that these interviews consist of a succession of interviews and are spread over time. Unstructured interviews allow for freedom in terms of structure, content, wording and explanation of questions as well as formulating questions spontaneously. (Kumar, 2011:137).

Lastly, Kielmann *et al.* (2012:28) state that the interview guide for a semi-structured interview is a loosely structured topic guide and according to Assessment Capacities Project (ACAPS) (2011), through direct discussion, this type of interview provides significant information on individuals' perspectives and experiences. The interview guide for this study was used to establish a flow of conversation and served as a guideline on how to structure the questions. All interviews were recorded with consent from the interviewees. For the purpose of this study, a semi-structured interview guide was used, which comprised two sections (see Appendix C). In Section A, the questions were designed to obtain the profile of the interviewed participants. The open-ended questions determined the participants gender, place of residence, occupation, mode of transport, travelling party, how many times participants had attended the festival and the duration of their attendance. In Section B, the questions were general and broad to determine the CSFs participants regarded important for AfrikaBurn. These questions were open-ended, allowed for probing and served as a guideline. Based on the responses,

follow-up questions were formulated to obtain in-depth information related to the question asked.

#### **3.4.1.1 Data collection and sampling method**

According to Rouse and McLaughlin (2018), data collection is the systematic approach of collecting and assessing information from an assortment of sources, to obtain an accurate illustration of a particular area of interest. The method through which the sample is selected from a population is known as sampling (Alvi, 2016:11). Berg (2001:30), Kumar (2011:42) and Alvi (2016:11) explain that sampling is used to draw conclusions and provide a true reflection about a larger population from a smaller population. Kumar (2011:346) defines a sample as “a subgroup of the population that is the focus of your research enquiry and is selected in such a way that it represents the study population”, while sample size is the number of individuals from whom the information is obtained (Kumar, 2011:346). Relevant to sample sizes, Bernard (2000:178) observes that 30-60 interviews are required for ethnographic studies. However, Romney *et al.* (1986:326) posit that a sample size of four participants can provide accurate information with a high confidence level if the individuals are competent in the area of inquiry. Guest *et al.* (2006:74) found that data saturation occurred after 12 interviews had been analysed, while Bertaux (1981) argued that 15 interviews was the minimum acceptable sample size in research.

Alvi (2016:12) states that sampling techniques are categorised into two types—probability and non-probability sampling. Probability sampling is chosen to mathematically represent subgroups of a larger population (Senese, 1997; Alvi, 2016:11). This sampling method is also known as random sampling or chance sampling (Kothari, 2004:60) and according to Alvi (2016:12), it is known as representative sampling. Berg (2001:47), Kumar (2011:185), Yin (2011:110), Pandey and Pandey (2015:47), Kothari (2004:15, 60) and Alvi (2016:12) explain that every unit of the population has an equal chance of being included in the sample. Alvi (2016:12) adds that for this sampling technique, random selection is used to gather data. Probability sampling is further divided into different types such as simple random, systematic random, stratified and cluster (Kothari, 2004:15, 60; Kumar, 2011:185-186).

Theoretically, simple random sampling is the simplest of the probability sampling techniques (Igwenagu, 2016:33). According to Berg (2001:47) and Yin (2011:110), simple random sampling is chosen to produce a representative numerical sample. Pandey and Pandey (2015:47), Kothari (2004:15, 60), Alvi (2016:16) and Igwenagu (2016:32) state that with this type of sampling technique, each and every unit of the population has an equal chance of being selected at random in the sample. Alvi (2016:16) adds that each unit must be mutually exclusive and not have any corresponding characteristics; and that the population must be homogenous. Igwenagu (2016:32) explains that simple random sampling is a subset of a

sample selected from a larger population. With regards to the systematic random method, Berg (2001:47) and Pandey and Pandey (2015:48) state that the method requires comprehensive information about the population. Kothari (2004:15, 62) explains that an element of randomness is usually presented into this sampling type by using random numbers to choose the unit to start with. Berg (2001:47), Kothari (2004:15) and Pandey and Pandey (2015:48) add that this is a convenient way to draw a sample when the sampling frame is available as a list. The selection process begins by choosing a random point on the list and then every *n*th element is selected until the desired number is reached (Kothari, 2004:15, 62). Igwenagu (2016:34) adds that systematic sampling can only be applied if the population is homogeneous, as the sample units are equally distributed over the population.

According to Berg (2001:47), Kothari (2004:16, 62), Pandey and Pandey (2015:49) and Igwenagu (2016:37), the stratified sampling process occurs when the population is divided into subgroups, based on the characteristics of the population. Alvi (2016:20) explains further that that this type of sampling method is applied when the population is heterogeneous, as each unit of the population does not match all the characteristics of the predetermined criteria. The subgroups that are formed are smaller homogenous groups, in which items are selected at random from each subgroup as a sample (Berg, 2001:47; Kothari, 2004: 62; Pandey & Pandey, 2015:49). These subgroups are called strata (Alvi, 2016:20). Alvi (2016:21) adds that common criteria used for stratification are age, gender, ethnicity, socioeconomic status. Igwenagu (2016:37) states that it is best to sample each subpopulation individually, when subpopulations within an overall population vary. This type of sampling is used to ensure that a certain segment of a population under examination is represented in the sample (Berg, 2001:47; Kothari, 2004:16, 62; Igwenagu, 2016:37). Kumar (2011:186) and Pandey and Pandey (2015:52) state that when the sampling population is allocated into groups based on distinguishable characteristics and then certain elements within the population are chosen, this is referred to as cluster sampling. According to Kumar (2011:186) and Alvi (2016:22), the group of elements located in one geographical region are referred to as a cluster and that this technique is applied when the elements of a population are spread over the geographical region. Kumar (2011:186) adds that clusters can be created based on a common characteristic that has a correlation with the main variable of the study. Similarly, Kothari (2004:16, 64) states that if the population is large, a convenient way to obtain a sample, is to divide the population into numerous smaller non-overlapping groups (clusters), which will be included in the sample frame.

In contrast, according to Walliman (2011:96) and Alvi (2016:13), non-probability sampling is based on selecting participants by non-random means. Non-probability sampling is also known as non-random sampling (Kumar, 2011:42; Alvi, 2016:13). Kothari (2004:59) explains that non-probability sampling does not require the researcher to estimate the probability that each unit in the population has equal chance of being included in the sample. Walliman (2011:96) adds

that this technique is useful for quick surveys or where it is difficult to gain access to the whole population. Alvi (2016:13) argues that non-probability sampling does not allow the population an equal chance of participation in the investigation. According to Kumar (2011:188), non-probability sampling includes convenience, purposive, snowball and quota.

According to Alvi (2016:29), convenience sampling is also known as accidental sampling or opportunity sampling. Convenience sampling is based on the ease of accessing the sample population (Berg, 2001:32; Kothari, 2004:16; Kumar, 2011:188-189; Yin, 2011:109; Kielmann *et al.*, 2012:21; Pandey & Pandey, 2015:53). Alvi (2016:29) explains that the participants are chosen, by the researcher, who are easy or convenient to approach. Alvi adds that this technique is best used when the target population is wide-ranging. Kumar (2011:188-189) opines that data collection ends when the required number of participants for the sample have been reached. On the other hand, purposive sampling involves the selection of particular samples that are likely to have been chosen in a deliberate manner (Kothari, 2004:16; Yin, 2011:109; Kielmann *et al.*, 2012:21). Kothari (2004:16) states that purposive sampling is also known as deliberate sampling. According to Berg (2001:32), Kumar (2011:189), Kielmann *et al.* (2012:21) and Pandey and Pandey (2015:54), purposive sampling is based on the researcher's knowledge, expertise and judgement to select individuals from a group, who represent the population and to gather accurate information to accomplish the objectives of the study. This type of sampling is used when the researcher's aim is to develop theory and a better understanding of social processes or actions (Kielmann *et al.*, 2012:21).

Similarly, snowball sampling is the process of selecting a sample using networks (Kumar, 2011:190). Swart (2013:23) adds that this type of sampling is also known as referral sampling and, according to Alvi (2016:3), it is known as chain sampling. Berg (2001:33), Kumar (2011:190), Kielmann *et al.* (2012:21), Babbie (2013:74) and Alvi (2016:33) add that snowball sampling occurs when individuals are identified from a group who match the criteria for the research and are selected for data collection. Those individuals are then asked to identify and suggest other individuals to participate in the study (Berg, 2001:33; Kumar, 2011:190; Kielmann *et al.*, 2012:21; Babbie, 2013:74; Alvi, 2016:33). According to Pandey and Pandey (2015:55), the size of the sample grows as the observation or study proceeds. Quota sampling, on the other hand, is guided by ease of access to the population and by identifiable characteristics, such as age, gender, education or race, of the study population (Berg, 2001:33; Kumar, 2011:188). Alvi (2016:31) states that this sampling method is applied when the population is heterogeneous, as the population elements do not match all the characteristics of the predetermined criteria. Kothari (2004:16) explains that if the cost of obtaining samples from individual subpopulations is too high, then according to Kothari (2004:16) and Alvi (2016:31), the participants are selected non-randomly from each subgroup, based on a fixed quota. Kothari (2004:16) adds that this selection of items for sample, is left to the researcher's

judgement. Igwenagu (2016:40) states that this type of sampling is commonly used in public opinion and market research surveys.

For the purpose of this study, 50 semi-structured interviews were conducted but only 45 interviews were suitable for transcription. Provision was made for interviews that could not be used due to factors such as wind, loud music, noise and intoxicated attendees. The interviews were conducted until no new information came from the data, which according to Kielmann *et al.* (2012:9), is also known as a saturation point. All participants who were willing to take part in the interviews were included in this study. Participants were chosen if not preoccupied and by their willingness to engage and participate in the interviews. Therefore, the data for this research was obtained through non-probability sampling, as participants were not chosen at random and a list containing information on AfrikaBurn attendees was not acquired.

In the following section, the study area and population will be discussed followed by issues of trustworthiness

#### **3.4.1.2 Study area and population**

A study area is the geographical location from which data are collected and analysed (Business Decision, 2007), while a population, according to Polit and Hungler (1999:43) and Babbie (2010:199), is a group or collection that is of interest to the researcher and to whom the research results can be generalised. Polit and Hungler (1999:232) add that a population is the total of all individuals that meet a set of specifications. For the purpose of this research, the study area was the Playa, at AfrikaBurn, which according to Atkinson and Ingle (2016:12), is the open centre of the AfrikaBurn site used for community and civic space and according to Johnson (2012:21), has many extravagant, large-scale sculptures and art projects. The duration of the event is seven days and the interviews were conducted over the full seven-day period. All individuals at the event have to purchase a ticket, which includes core crew, sculptors, creators of mutant vehicles, rangers and volunteers to individual and theme campers. Therefore, all attendees that purchased a ticket to AfrikaBurn were deemed the population for this study. All individuals who were willing to partake were included in the semi-structured interviews and they were interviewed in the camping areas surrounding the Playa (see Figure 3.1 below).



### 3.4.1.3 Data analysis

The interviews were recorded and then transcribed by the researcher using *Transcriber Pro*. This program was used to transcribe the audio recordings into text to be presented in a narrative form and to ensure objectivity. There are various ways to analyse data, this includes the Creswell's six steps method and software programs such as NVivo and ATLAS.ti. NVivo is a software program applied in qualitative and mixed-methods research and is used to analyse unstructured video, audio, text, and image data, including interviews, focus groups, surveys, social media, and journal articles (Kent State University, 2018). According to Perdicoulis (2011), ATLAS.ti is a qualitative data analysis software package (QDA) that relies on the researcher to be able to code a variety of different media types, including audio, videos, images and text. The software is used for qualitative and mixed methods data analysis (ATLAS.ti, 2018), for example, to analyse written interviews and literature research (Hague University of Applied Sciences, 2016). However, Creswell's six steps is a linear, hierarchical process of manually coding qualitative data (Creswell, 2014:196-197). Creswell (2014:196-197) adds that the six steps are interrelated and do not have to follow in the order that is given. To analyse and interpret the data from this research, Creswell's six steps were used.

- **Step 1:** Organise and prepare the data (Creswell, 2014:197)

The recorded interviews were renamed based on the order in which the interviews occurred. The data was then organised and prepared for analysis, which included the transcription of the recorded interviews into Transcriber Pro.

- **Step 2:** Read through all the data (Creswell, 2014:197)

The researcher thoroughly read the data to understand the overall meaning of the transcribed interviews, particularly the profile of participants and what CSFs were considered important.

- **Step 3:** Begin a detailed analysis with a coding process (Creswell, 2014:197-198)

The data obtained on AfrikaBurn was encoded to determine important CSFs. This was achieved through highlighting each individual code, with different colours, and then developing a tally. The tally was used to record the number of times a code appeared in all the interviews.

- **Step 4:** Use the coding process to generate a description of the setting or people as well as categories or themes for analysis (Creswell, 2014:199)

The various codes were divided into themes and subthemes as well as categories. The themes appeared as the major results in the findings and were used as headings in the findings section of this study.

- **Step 5:** Advance how the description and themes will be represented in the qualitative narrative (Creswell, 2014:200)

A detailed discussion of the various themes identified in the interviews was conducted in order of importance. This step conveys information about each theme and the information identified by each participant

- **Step 6:** A final step in data analysis involves making an interpretation or meaning of the data (Creswell, 2014:200).

A personal interpretation and understanding was formulated from the results of this research. The findings were then compared to previous research and literature based on CSFs of an arts festival

### 3.5 Issues of trustworthiness

According to Chowdhury (2015:146) the quality of qualitative research requires truth value, applicability, consistency and neutrality; which are issues that are identified as the indicators for trustworthiness and include credibility, transferability, confirmability, and dependability. According to Watkins (2012:156), Yilmaz (2013:320) and Trochim (2020) credibility involves establishing if the findings are credible or believable from the perspective of the participant. Adding to this, Trochim (2020) states that the purpose of qualitative research is to describe and understand the phenomena of interest from the participant's perspective however, only the participants can legitimately judge the credibility of the results. Apart from this, the researcher can adopt the following credibility strategies: triangulation, prolonged and varied field experience, member checking, time sampling, reflexivity, interview technique, peer examination, establishing authority of the researcher and structural coherence (Anney, 2014:276).

On the other hand, transferability refers to the degree to which the results of the research can be generalized or transferred to other contexts or settings (Watkins, 2012:157; Yilmaz, 2013:320; Stumpfegger, 2017; Devault, 2019; Trochim, 2020), with similar participants and conditions (Watkins, 2012:157; Cope, 2014:89). Yilmaz (2013:320), Anney (2014:278) and Trochim (2020) explain that in order to enhance transferability, the researcher should provide a thorough description of the setting, context, people, actions, events and the assumptions that were central to the research. Therefore, according to Devault (2019) and Trochim (2020), the researcher cannot definitively prove that the outcomes of the interpreted data are transferable, but it can be established that it is likely.

Dependability is related to reliability and aims to ensure that when replicating the study, the same results should be achieved (Cope, 2014:88; Yilmaz, 2013:320; Stumpfegger, 2017 Devault, 2019). Trochim (2020) explains that dependability emphasizes the need for the



researcher to account for the ever-changing context within which research occurs. Therefore, the researcher is responsible for describing the changes that occur in the setting and how these changes affected the way the researcher approached the study (Trochim, 2020). Moreover, Yilmaz (2013:320), Cope (2014:88), Korstjens and Moser (2018:122) and Trochim (2020) notes that data consistency can be achieved when the research strategies, procedures and methods are clearly explained and the effectiveness is evaluated by the researcher and confirmed by an auditor, which is called 'audit trail'.

Whereas, confirmability refers to the degree to which the results can be confirmed or corroborated by others (Trochim, 2020). Stumpfegger (2017) explains that confirmability requires the researcher to maintain neutrality when interpreting the research, which according Cope (2014:88), Devault (2019) and Korstjens and Moser (2018:122), is achieved when the data represents the participants perspectives and responses, and is clear of all bias. There are various methods to increase confirmability (Trochim, 2020) such as the researcher documenting the procedures; checking and re-checking the data throughout the study (Korstjens & Moser, 2018:122; Trochim, 2020). Trochim (2020) further explains that this assists the researcher to actively search for and describe any negative instances that contradict prior observations. Once the study is complete, the researcher can conduct a data audit that examines the data collection and analysis procedures and makes judgements about the potential for bias or distortion (Driessen, Van der Vleuten, Schuwirth, Van Tartwijk & Vermunt, 2005:214; Yilmaz, 2013:320; Cope, 2014:88; Korstjens & Moser, 2018:122; Trochim, 2020).

In order to obtain trustworthiness the interviews had an introduction to explain the purpose of the study and the respondents were not required to provide personal details such as names and contact details, so as to assure that the information obtained be treated confidentially. The interviews were recorded, with consent given by the participants, and all transcriptions were transcribed by the author. Trustworthiness was also acquired by means of peer examination of the coding and recoding of the data. Additionally, ethical approval was obtained from the Ethics Committee of the Cape Peninsula University of Technology (Cape Town Campus). This protected the welfare of individual whom participated in this research.

As already indicated, semi-structured interviews were conducted to collect primary data on AfrikaBurn. A pilot study was also conducted before the research were conducted at the festival, whereby a participant, who had attended AfrikaBurn before, was interviewed to determine if the questions were relevant and understood. The festival managers also reviewed the interview guide and made suggestions on how the questions should be asked, to ensure that the questions related to AfrikaBurn. Changes were made following their suggestions so that questions were relevant to AfrikaBurn. Therefore, trustworthiness was achieved by conducting a pilot study and implementing the event managers' comments and suggestions for the interview guide.

### 3.6 Ethical considerations

Walliman (2011:2) states that when conducting research with human participants, ethical issues are often raised about how the participants are treated. Resnik (2015) elaborates that research studies require collaborative work from many different people and that ethical considerations promote values that are needed such as trust, anonymity, accountability, mutual respect and fairness. Therefore, ethical considerations promote the aims of research such as knowledge, truth and error avoidance (Resnik, 2015). Walliman (2011:43) adds that there are two aspects of ethical issues in research, namely, (1) the researcher's values, which involve honesty and personal integrity, and (2) the way in which the researcher's treats the individuals involved in the research, about informed consent, confidentiality, anonymity and courtesy. Booth, Colomb and Williams (2003:289) developed six "*thou shall not*" of conducting ethical research. Ethical researchers, according to Booth *et al.* (2003:289), do not:

- Plagiarise the results of others;
- Invent results or misreport sources;
- Submit data of dubious accuracy;
- Conceal objections that they cannot disprove;
- Misrepresent opposing views; and
- Destroy or hide sources and important data

Educational organisations, such as CPUT, oversee research projects that have strict ethical guidelines that must be followed (Walliman, 2004:42). This research obtained ethical clearance as it adhered to the ethical standards of CPUT (see Appendix A). The ethical measures in this study included; consent, anonymity, confidentiality, privacy and dissemination of results, voluntary participation and the right to withdraw from the study. When conducting this research, the following was put in place:

- Participation of individuals in the interviews was voluntary. If, the participant agreed, he/she signed the consent form included in the interview guide (see Appendix C);
- Before interviewing the participants, an introduction was provided to explain the purpose of the study;
- Confidentiality and anonymity, of the participants, was maintained during this research. Participants were not required to provide personal details such as names and contact details, so as to assure that the information obtained be treated confidentially;
- No minors (under 18 years old) took part in this research without the parent/guardian consent. The parents/guardians were required to sign the consent form on behalf of the minor to participate in the interview;

- All interviews were recorded with a tape recorder and transcribed solely by the researcher using *Transcriber Pro*;
- No experiments were conducted, as it was not required for this research;
- No animals or humans were harmed in gathering of the data;
- Participants were informed of all the above-mentioned rights during the interviews;
- A letter of permission was granted by the organisers of AfrikaBurn to conduct interviews at the event (see Appendix B);
- Results were not invented and sources were not misreported, as full credit was given to the authors mentioned in this study;
- All data are filed and kept for future reference in the event of queries, in the Department of Tourism and Events at CPUT;
- Ethical clearance was obtained from CPUT (see Appendix A); and
- This study complied to all ethical standards set out by CPUT

### **3.7 Conclusion**

This chapter discussed literature relating to research methodologies used within the research field and which methodologies would best suit this study. This dissertation followed a qualitative, phenomenological approach to determine and understand the CSFs considered by the attendees as important for AfrikaBurn. For the purpose of this study, non-probability convenience sampling was used and a semi-structured interview guide was used to establish a flow of conversation. The completion of the semi-structured interviews was dependent on the willingness of the participants and all willing participants were included in this study. All interviews were recorded, with consent from the interviewees. In this study, 50 semi-structured interviews were conducted before saturation was reached but only 45 interviews were suitable for transcription. Provisions were made for interviews that could not be used due to factors such as noise and intoxicated attendees. The researcher transcribed the interviews into text using *Transcriber Pro* and they were presented in narrative form to ensure objectivity. Creswell's six-step method was used to analyse the data collected from the interviews.

The following chapter discusses and analyses the results obtained from the interviews. The CSFs and profiles that were identified are compared to previous research conducted.

## **CHAPTER FOUR**

### **DATA ANALYSIS AND DISCUSSION**

#### **4.1 Introduction**

This chapter contains the findings of the interviews conducted at AfrikaBurn from 23–29 April 2018. All 45 interviews were transcribed and analysed, using Creswell's six steps. The results in this chapter provide an overview of the participants' profile (objective 2) and the factors considered important by the participants for AfrikaBurn (objective 3). Therefore, the results and findings are conferred in two sections; firstly, the participants' profiles are discussed, followed by the important factors for AfrikaBurn. Lastly, the findings are compared and discussed to previous research conducted, followed by the conclusion.

#### **4.2 Participant profiles**

This section was based on objective 2, where individuals who participated in the interviews were asked to describe themselves. To gain more in-depth information, probing was applied concerning the participants' gender, place of residence, their occupations and the mode of transport used to reach the venue. The questions determined who the travelling party was, how many times participants had attended AfrikaBurn and the duration of their stay. Table 4.1 contains the findings generated from the interviews, which are discussed next.

##### **4.2.1 Gender**

The majority of individuals who participated in the interviews were males, although females also participated (see Table 4.1). Earlier studies indicate that festivals attract both females and males but numerous studies reported that more females than males attended the events (Pissoort, 2007; Botha, 2009; Dreyer, 2010; Kruger *et al.*, 2010; Botha & Slabbert, 2011; Botha *et al.*, 2011; Lemmer, 2011; Saayman *et al.*, 2012; Kruger & Saayman, 2012; Manners *et al.*, 2016; Kruger & Metsi, 2018; Kruger & Saayman, 2019). The aim of this qualitative research was to gain in-depth information regarding AfrikaBurn. The above findings on gender are not representative of the population of AfrikaBurn and it is evident that both males and females attend this festival.

##### **4.2.2 Place of residence**

The majority of the interviewed participants were from Cape Town as illustrated in Table 4.1 (Participants 1, 4, 5, 6, 7, 12, 13, 14, 15, 16, 17, 19, 21, 23, 24, 25, 26, 33, 35, 37, 38, 40, 43 and 45). Some participants came from Wellington (Participant 29), Stellenbosch (Participant 10), and Pringle Bay (Participant 42), which is also in the Western Cape Province. Johannesburg (Participants 2, 3 and 27) and Pretoria (Participants 9 and 28), which is situated in the Gauteng Province, was also mentioned by participants. Participant 18 was from Port

Elizabeth in the Eastern Cape. Interestingly enough, one of the participants was from Pofadder (Participant 39), in the Northern Cape. Some of the individuals who participated in the interviews were from outside South Africa, such as Participants 40 and 44, who were from Germany, as well as Participant 32 was from the United Kingdom. Other participants stated that they were from Denmark (Participant 34), Holland (Participant 5) and Utrecht (Participant 11) in the Netherlands. AfrikaBurn also attracted participants from Kenya (Participant 41), Finland (Participant 22), Paris in France (Participant 30) and California (Participant 31) in the USA.

As stated by Akyeampong and Yankholmes (2017:286), most festivals draw attendees from a relatively local area. This is supported by previous studies conducted by Pissoort (2007), Dreyer (2010), Kruger *et al.* (2010), Erasmus (2012), Lemmer (2011), Kruger and Saayman (2012), Saayman *et al.* (2012), Fourie and Kruger (2015), Kruger and Metsi (2018) and Kruger and Saayman (2019) found that the festivals were mostly attended by attendees from the host province. Van Zyl (2002), Botha (2009), Botha and Slabbert (2011), Botha *et al.* (2011) and Manners *et al.* (2016) indicate that festivals hosted in different towns or provinces attract participants from the local area.

The findings of this study conducted at AfrikaBurn which is hosted in the Northern Cape, indicate that the participants were from various parts of South Africa such as Western Cape (Cape Town, Wellington, Stellenbosch, Pringle Bay) which is the neighbouring province of the Northern Cape, Eastern Cape and Gauteng (Johannesburg and Pretoria) as well as international countries (Germany, United Kingdom, Denmark, France, Netherlands and the USA). Similarly, Atkinson and Ingle (2016:5) also identified in their study that participants to AfrikaBurn were mainly from the Western Cape and Gauteng. Thus, the findings of this study as well as Atkinson and Ingle (2016), do not correspond with Akyeampong and Yankholmes (2017:286) statement that most festivals draw attendees from a relatively local area. Furthermore, these results contradict the findings of previous studies, which found that the majority of the attendees were from the host city or neighbouring provinces (Van Zyl, 2002; Pissoort, 2007; Botha, 2009; Dreyer, 2010; Kruger *et al.*, 2010; Botha *et al.*, 2011; Botha & Slabbert, 2011; Lemmer, 2011; Erasmus, 2012; Kruger & Saayman, 2012; Saayman *et al.*, 2012; Fourie & Kruger, 2015; Manners *et al.*, 2016; Kruger & Metsi, 2018; Kruger & Saayman, 2019).

#### **4.2.3 Occupation**

As seen in Table 4.1, many of the participants stated that they had a professional career such as being an entrepreneur (Participants 13, 14, 25 and 37), an engineer (Participants 17 and 28), a lawyer (Participants 39 and 40) and a psychologist (Participants 5 and 15). Other participants mentioned that they were a beauty therapist (Participant 4), a wood and furniture

maker (Participant 11), a wedding photographer (Participant 18) and a game ranger (Participant 20). Other professions include a software developer (Participant 21), a yoga instructor (Participant 30), a digital marketer (Participant 32) and a graphic designer (Participant 33). Participant 35 was a fashion stylist and Participant 36 was an event manager. Other occupations included a plumber (Participant 38) and a dog walker (Participant 43). The findings indicate that quite a few of the participants work in professional occupations. This corresponds with Pissoort (2007), Botha (2009), Kruger *et al.* (2010), Botha and Slabbert (2011), Botha *et al.* (2011), Erasmus (2012), Lemmer (2011), Kruger and Saayman (2012), Saayman *et al.* (2012) and Atkinson and Ingle (2016), who found that attendees in professional occupations attend these festivals and partake in the studies.

#### **4.2.4 Mode of transport**

As part of the journey, the festival requires participants to travel on a dangerous gravel road, best suited for a 4x4, as the festival is hosted in the middle of the Tankwa desert. When participants were asked about their mode of transport to AfrikaBurn, many participants stated that they travelled by car (Participants 1, 6, 7, 8, 9, 10, 16, 18, 19, 20). Other participants stated that they travelled in a bakkie, also known as a pickup truck (Participants 4, 5, and 12), while Participants 13, 14 and 15 specified that they travelled to AfrikaBurn with a 4x4. Other participants mentioned that they travelled by means of an RV, also referred to as motorhome (Participants 2 and 3). Participant 11 travelled by minibus and Participant 17 used a motorbike to travel to the festival. Therefore, the findings indicate that participants were willing to travel long distances and off road for long periods, with a variety of transportation types used, see Table 4.1.

According to previous research, only two studies identified the mode of transport used by participants such as the international study by Akyeampong and Yankholmes (2017:290) who identified that the ardent patrons mainly used taxi services, followed by the use of a private car and only a small percentage used the public bus. The masquerade supporters mainly made use of taxi services, followed by the use of private cars and the public bus services (Akyeampong & Yankholmes, 2017:290). In contrast, according to Akyeampong and Yankholmes (2017:290), the masquerade enthusiasts predominantly used the public bus services, trailed by private car use and lastly, taxi services. With regards to the study that Pissoort (2007:89-90) conducted, attendees at the Innibos National Arts festival predominantly used cars to reach the festival, as well as 4x4 vehicles. Similarly, attendees at the Oppikoppi Music Festival mainly used cars and 4x4 vehicles to reach the festival, with only a small percentage using kombi and a tour bus (Pissoort, 2007:89-90). The differences in mode of transport could be because the festival hosted in Winneba, in Ghana, is in the city centre where the public transport system is developed. However, the transport used to reach Oppikoppi Music Festival and Innibos National Arts Festival is a result of South Africa not having an

adequate public transport system to reach the areas in which the festivals are held. In the case of AfrikaBurn, it is important to note that the festival is hosted in the desert and that South Africa does not have a well-established public transport system. Hence, attendees have to make their own arrangements for transport, which corresponds with the findings of Pissort (2007).

#### **4.2.5 Travelling party**

When asked, "With whom they travelled?", many of the participants stated that they attended the festival with their friends (19) (see Table 4.1). However, there were individuals who attended AfrikaBurn with their family (8) and those that attended with both friends and family (11). Participant 31 stated that she travelled with her family and boyfriend, while Participant 16 travelled only with her boyfriend. Other participants stated that they travelled alone to AfrikaBurn (Participants 7, 10, 24 and 29). Interestingly, Participant 11 travelled with their theme camp, which according to Clupper (2007:31) is a communal living space and are intended public venues that are accessible to all attendees of AfrikaBurn. Van Zyl (2002:93) was the only study that identified with whom the attendees travelled to the festival, as the other studies only determined the number of attendees travelling in groups to the festivals. According to Van Zyl (2002:93), majority of the attendees travelled with family, as the event is family-friendly, while some attendees travelled only with friends. The research by Van Zyl (2002) does support the findings of this research, as many of the participants stated that they travelled with friends.

#### **4.2.6 Times attending the festival**

In 2018, AfrikaBurn celebrated its 12<sup>th</sup> year of existence from the first time it was hosted in 2007. When participants were asked about how many AfrikaBurns they had attended, many stated that 2018 was their first AfrikaBurn (Participants 2, 3, 4, 5, 8, 10, 11, 15, 16, 19, 21, 22, 24, 26, 28, 30, 31, 34, 36, 37, 39, 40, 44 and 45) (see Table 4.1). Other participants indicated that they were attending the festival for their second time (Participants 12, 13, 14, 17, 18, 23, 27 and 43). Various participants stated that 2018 was their third time that they attended AfrikaBurn (Participants 7, 9, 20, 41 and 42). Participants 1, 6, 33 and 35 stated that they were attending the 2018 AfrikaBurn for their fourth time and Participant 29 was attending for a fifth time. Some participants attended AfrikaBurn multiple times, including Participant 38 who was in the seventh year of attendance and Participant 25 for the ninth year. However, it is evident from the data that the majority of participants were attending AfrikaBurn for the first time. The findings indicate that AfrikaBurn attracts first time attendees as well as repeat attendees.

Concerning the findings of previous research, festivals were mainly attended by repeat attendees (Van Zyl, 2002; Botha, 2009; Kruger *et al.*, 2010; Botha & Slabbert, 2011; Botha *et al.*, 2011; Erasmus, 2012; Kruger & Saayman, 2012; Saayman *et al.*, 2012; Akyeampong &

Yankholmes, 2017; Kruger & Metsi, 2018; Kruger & Saayman, 2019). In contrast, the studies by Dreyer (2010), Atkinson and Ingle (2016) and Lemmer (2011), identified that the majority of attendees at the festivals were first-timers although there was a percentage of return attendees. Thus, the findings of this study correspond with Dreyer (2010), Lemmer (2011) and Atkinson and Ingle (2016). The data indicates that AfrikaBurn is a growing festival that attracts new attendees as well as retaining repeat attendees, which indicates that attendees are loyal to this festival.

#### **4.2.7 Number of days attending the festival**

The festival started on the 23<sup>rd</sup> April and ended on 29<sup>th</sup> April 2018. Various participants who took part in the interviews stated that they stayed for the full seven days of the festival (Participants 1, 2, 3, 4, 5, 6, 7, 8, 17, 18, 24, 43), as seen in Table 4.1. There were also individuals that stated that they stayed for longer, such as eight days (Participants 11 and 42), nine days (Participant 10), 10 days (Participants 20 and 25) and even 11 days (Participant 9). If a participant is part of a theme camp, they receive early access to help set up the theme camps, sculptures and amenities such as toilets, the post office and the children's entertainment area. Some participants stay after the festival to clean up, as it is one of the 11 Principles, 'Leave No Trace'. This explains the individual's length of stay that exceeded the number of days for the festival. However, various participants did not attend the AfrikaBurn for the full duration of the festival, which is 7 days and stayed for less (Participants 12, 13, 14, 15, 16, 19, 22, 23, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40, 41, 44 and 45). This indicates that the majority of the participants did not attend the festival for the full duration.

Earlier research indicates that attendees do not attend festivals for their entire duration (Van Zyl, 2002; Botha, 2009; Kruger *et al.*, 2010; Botha & Slabbert, 2011; Botha *et al.*, 2011; Erasmus, 2012; Saayman *et al.*, 2012; Kruger & Saayman, 2012; Fourie & Kruger, 2015; Manners *et al.*, 2016; Akyeampong & Yankholmes, 2017; Kruger & Metsi, 2018), with the exception of Pissoort (2007) at the Innibos National Arts Festival and the Oppikoppi Music Festival. Thus, the results from previous research do not correspond with the findings of this study as the majority of the AfrikaBurn participants attended the festival for six to seven days. This is because AfrikaBurn differs from other festivals in that participants are able to attend the festival beforehand and stay after the festival has ended to break down and clean up the remaining MOOP.



**Table 4.1: Demographic profile and participant behaviour**

	Gender	Country	Place of residence	Province	Occupation	Travelling party	Mode of transport	Times attending the festival	No. of days attending the festival
Participant 1	M	South Africa	Cape Town	W. Cape	Video Editor	Friends	Car	4th	7
Participant 2	F	South Africa	Johannesburg	Gauteng	-	Friend	RV	1st	7
Participant 3	M	South Africa	Johannesburg	Gauteng	Financial reporter	Friend	RV	1st	7
Participant 4	F	South Africa	Cape Town	W. Cape	Beauty therapist	Friends	Bakkie	1st	7
Participant 5	F	Holland (Netherlands)	Cape Town	W. Cape	Psychology intern	Friends	Bakkie	1st	7
Participant 6	F	South Africa	Cape Town	W. Cape	Human resources	Friends and family	Car	4th	7
Participant 7	M	South Africa	Cape Town	W. Cape	-	Alone	Car	3rd	7
Participant 8	M	Germany	Berlin	-	-	Friends	Car	1st	7
Participant 9	M	South Africa	Pretoria	Gauteng	Electronic developer	Family	Car	3rd	11
Participant 10	M	South Africa	Stellenbosch	W. Cape	Student-Master's Degree	Alone	Car	1st	9
Participant 11	M	Netherlands	Utrecht	-	Wood and furniture maker	Theme camp	Minibus	1st	8
Participant 12	M	South Africa	Cape Town	W. Cape	Financial services	Wife and friend	Bakkie	2nd	5
Participant 13	M	South Africa	Cape Town	W. Cape	Entrepreneur (Business management)- medical diagnostics manufacturer	Friends	4x4	2nd	5
Participant 14	M	South Africa	Cape Town	W. Cape	Entrepreneur (Accounting)- medical diagnostics manufacturer	Friends	4x4	2nd	6

Participant 15	M	South Africa	Cape Town	W. Cape	Life coach- Honours in psychology	Friends	4x4	1st	6
Participant 16	F	South Africa	Cape Town	W. Cape	Sales and marketing	Boyfriend	Car	1st	6
Participant 17	M	South Africa	Cape Town	W. Cape	Engineer- Honours	Wife and friends	Motorbike	2nd	7
Participant 18	F	South Africa	Port Elizabeth	E. Cape	Wedding photographer	Husband and friends	Car	2nd	7
Participant 19	M	South Africa	Cape Town	W. Cape	Student- Master's degree	Friends	Car	1st	5
Participant 20	F	South Africa	-	-	Game ranger	Fiancé and friends	Car	3rd	10
Participant 21	M	South Africa	Cape Town	W. Cape	Software Developer	Family and friends	Car	1st	9
Participant 22	F	Finland	Cape Town	W. Cape	Intern for the DA- Public international law	Friends	Car	1st	6
Participant 23	M	South Africa	Cape Town	W. Cape	Dive master student	Brother and friend	Car	2nd	6
Participant 24	M	South Africa	Johannesburg	Gauteng	Labour market consultant	Alone	Car	1st	7
Participant 25	M	South Africa	Cape Town	W. Cape	Entrepreneur medical industry	Wife and friends	Car	9th	10
Participant 26	M	South Africa	Cape Town	W. Cape	-	Wife	Bakkie	1st	6
Participant 27	F	South Africa	Johannesburg	Gauteng	Events organiser	Family	Car	2nd	6
Participant 28	M	South Africa	Pretoria	Gauteng	NOC engineer	Friend	Car	1st	5
Participant 29	M	South Africa	Wellington	W. Cape	Managing director food-Nampak	Alone	Car	5th	4
Participant 30	F	France	Paris	-	Yoga instructor	Friends	Car	1st	5
Participant 31	F	United States of America	California	-	Graduate-Criminal justice	Family and boyfriend	Car	1st	4

Participant 32	F	United Kingdom	Johannesburg	Gauteng	Digital marketer	Husband	Car	3rd	6
Participant 33	M	South Africa	Cape Town	W. Cape	Graphic Designer	Husband and friends	Car	4th	5
Participant 34	M	Denmark	Cape Town	W. Cape	Exporting goods	Friends	Car	1st	5
Participant 35	M	South Africa	Cape Town	W. Cape	Fashion stylist	Husband and friends	Car	4th	5
Participant 36	M	South Africa	Johannesburg	Gauteng	Events manager	Friend	Car	1st	4
Participant 37	M	South Africa	Cape Town	W. Cape	Entrepreneur- advertising agency and graphic designer	Friend	Car	1st	4
Participant 38	M	South Africa	Cape Town	W. Cape	Plumber	Fiancé	Bakkie	7th	8
Participant 39	M	South Africa	Pofadder	N. Cape	Attorney- owns a law firm	Family	Car	1st	4
Participant 40	M	Germany	Cape Town	W. Cape	Lawyer	Friends	Car	1st	5
Participant 41	F	Kenya	Cape Town	W. Cape	Marketing and communications assistance	Friends	Car	3rd	6
Participant 42	M	South Africa	Pringle Bay	W. Cape	Aquaculture	Family	Car	3rd	8
Participant 43	F	South Africa	Cape Town	W. Cape	Dog walker	Family	Car	2nd	7
Participant 44	M	Germany	Berlin	-	-	Friends	Car	1st	5
Participant 45	M	South Africa	Cape Town	W. Cape	Marketing student	Acquaintances	Car	1st	4

### 4.3 Important factors

Participants were asked to identify factors that they regarded as important for AfrikaBurn. To obtain in-depth information, probing was applied to understand why participants regarded those factors as important. Further probing was applied for participants to identify and explain factors that need to be improved for AfrikaBurn, to gain more in-depth information. This information contributes to understanding and improving the festival as well as enhancing the attendees' experience at AfrikaBurn. Two main themes were identified from the interviews—important factors for AfrikaBurn and important factors for an improved AfrikaBurn. These themes are discussed in the following section, in which they are differentiated in terms of subthemes and categories. Appropriate verbatim quotations from the transcribed interviews are provided under each subtheme and categories for validation purposes. It is important to note that some participants did not have a very good command of the English language, which can be seen in the transcriptions below.

### 4.4 Theme 1: Important factors for AfrikaBurn

This theme discusses the factors that participants regarded as important for AfrikaBurn. Seven sub-themes were identified—People, Art, Gifting, Music, Location, Freedom and the Burns. Each subtheme and category is discussed below.

#### 4.4.1 People

During the interviews, when asked what factors they regarded as important for AfrikaBurn, participants referred quite often to the “people” at AfrikaBurn. It became evident that one of the factors that contribute to AfrikaBurn are the people, as can be seen in Participant 10's statement, “*It's definitely the people and connecting with people*”, Participant 11 stated, “*For me it's really important, the people that come here*” as well as Participant 12 who stated, “*The people and the friendships*”. Participant 38 stated, “*Definitely, the people and the way people are when they're here*” and Participant 42 stated, “*The main thing really, is the people*”. Atkinson and Ingle (2016:15) identified aspects for the participants' AfrikaBurn experience as part of their personal journey. The participants identified community life as part of their personal journey, and included the term awesome people. Therefore, the study by Atkinson and Ingle (2016) relates to the findings of this study.

The following four categories were identified to better explain what it is about the “people” at AfrikaBurn when probing was applied, which include *People's behaviour*, *Diversity of people*, *Community amongst people* and *Meeting new people*. Each category is discussed individually in the next section.

#### **4.4.1.1 People's behaviour**

People's behaviour refers to how the participants behaved at AfrikaBurn. Particularly focusing on openness and friendliness, this occurred in numerous statements from participants such as Participant 1 who stated, *"It's actually the friendliness of the people, they make it for me"*. Participant 9 stated, *"I mean, there's a lot of kindness expressed here just in our group around here with the camps, we've helped each other out, we've lent tools across"*. Participant 13 mentioned, *"So, everybody here is friendly. People talk to you"* and Participant 25 mentioned, *"The friendliness of most people"*. This response is emphasised by Participant 27, *"...interacting with people, and everybody is so friendly and open to speak with you"*, while Participant 32 asserted, *"I think people being very kind to each other"* and Participant 34 who similarly stated, *"Everyone is so friendly"*, as well as Participant 40 who responded, *"Everyone's really friendly"*. Participant 44 emphasises this aspect by stating, *"The people are so nice, that they are welcoming and sharing everything"*. This is highlighted by Participant 5's statement, *"So, I think like the connectedness of the people"*, as well as Participant 3 who stated, *"This might be the place where people are the most truthful or most honest"*. Apart from friendliness, other participants identified the openness of people as important, which can be seen from Participant 15's response, *"People are so open. I think maybe the friendliness"* and Participant 6's statement, *"I love that it's such an open environment where people are open to connecting and sharing joy"*. Participant 9 stated, *"One aspect that's important is to see that there is still openness and kindness in people"* and Participant 14 stated, *"It's a very civic group of people, everybody is very open minded"*. Similarly, Participant 17 stated, *"The openness and friendliness of the people, the helping, gifting"*. Participant 19 mentioned that, *"Everybody should be open and friendly"*, as well as Participant 20 who mentioned, *"to be more open with people and being inclusive, I think of everyone"*. Lastly, Participant 45 stated, *"People are so accommodating, people are so free, people are so happy"*.

With regards to the study by Atkinson and Ingle (2016:15), the community life was identified by participants, as part of their personal journey, and included terms such as kindred spirits and openness and sharing. Thus, the findings of previous research at AfrikaBurn, which speaks to the behaviour of participants, corresponds with the findings of this research. Furthermore, the category "People's behaviour" relates to Radical Self-Expression (Lyle & Doyle, 2017:2), one of AfrikaBurn's 11 Principles.

#### **4.4.1.2 Diversity of people**

This category also relates to another one of the 11 Principles, Radical Inclusion where any person may be a part of AfrikaBurn (Lyle & Doyle, 2017:2). The aim of AfrikaBurn is to be radically inclusive and accessible to anyone (AfrikaBurn, 2019). This includes the diversity and variety of people attending AfrikaBurn such as their age, ethnicity, profession, class and their

country of origin. This occurred in numerous statements such as Participant 4, *“Experiencing different people in a different place. Everybody is diverse”*. Participant 16 stated, *“I like all the diversity of everybody here. I like the different people”* and Participant 17 stated, *“The variety of people”* was important for AfrikaBurn. Participant 18 emphasised the importance of diversity by stating, *“Meeting the different kinds of people that are here”*, as well as Participant 31 who stated, *“I like the diversity in people”*. The diversity in age was supported by Participant 5’s response, stating that, *“I think it’s the diversity, definitely, like how many different kind of people there are, different ages”*, Participant 29’s statement, *“To see a lot of people, various ages just being happy and helpful”*, and Participant 45’s response, *“Everyone from like different ages, from like eight years old to like sixty years old, everyone was here”*. Meeting people from different countries was highlighted by Participant 8, *“The first point would be to meet people from different countries, from different I dunno (don’t know), classes?”*. This is supported by Participant 28’s statement, *“Just the people that they attract miles away from what I am used to”*, Participant 40’s response, *“We met so many people here from everywhere. I like that it’s people from South Africa, international people”* and Participant 36’s comment, *“Meeting a lot of people from different countries and interacting with people from different countries”*.

#### **4.4.1.3 Community amongst the people**

Three of AfrikaBurn’s principles focus on the community aspect of the event. These principles are Communal Effort, Radical Inclusion and Each One Teach One (Lyle & Doyle, 2017:2). From the response of various participants, the importance of the community is apparent in the answers of the participants such as Participant 5 who stated that, *“I think, (I’m) not really sure, like the connectedness of people. The community feeling I guess”*. Participant 40 stated, *“I think it’s great that you together with people here like during the day, interacting all the time. Everyone’s really friendly, it’s like a community feeling”* and Participant 26 who similarly stated, *“The community is very important for me. The actual feel of community. It’s just that whole, you know that whole commune vibe”*, as well as Participant 27 who mentioned, *“Meeting your neighbours and community”*. Participant 14 emphasised the importance of the community by stating, *“It’s like a big community. Everybody gets along, everybody is friendly”*, as well as Participant 23 that stated, *“People and the community. The whole friendly environment”*. The community also creates a sense of safety as stated by Participant 31, *“I like the sense of community. I feel extremely safe here with everyone”*, which is supported by Participant 32’s statement, *“You know people just looking after each other and having a community spirit”*. Thus, the community at AfrikaBurn is one of the categories that aid in the success of the festival. It is the attendees that host events within the festival, create the theme camps, artworks and mutant vehicles that create the experience for all other attendees. In the study conducted by Atkinson and Ingle (2016:15), the community life was identified by the attendees, as part of their personal journey, and included terms such as unity with others and “joining the

“tribe”, which highlights the importance of the community at AfrikaBurn. Therefore, the findings by Atkinson and Ingle (2016) supports the findings of this study.

#### **4.4.1.4 Meeting new people**

Although, this factor received the lowest under the “People factor”, it is apparent from the statements made by participants during the interviews that meeting new people was important for AfrikaBurn. This is evident from various responses such as Participant 2’s statement, *“meeting new people”*, Participant 36’s comment, *“Meeting a lot of people”*, and Participant 45’s response, *“Meeting people, definitely”*. Similarly, Participant 18 stated, *“Meeting new people and getting to know the people”* and Participant 35 who stated, *“Bonding with people in general”*, as well as Participant 37 who responded that, *“Meet people, like-minded people”*.

#### **4.4.2 Art**

The second aspect identified refers to art, as various participants stated that the art, creativity and quality of the art is important for AfrikaBurn. This aspect is very important, as AfrikaBurn is a participatory event that encompasses art, creativity, and ingenuity to celebrate performance and visual art, costuming and music (Atkinson & Ingle, 2016:2, Steele, 2016:132). Atkinson and Ingle (2016:3) add that attendees are encouraged to immerse themselves in the experience and create their own artworks. With regard to previous research conducted by Erasmus (2012) and Saayman *et al.* (2012) at arts festivals and Manners *et al.* (2016) at an art exhibition in South Africa, art was not measured as management aspects. However, Atkinson and Ingle (2016:16), identified the theme *“creativity”* as important for a participant’s personal journey at AfrikaBurn. This theme included terms such as art, creativity, music, dressing up, and *“developing the right side of my brain”* (Atkinson & Ingle, 2016:16). Atkinson and Ingle explain that this could be because AfrikaBurn does not have a strong artistic culture as Burning Man. Dyer (2006:34) further explains that the art is the focal point of everyday life in Black Rock City at Burning Man. Therefore, the findings of previous research conducted by Atkinson and Ingle (2016) correspond with the findings identified in this research. As the art is the focal point of the festival, attendees participate in AfrikaBurn to see the artworks, as stated by Participant 11, *“I came to a Burn for the artwork”*. The importance of the art is evident in various statements made, which include that of Participant 1 who stated, *“The art is also important. To be fascinated by the cool stuff that people put together out of generosity”*. Participant 5 stated, *“I like that there is a lot of art involved as well”* and Participant 7 mentioned, *“Obviously, its artworks”* and Participant 14’s statement, *“I think also the artwork. It’s very nice coming back now, second year and seeing different artwork”*. Participant 22 asserted that, *“Art is important”*, Participant 33 mentioned, *“I think the artworks”*, as well as Participant 40 who mentioned, *“The artworks maybe”*. Participant 42 stated, *“The art. I like looking at how things are constructed”* and Participant 32 responded, *“Ja, I think the lights and structure, really. Well,*

*just the artwork*". Reference was made specifically to sculptures that are not burnt, as stated by Participant 23, *"The sculptures, all the other sculptures they don't burn"*.

Various participants emphasised that the creativity and effort put into the artworks was an essential factor for AfrikaBurn, as stated by Participant 30, *"Creativity, I love it"*, Participant 9's response, *"It's good to see how creative people can be and to what extent they'll go to do artwork"*, and Participant 13 who responded, *"Like even the artworks and stuff, you know? People are creative here, they can do whatever they want to"*. Participant 45 mentioned, *"Some cool art and design, everywhere. People are creative"*. The creativity of art was also emphasised by Participant 3, *"I love the thought and the effort that's gone into the art. Especially the things they put out in the Playa"*. Participant 6 stated, *"People do some of the most incredible things here, artistically"* and Participant 15 stated, *"The sculptures and just the amount of time that people put into like building things, it's amazing"*. Participant 21 responded, *"There's a kind of makers, type of vibe to all the art. A lot of it is amateur people putting stuff together that's amazing"*. The quality of the artwork is also highlighted by Participant 12's statement, *"The artworks are like super inspirational"* and by Participant 16, *"Oh no, the art is inspirational"* and further emphasised by Participant 27's response, *"The art is spectacular"*.

#### **4.4.3 Gifting**

Gifting is one of the 11 Principles of AfrikaBurn (Lyle & Doyle, 2017:2). AfrikaBurn is a de-commodified zone, which refers to de-commodification where a social environment is created without commercialism, sponsorships, transactions, or advertising (Lyle & Doyle, 2017:1). AfrikaBurn attendees share with one another by means of gifting and without expecting anything in return. Gifting does not require an individual to gift back something of equal value (AfrikaBurn, 2019). When comparing gifting to the previous studies conducted, no similarities were found, which indicates that this factor is unique to AfrikaBurn. Gifting is considered by participants to be important for AfrikaBurn, as can be seen in Participant 11's comment, *"Gifting is really important. Yeah, gifting's really powerful"*. Participant 9 stated, *"The gifting as well, that's interesting to see you know, how people are willing to gift"* and Participant 10 who stated, *"Well, the whole gifting thing is really very cool"*. Participant 36 similarly stated, *"...in the gifting part of it is fantastic. The gifting is great"*. According to Participant 17, *"The helping and the gifting"* was considered important for the festival, which is supported by the statement of Participant 23, *"The whole friendly environment and the giving"*, Participant 13 who stated, *"I think everybody here stays true to themselves and really wants to gift back so everybody here is friendly"* and Participant 44 who similarly stated, *"The people are so nice that they are welcoming and sharing everything"*. This is supported by Participant 1's statement, *"People greet each other, people help each other, people offer help and equipment and good and the gifting"*. Gifting is emphasised by Participant 4's statement, *"The generosity, like that's very important. People that aren't generous are also learning from this"* and Participant 6 who



stated, *“Everything is about giving without no expectation of something in return. It’s the epitome of selflessness”*. Participant 15 responded, *“I mean you get free stuff which is kinda cool, I mean like the free drinks”*. It is evident that gifting plays a big role at AfrikaBurn. No money is exchanged for goods, attendees at AfrikaBurn merely rely on gifts from one another, without being obligated to gift back.

#### **4.4.4 Music**

According to De Klerk (2013:11), AfrikaBurn is an art event and an intentional temporary creative community (Wexelberg, 2009:28, Steele, 2016:132). Steele (2016:132) elaborates that the festival is a celebration of performance and visual art, costuming and music. In previous research, Williams (2011) identified Jazz enjoyment as a factor, which included listening and enjoying jazz music. This study identified important factors in managing the Cape Town International Jazz Festival (CTIJF), by determining the factors that influence the attendees’ experience. Manners (2011) identified the critical management aspects that attendees at a major musical event regarded as important for a memorable and satisfactory experience. The study identified well-known pre-concert artists prior to the main event and adequate variety of national and international artists performing under the Amenities and Catering factor. However, enjoyment of the music was listed under the Entertainment factor for the motivational aspects for visitors attending the Neil Diamond concert.

In this study, attendees participated in the music offered by the music theme camps and regarded it as important for AfrikaBurn. This can be seen from Participant 2’s statement, *“Music, fun, meeting new people”*, Participant 1 who stated, *“I do like the music. It’s nice that there are some thundering beats”*, Participant 4 who stated, *“Oh, the music! The music is amazing like really, really awesome”* and Participant 12 who mentioned, *“The music. It’s super important to me, I really enjoy the music”*. This is supported by the response of Participant 40, *“The music definitely”* and Participant 37, *“The music as well”*. Participant 15 stated, *“I think definitely the music, that’s really cool”*, Participant 20 mentioned, *“I love the music”* and Participant 16 commented, *“All the music is good but not everything that we know, you know”*. Similarly, Participant 44 stated, *“The music was great”* and Participant 45 stated, *“The music was quite good as well”*. Participant 25’s statement also emphasises the importance of the music, *“I think that music is part of the Burn”* and Participant 33 explained that it was the music that they regarded as important, *“Well, obviously the music as well, the fact that it’s contemporary”*. Other participants stated that they enjoyed dancing, such as Participant 8’s statement, *“Well, of course to hear good music and dance to it”* and Participant 42 who similarly stated, *“I love dancing, we love dancing, so finding the music that we want is also important”*.

#### 4.4.5 Location

AfrikaBurn chooses to host the festival in a harsh and remote desert location (Atkinson & Ingle, 2016:3), where attendees willingly choose to live in the barren desert for up to a week or more (Snaddon & Chisin, 2017:1) and are required to provide their own food and beverages as nothing is for sale except for ice (Lyle & Doyle, 2017:7; Snaddon & Chisin, 2017:1). The location factor corresponds with Atkinson and Ingle (2016:16), who identified that the desert received few mentions, with regard to the attendees' views on their AfrikaBurn experience as part of a personal journey. Apart from this, the study found that AfrikaBurn is growing due to the appeal of escaping from reality, which takes place in the desert (Atkinson & Ingle, 2016:21).

From the interviews, it is apparent that the location plays an important role for the participants at AfrikaBurn, with specific regard to the scenery, the remoteness of the desert and freedom. This is evident from Participant 1's statement, *"There's a reason it's in the desert, it's not just that this was cheap land or they knew it at least. There's a purposefulness in the fact that they stick it out in a place that's hard to get to, hard to live in, hard to be in"*, Participant 39 who mentioned, *"The location is cool"* and Participant 2 who stated, *"Being out in nature"*. Various participants asserted that the scenery of the desert was important, as stated by Participant 5, *"It's such a nice place, the viewings and stuff"* and Participant 38 who similarly stated, *"The scenery, you know, the views and stuff, the vistas"*. Other participants commented on the remoteness of the desert, such as Participant 21's statement, *"I guess it's quite important that it is in a very, very desolate place. I think if this was in Knysna Forest, I'm not sure it would be the same"*. Various participants emphasised the importance of the barren location, such as Participant 14 who stated, *"I'd say also the location, like the scenery here. It's so barren but it's beautiful"* and Participant 40 who stated, *"It's also very remote"*. The desert allows for participants to feel a sense of freedom, which is supported by the statement of Participant 19, *"I enjoy the desert, it feels very free, very free"* and Participant 27, *"My main reason was to step out of the other world and be here for a week of no phones, desert and freedom"*. There were participants experiencing the desert for the first time, as stated by Participant 8, *"The location is a thing too. Actually, it's my first time to be in a desert like this"* and Participant 44's statement, *"And the place, it's my first time in the desert so it's very intriguing to me"*.

#### 4.4.6 Freedom

The festival provides an opportunity for individual freedom and self-exploration in a non-judgemental environment (Atkinson & Ingle, 2016:3). However, when comparing freedom to the previous studies which focused specifically on CSFs, no similarities were found. Atkinson and Ingle (2016:15) identified freedom as the second-most important theme at AfrikaBurn for the attendees' personal journey. This indicates that this factor is unique to AfrikaBurn and is not measured at other events.

Emanating from the interviews, freedom was deemed important by participants, with specific regard to no rules, stepping out of daily life and freedom of expression. Various participants' statements in support of this, includes Participant 38 who stated, *"I think a sense of freedom, like out here"* and Participant 45 who similarly stated, *"Being free, not being secluded and locked up"*. Other participants highlighted the importance of AfrikaBurn having no rules, as can be seen by Participant 9's response, *"From the event point of view I think it's to allow people to have as much freedom as possible. I know there needs to be rules to a certain extent"*. Participant 26 stated *"No rules"* was important for AfrikaBurn, which is supported by Participant 42's statement, *"The freedom, like I said, to do what you can do, whatever you wanna do. The freedom of doing what you wanna do is cool"* and Participant 15's statement, *"The fact that you can go anywhere or sit on a sculpture or sit in the middle of nowhere and have a good time"*. Participants attended AfrikaBurn to escape their daily life, which can be seen from Participant 33's response, *"People walking around freely"*, Participant 27's statement, *"My main reason was to step out of that other world and come here for a week of no phones, desert, freedom..."* and Participant 41's statement, *"The timelessness of it is so refreshing"*. Freedom of expression was also mentioned by various participants such as Participant 29, *"Just be yourself, nobody worries and nobody will look twice, it's just the freedom of it. It's all about the freedom"* and Participant 43's response, *"That there's so much freedom. Honestly, to be whatever you wanna be actually"*. The 11 Principles, specifically Radical Expression, encourages individual and collective creative expression (Lyle & Doyle, 2017:2).

#### **4.4.7 The Burns**

Atkinson and Ingle (2016:2) explain that the principal focus of the festival is a set of wooden sculptures, with "humanoid" characteristics, which are burnt in a celebration of destruction and rebirth. The burns usually begin on Thursday evening (weather permitting) and end on Sunday night. Attendees form a circle around each sculpture, in a ceremonious fashion, to witness the burning of certain sculptures on the Playa. The burning of certain wooden sculptures is unique to AfrikaBurn and in comparing the burns to previous studies, no similarities were found, which indicates that this factor is unique to AfrikaBurn, as it is not measured at other events. Atkinson and Ingle (2016) did not identify the burns in the study, as CSFs were not measured.

From the interviews, it became evident that the actual burning of the sculptures plays an important role at AfrikaBurn, which can be seen from the response of Participant 1, *"To be fascinated by the cool stuff that people put together out of generosity and hard effort goes into making into something that's ephemeral—they're gonna (going to) burn it. I quite like that ritual, standing around and watching the things burn, it's something quite unique about that"*. This is supported by Participant 2's statement, *"Like the idea of burning things is like—it's like a completion and there's many factors to that"*. Various participants stated that the burns were important for the festival, such as Participant 11's response, *"Burns in general"*, Participant

23's statement, "*The burns, definitely the burns*" and Participant 33 who stated, "*Especially the burns themselves*". Participant 28 asserted that, "*Ja (yes), the burning the of the sculptures, that's really fun but I think if I had the Burn without the people I would miss it more than if I had the people without the Burn, if that makes sense? It's hard not being memorable but I think that the Burns are very important part because that sets it apart*". Participants attended the festival to experience the burns, as mentioned by Participant 38, "*The prospect of seeing these massive structures burn. The actual burn*", Participant 39, "*The burn itself I wanted to see and we were fortunate enough to see the burn of the big AfrikaBurn mannetjie (man). The burning on the ground was special*". From the above statements, it is evident that the burns are part of the AfrikaBurn experience and many attended the festival to witness the burns.

#### **4.5 Theme 2: Important factors for an improved AfrikaBurn**

After the six factors were identified and probing was applied to better understand why participants regarded these factors as important, participants were asked what should be improved at AfrikaBurn. The factors that participants identified as needing improvement are discussed below. Under this theme, four subthemes were identified—no changes to be made, Ablution facilities and sanitation, loud and similar music-themed camps and people of colour.

##### **4.5.1 No changes to be made**

It is evident from the data collected that some participants felt that no changes should be made to AfrikaBurn. Similarly, Atkinson and Ingle (2016:24) found that the majority of the attendees believed that no changes should be made to AfrikaBurn. However, a small amount of participants suggested that the festival could improve communication, reduce litter and dust, promote physical access (improving roads) and create bigger artworks (Atkinson & Ingle, 2016:24). Other suggestions were that the festival's growth should be constrained, that children should not be allowed, planning issues should be addressed, the ethos of AfrikaBurn preserved and that managers should introduce themselves (Atkinson & Ingle, 2016:24). However, in this study, almost half of the participants stated that no changes should be made to the festival, which corresponds with the findings of Atkinson and Ingle (2016).

When participants were asked to identify if there were factors to improve AfrikaBurn, Participant 3 responded, "*No, actually really not*" and Participant 7 stated, "*No*", that there were no factors to improve at AfrikaBurn. Participant 9 stated, "*Nothing that I'd like to change at this stage, no*" and Participant 16 who commented, "*No, I haven't experienced anything negative*". This is supported by the response of Participant 28 who stated, "*I don't think that I would change anything*". Participant 32's response was, "*No, nothing*" and Participant 31, "*Actually, no not really. There's nothing that I've seen that I've been like, this should be different*". Similarly, Participant 36 stated, "*No, I don't think so*" as well as Participant 43 who stated, "*Not really*". This is emphasised by the statement of Participant 26, "*Otherwise, everything has been*

great” and Participant 28’s statement, *‘I don’t think so. It is all quite amazing’*. Participant 32 similarly stated, *“I don’t think so, no. I think it’s just great, that’s why we keep coming back”* and Participant 40 stated, “No, I like it. I think it’s good”, as well as Participant 12’s statement, *“No, the Burn will change itself, over time it will evolve and shift”*. Participants who were attending the festival for the first time stated that they had not been at AfrikaBurn long enough to identify factors that needed to be changed. This is supported by Participant 2’s statement, *“I haven’t been here long enough to determine that. You can ask me in four days”*, Participant 5 who stated, *“Not at this stage, maybe at the end of the week but no”* and Participant 8, *“No, I didn’t see some yet... I’m just arriving today so I wouldn’t be able to tell you anything”*. Similar statements were made by Participant 10, *“Not yet, I’m just trying to gauge what it’s all about”*, Participant 15 who mentioned, *“I don’t know, like I mean I’ve only been here for one day so it’s difficult for me to say”* and Participant 24 who stated, *“No, I’ve been very much spectating ’cos it’s my first one”*. This is emphasised by Participant 30, *“I don’t know enough about it to say that ’cos I’m still discovering it”*, Participant 34 who stated, *“Not really, not really, I don’t know a lot about it to be honest but I like what I see”* and lastly, Participant 39 who responded, *“It’s the first time...so no, I don’t wanna (want to) change anything”*.

#### **4.5.2 Ablution facilities and sanitation**

Various participants identified that the toilets needed improvement, as the toilets were not satisfactory and hindered their experience to an extent. Concerning previous research, Erasmus (2012:77) identified toilets as a CSF under the Accommodation and Ablution factor, which included aspects such as adequate ablution facilities and good hygiene of ablution facilities. Saayman *et al.* (2012:150) also identified ablution facilities as a CSF and that it contributes to the overall experience at the event. Williams (2011:20-21) at the CTIJF, revealed that under the factor Value and Quality, adequate ablutions were listed. Similarly, in the study conducted at the Aardklop National Arts Festival to determine the CSFs for a visual art exhibition, Manners *et al.* (2016:445) identified adequate, clean and hygienic ablution facilities inside/outside the venue under the Safety factor. Lastly, Atkinson and Ingle (2016:22, 24), at AfrikaBurn, found that the participants suggested the toilets should be improved for future festivals, which is supported by the finding that participants identified the toilets as being unpleasant.

The importance of improving the toilets at AfrikaBurn was particularly apparent in various statements, such as Participant 35’s response, *“The loo. I find the experience harder this year”* and Participant 33 who asserted, *“Well, the toilets are always disgusting”*. More participants commented on the hygiene of the toilets, as can be seen from Participant 13 who stated, *“I think they made a big improvement with the toilets and stuff but they still—they can still do something better I think. It’s not very clean”* and Participant 25 who stated, *“We’ve been there for eight years, the toilets there are long drops but they are 200 metres into the desert which*

*is fine. These over here, these like portaloos, they are not properly looked after. I mean honestly, you open the lid and it's sitting this high from the—it's just bad man. The toilets need to be thought through a lot more carefully than they have been", while Participant 38 stated, "I preferred the toilets last year, I think so up until this is the new toilets system. So look it's—it's more hygienic and stuff but you can see it's not so much flies, and smell and stuff like that but I did enjoy that. I feel like something is lost with these".* Providing more toilets was recommended by Participant 14 who mentioned, *"I would have more toilets 'cos (because) these ones, even though they have new ones, they seem to fill up quite quickly".*

#### **4.5.3 Loud and similar music themed camps**

Music was regarded as important for an AfrikaBurn experience. Atkinson and Ingle (2016) found that various attendees stated that the music needed to be improved, as it was too loud and that theme camps played similar genres of music. They found that the attendees felt there was too much noise and that quiet times should be enforced in the mornings. This is supported by the finding that participants did not enjoy the constant noise, especially at night when attendees partied, while other attendees found it difficult to sleep (Atkinson & Ingle, 2016:22). According to Atkinson and Ingle (2016:25), the attendees were asked for suggestions for improvement and to provide a related set of comments that were broadly classified as "promoting diversity and variety" and included the response that there was a need for more theme camps that encourage different styles of music. This was particularly evident in Participant 21's statement, *"I think there's too much music and noise and ja (yes)..."*, while Participant 25 recommended, *"I just think it should be placed properly. I think they should put it out far into the desert, and they should face it away from the desert, with reflectors to stop the sound as much as possible coming back".*

Various participants commented on the similar genres of music played at theme camps, as seen from Participant 41's statement, *"Music, they need to somehow, I don't know, curate that a bit better so it's not just one thing everywhere and the loudest places are the tranciest places"* and by Participant 24 who stated, *"The type of music and the way the parties are approached are very similar so it's like it's the same music at each part.."*. Having less music theme camps at AfrikaBurn was recommended by Participant 19 who stated, *"Maybe it would allow a little less tents to play music so that people would gather in the centre 'cos yesterday was very divided and I heard last year there was fewer tents that actually played their own music and had their own DJs, and then it was more crowded in the centre"*. The findings of this study identified music themed camps with loud and similar music as a factor that could be improved, which corresponds to the findings of Atkinson and Ingle (2016).

#### **4.5.4 People of colour**

From the interviews, it was evident that participants regarded diversity as important at AfrikaBurn. Repeat attendees at AfrikaBurn stated that the festival needs to include people of colour, from South Africa. This is apparent in Participant 3's statement, *"I mean, definitely, obviously as a black person the colour thing is like a burning issue. Economics and all that, it's not an easy place to get to"*. Participant 6 mentioned, *"I would love to see more diversity. The change is there, it's the pace that's the problem, it's too slow and the thing is AfrikaBurn is an expensive endeavour, it's a very expensive endeavour"*. Similarly, Participant 33 mentioned, *"There aren't a lot of people of colour but I can understand why"*.

#### **4.6 Conclusion**

From the interviews, it was evident that the majority of participants were male and from the Western Cape, specifically Cape Town. However, there were also participants from Johannesburg and Pretoria. Other participants that took part in the interviews were from international countries such as Germany and Netherlands. The participants' occupations were diverse, with many having a professional career such as entrepreneurs, engineers, lawyers and psychologists. Regarding mode of transport used, many participants travelled by car even though the gravel road to the venue is best suited for a 4x4. Other participants stated that they travelled by bakkie, 4x4 and RV. Most participants travelled to AfrikaBurn with their friends, although there were participants who travelled with their family and some that travelled with both friends and family. On the question of the number of times attending the festival, for many participants it was their first time. However, there were participants that have attended for their second, third and fourth year. AfrikaBurn is a seven-day festival; many participants specified that they did not stay at the festival for the full seven days. However, from the interviews various participants stayed at the festival for seven days and more, such as eight, nine, ten and eleven days.

With regard to the CSFs, participants were asked to identify what factors they found most important for AfrikaBurn. Six subthemes were identified—People, Art, Gifting, Music, Location, Freedom and the Burns. The subtheme that arose most often was the "People". Under this subtheme, four categories were identified, being People's behaviour, Diversity of people, Community amongst the people and Meeting new people. As AfrikaBurn is a community-driven participatory event, which depends on the efforts and involvement of the attendees, it became evident that one of the factors that contributes to AfrikaBurn are the people. The second theme identified the important factors for an improved AfrikaBurn. Under this theme, four subthemes were identified—No changes to be made, Ablution facilities and sanitation, Loud and similar music themed camps and People of colour.

Probing was applied to understand what can be improved and resulted in many participants stating that no changes should be made to the festival, indicating that participants were satisfied with their experience at AfrikaBurn. However, the factor that most participants mentioned for improvement, were the toilets. Numerous participants stated that the toilets were still not satisfactory and hindered their experience to an extent. Concerning the music theme camps, participants stated that the music needed to be improved, as it was too loud and that theme camps played similar genres of music. It is evident that although AfrikaBurn attracts a diversity of attendees from around the world, repeat attendees at AfrikaBurn believed that the festival needed to include South African people of colour.

In the following chapter, Chapter Five, conclusions are drawn and recommendations made regarding the CSFs and profiling at AfrikaBurn, which are based on the results this chapter. Recommendations for future research are also suggested.



## **CHAPTER FIVE**

### **CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Introduction**

The purpose of this chapter is to draw conclusions and make recommendations concerning future festivals. This chapter will conclude the findings of the research and use the research results from Chapter Four to make recommendations concerning this study and future research.

The research aim was to determine the CSFs for an arts festival in the Northern Cape from an attendee's perspective, by means of a qualitative approach. To achieve this aim, the following objectives were achieved in their respective chapters as indicated below:

- The first objective was to conduct a literature review based on events, profiling and event specific CSFs. This was achieved in Chapter Two of the study.
- The second objective was to determine the general profile of interviewed participants attending an arts festival in the Northern Cape. This objective was achieved in Chapter Four of the study.
- The third objective was to determine the CSFs for an arts festival in the Northern Cape from the interviewed participants perspective. This objective was also achieved in Chapter Four. Two themes were identified namely: important factors for AfrikaBurn and important factors for an improved AfrikaBurn.
- The fourth and final objective was to draw conclusions and make recommendations based on the results of this study for future potential research and the event management industry

This chapter, Chapter Five, addresses the fourth objective of this study. It concludes with the findings of the study, provides recommendations with regards to this study and future research, suggests future research to be conducted and notes limitations which were encountered during the study.

#### **5.2 Conclusions**

The conclusions are discussed in two parts. Firstly, conclusions are drawn from the literature review and secondly, conclusions from the empirical study.

### 5.2.1 Conclusions from the literature review

- Events have played an important role in human society and consisted of personal and local events, traditional celebrations as well as historical and religious events (see section 2.2).
- Today, the purpose of hosting events has shifted as national festivals and traditional religious are no longer the main focus for community festivities (see section 2.2)
- Instead modern western society hosts events that celebrate individual milestones, anniversaries and achievements (see section 2.2).
- Although many of these events, traditional or religious in origin, play an important part in attracting tourists to destinations (see section 2.2).
- In South Africa, events are one of the most stimulating and rapidly developing segments of the tourism industry (see section 2.1).
- This growth is due to higher disposable income and more leisure time, increased government awareness of the benefits tourism has for them, awareness of the marketing potential of events; and an increased awareness of the benefits and advantages of event management (see section 2.1).
- Before 1994 South Africa's tourism industry was non-existent. However, after the democratic elections, various types of tourism developed such as cultural tourism, eco-tourism, adventure tourism, sports tourism, business tourism, and event tourism (see section 2.3).
- Music and arts festivals, drama festivals and cultural festivals, particularly celebrating the Afrikaans language and culture, have since then increased in South Africa (see section 2.3).
- Hosting an event offers various benefits and countries like South Africa make use of events to generate income, create a favourable destination image, market the country, attract investments, extend the tourist season, and to attract new and repeat visitors, to name but a few (see section 2.4).
- It is not surprising, considering all these benefits, that more events are being hosted and have expanded tremendously, where once it was only hosted on a small scale; now it has grown into a lucrative industry (see section 2.4).
- With the growth of events, events can now be classified according to the nature (planned, unplanned and natural), size (major, hallmark, mega and local or community) and type (political, private, arts and entertainment, business and trade, sport, competition and recreational, educational and scientific, cultural and art) (see section 2.5.1–2.5.2).
- Art events can be regarded as public celebrations of local traditions, cultures and art that combine various forms of performing and visual arts, including fine arts, painting, crafts, drama, film and all music genres. However, art events are diverse in the forms and types

of art featured. Art events are considered as cultural events, as festivals, and more specifically, arts festivals form part of cultural events (see section 2.5.3).

- Historically, festivals were held for weddings, state ceremonies, religious celebrations and good harvest. However, the way in which festivals are described and understood has changed (see section 2.6).
- Today, festivals are a gathering of a community or a themed event that is held annually or less frequently for a limited period of time and are there to celebrate art, culture or music (see section 2.6).
- Arts festivals are community themed events or celebrations that exhibit different forms of art and activities as well as offering a hospitality experience. Therefore, it is not surprising that arts festivals are one of the fastest growing forms of event tourism as tourists want to learn as much as possible about the destination being visited (see section 2.6.1).
- Specifically in a South African context, arts festivals are important because of the increasing need from the public for different forms of art to accommodate the diversity of cultures within the country (see section 2.3).
- Arts festivals are universal, as there are many forms and types of existing art, which include painting, poetry and music as well as celebrating artists or historical art events (see section 2.6.1).
- Apart from this, today arts festivals have expanded to include a wider collection of activities like film, contemporary dance, visual arts and ballets (see section 2.6.1).
- According to the classifications of events, AfrikaBurn is a major arts festival as the event attracts a large number of visitors, media coverage and generates economic benefits due to the scale and media interest of the event (see section 2.7).
- The festival is a public celebration of the arts that preserve and present local art traditions as well as celebrating artists (see section 2.7).
- AfrikaBurn is guided by the same 10 Principles as the Burning Man Festival (radical inclusion, gifting, de-commodification, radical self-reliance, radical self-expression, communal effort, civic responsibility, leaving no trace, participation and immediacy). However, an 11<sup>th</sup> principle was added (each one teach one) (see section 1.2 and 2.7.1).
- These 11 Principles provide a conceptual framework that encourages individual and collective creative expression (see section 1.2 and 2.7.1).
- Due to the unusual requirements and complexity of events, planning and management is critical for the success of any event, when taking into account all the different aspects such as the event challenges, responsibilities and the attendees' needs and expectations that have to be satisfied for the event to be successful (see section 2.8).
- For an event such as AfrikaBurn to retain attendees and remain competitive and sustainable over the long term, feedback can be gathered from attendees to ensure that

a festival is able to exceed the attendees' expectations and needs. However, these needs and expectations can differ significantly, as some of the attendees will be satisfied by the festival but others may not (see section 2.1).

- Knowledge of the attendees' profile characteristics, needs and expectations will facilitate better planning and will ensure that attendees enjoy the event or festival, thereby ensuring overall satisfaction, which in turn may lead to repeat and loyal attendees (see sections 2.1 and 2.10).
- Therefore, it is evident, from previous research conducted, that different types of events attract different types of attendees and that these attendees are not homogeneous, which is why it is imperative that continuous research is conducted to further understand the profiles of festival attendees. This highlights the importance of understanding who the attendees are from their profiles at an event (see sections 2.1 and 2.10).
- Apart from this, from the profile of event attendees, hosting and organising events is a complicated task as different visitors want different things from the same event and different attendees may engage in the same festival element and derive different benefits from the experience. This means that the experience derived from a festival will differ from one attendee to another (see section 2.1).
- Due to the unusual requirements and complexity of events, planning and management is critical for the success of any event (see section 2.8).
- Other aspects of event management include designing, leading, marketing and promotion, budgeting and control (financial management), human resource management, procuring resources and support, logistics, risk management, staging and evaluation of the event, as well as communicating with local organisations that are involved (see section 2.8).
- The complexity of managing an event lies in taking into account all the different aspects such as the event challenges, responsibilities and the attendees' needs and expectations that have to be satisfied for the event to be successful (see section 2.8).
- Events are an amalgamation of various factors and elements that need to be effectively managed to create an experience. It is vital for event managers to determine the factors that attendees find important for the festival, which will either dissatisfy or satisfy the attendee (see sections 2.1 and 2.10).
- It is important for management to ensure that these factors, also referred to as CSFs, are implemented efficiently and effectively to achieve a successful event (see section 2.1 and 2.10).
- CSFs are the few important areas that need to operate correctly to ensure success within the event industry and assists event managers reach their goals and objectives ensuring event sustainability and a competitive advantage. Apart from this, these factors represent key managerial areas that must be given continual and special attention to achieve high

performance such as particular strategy elements, resources, product characteristics, competitive capabilities, abilities and business outcomes that spell either profit or loss (see section 2.10).

- According to the literature, it is evident that different tourism operations, events and festivals have different CSFs, as the specific type and nature of the tourism operation, event or festival determines the CSFs needed for it to be successfully managed (see section 2.10).
- It is evident that CSFs identified at one event cannot be used to manage other events. These studies emphasised the importance of CSFs in the success and sustainability of any tourism product, event or festival. By determining the CSFs, attendees' needs will be satisfied, a unique attendee experience will be created, operation costs can be reduced, event managers will be able to improve festival operations with effective planning and manage change effectively, which will in turn ensure a sustainable and financially successful event (see section 2.10).

The literature review provided a foundation of knowledge on events, events management, arts festivals, profiling and CSFs. Areas of scholarship were identified in order to prevent duplication, as well as giving credit to other researchers. Lastly, the literature review identified gaps within research and assisted in placing this study within the context of existing literature, further asserting why the study was needed.

The next section provides the profile of attendees, followed by the CSFs, which are divided into two themes (important factors for AfrikaBurn and factors for an improved AfrikaBurn).

### **5.2.2 Profile of participants**

- The majority of individuals who participated in the interviews were males (31); however, females (14) also participated (see section 4.2.1).
- Participants were mainly from Cape Town in the Western Cape Province (23); however, participants also came from other parts of South Africa (13) and even from outside of South Africa, such as Germany (2), Netherlands (2), Kenya (1), Finland (1), Denmark (1), United Kingdom (1), Paris (1) and California (1) (see section 4.2.2).
- The findings indicate that some participants work in professional occupations (35) (see section 4.2.3).
- Individuals who participated in the interviews mainly travelled by car (33); however, some participants travelled by means of a bakkie (5) or a 4x4 (3), RV (2), minibus (1) and a motorbike (1) (see section 4.2.4).
- Participants stated that they attended the festival with their friends (19), but there were individuals who attended AfrikaBurn alone (4), with their family (8), family and boyfriend

(1), boyfriend (1), theme camps (1) and those that attended with both, friends and family (11) (see section 4.2.5).

- Many of the participants stated that 2018 was their first AfrikaBurn (24), while others indicated that they had attended the festival two (8), three (6) and four (4) times before. There were even participants that attended AfrikaBurn five (1), seven (1) and nine (1) times before (see section 4.2.6).
- Various participants (12) who took part in the interviews stated that they stayed for the full seven days of the festival. Apart from this, there were individuals that stayed for longer, such as eight (3), nine (2), ten (2) and even eleven (1) days, while numerous participants did not attend AfrikaBurn for the full seven-day duration (25) (see section 4.2.7).

By profiling the participants their needs, expectations and experiences, the event managers gain a deeper understanding of those who attend the festival. Furthermore, knowing and understanding those needs, expectations and experiences, assists event managers to improve festival thereby, maximising the benefits of hosting the event and catering to the specific demands of the participants.

### **5.2.3 Important factors for AfrikaBurn**

From the findings in Chapter 4, it is evident that the identified CSFs relate to some of the 11 Principles that are implemented at AfrikaBurn. However, it is evident that there are elements of traditional event management at the festival. Furthermore, this theme discusses the factors participants regarded as important for AfrikaBurn. Seven sub-themes were identified which include People, Art, Gifting, Music, Location, Freedom and the Burns. Each subtheme and category is discussed below:

- People: the factor that occurred most frequently were the “People” that attend AfrikaBurn, and under this factor four categories were identified such as People’s behaviour, Diversity of people, the Community amongst the people and Meeting and getting to know new people (see section 4.4.1).
  - People’s behaviour refers to how the participants behaved at AfrikaBurn. Particularly focusing on openness and friendliness, this occurred in numerous statements from participants (see section 4.4.1.1).
  - Diversity of people relates to one of the 11 Principles, Radical Inclusion, where any person may be a part of AfrikaBurn. The aim of AfrikaBurn is to be radically inclusive and accessible to anyone. This includes the diversity of people attending AfrikaBurn, their age and their country of origin (4.4.1.2).

- Apart from this, three of AfrikaBurn's principles focus on the community aspect of the event. These principles are Communal Effort, Radical Inclusion and Each One Teach One. From the response of various participants, the importance of the Community amongst the people is apparent in the answers of the participants (4.4.1.3).
- Lastly, meeting and getting to know new people was the factor that scored the lowest under the "People factor"; however, it is apparent from the statements of participants that meeting new people was important for developing relationships and added to the overall experience at AfrikaBurn. One of the most significant contributing factors to the AfrikaBurn experience is the people (4.4.1.4).
- Art: various participants stated that the art, creativity and the quality of the art was important for AfrikaBurn. This factor is very important, as AfrikaBurn is a participatory event that allows participants to immerse themselves in the experience and create their own artworks. AfrikaBurn also encourages creativity and ingenuity to celebrate performance and visual art, costuming and music. This festival provides a platform for artists to showcase their work in a judgement-free environment, where certain artworks are ceremoniously burned (4.4.2).
- Gifting: is an important factor at AfrikaBurn and is one of the 11 Principles that guide attendees at AfrikaBurn. Participants stated that gifting related to the generosity, kindness and selflessness of other attendees, which forms part of the ethos of AfrikaBurn, as the festival is a de-commodified zone, where currency does not exist (4.4.3).
- Music: participants stated that the music offered by the theme camps was appreciated as the participants enjoyed dancing while at the festival. Although AfrikaBurn is an arts festival, attendees do enjoy the fact that music is part of the AfrikaBurn experience. However, Loud and similar music theme camps were identified as factor that can be improved for AfrikaBurn (4.4.4).
- Location: the location plays an important role at the festival as attendees attend the event with specific regard to the scenery, the remoteness of the desert and freedom. The location is an escape from the real world for a short period as the construct of time falls away (4.4.5).
- Freedom: the festival provides an opportunity for attendees at experience a sense of freedom and self-exploration, in a non-judgemental environment. With specific regard to this study, participants identified no rules, escaping their daily life and freedom of expression (4.4.6).
- The Burns: are unique to the AfrikaBurn and are the focal events of this festival. Participants stated that the actual burning of the sculptures plays an important role at

AfrikaBurn as many attended the festival to witness the burning of sculptures that other attendees built (4.4.7).

#### **5.2.4 Important factors for an improved AfrikaBurn**

After the six factors were identified and probing was applied to better understand why participants regarded these factors as important, participants were then asked what should be improved at AfrikaBurn. The factors that participants stated need improving are discussed below. Under this theme, four subthemes were identified, which include No changes to be made, Ablution facilities and sanitation, Loud and similar music theme camps and People of colour (see section 4.5).

- No changes to be made: in this study, many of the participants stated that no changes should be made to the festival (see section 4.5.1).
- Ablution facilities and sanitation: various participants identified that the toilets needed improvement, as the toilets were not satisfactory and hindered their experience to an extent. This speaks to the hygiene and cleanliness of the ablution facilities (see section 4.5.2).
- Loud and similar music theme camps: music was regarded as important for an AfrikaBurn experience. However, this study identified that the attendees stated there was too much noise and that quiet times should be enforced in the mornings. Other participants stated that the theme camps played similar genres of music and that there needed to be more of a variety (see section 4.5.3).
- People of colour: diversity of the people was identified as a category under the sub-theme People. This relates to AfrikaBurn being radically inclusive and accessible to anyone of any age and from any country of origin. However, repeat attendees at AfrikaBurn stated that the festival needs to include more South African people of colour (see section 4.5.4).
- Art, Gifting and the Burns: these identified factors are unique to AfrikaBurn and should not be changed. However, management should encourage the attendees to contribute more to the different types of art that is on display at the festival. Apart from this, Gifting is an essential part of the festival and should also be encouraged as AfrikaBurn separates itself from the use of money at the festival. With regards to the Burns, attendees should also be encouraged to become volunteer fire marshalls that help to keep other attendees at a safe distance during the Burns.
- People, Freedom and Location: these three factors are also unique to AfrikaBurn and should not be changed. However, management should place emphasis on how the behaviour of the People can affect the experience of attendees. With regards to Freedom, many attendees participate in the festival because of this factor. Therefore, no new rules should be implemented to restrict the attendees. Lastly, the type of Location



that the festival is hosted in should also remain the same as it contributes to the overall attendee experience.

The findings indicate the event specific CSFs that management should pay close attention to in order to improve and sustain the event.

### **5.3 Recommendations**

When organising an arts festival, such as AfrikaBurn, it is important for management to be aware of the various factors that contribute to the success of the event, which will result in attendees at enjoy their AfrikaBurn experience. As AfrikaBurn is a unique event that does not apply traditional event management criteria, it is important for management and attendees to apply the identified CSFs identified in this study. However, there are factors that were identified in this study for an improved AfrikaBurn experience.

The next section addresses recommendations regarding the factors for an improved experience, followed by recommendations for future research.

#### **5.3.1 Recommendations with regard to this study**

- No changes to be made: although the attendees stated that no changes needed to be made to the festival, management should still implement research, such as a post-event survey. This encourages constructive feedback which management will then be able to use to improve the festival by focusing on the areas identified by attendees.
- Ablution facilities and sanitation: the ablutions facilities need to maintain a high quality and standard; this can be achieved by ensuring that the toilets are well ventilated, emptied and cleaned regularly. However, as AfrikaBurn relies on the efforts of volunteers, attendees should be encouraged to assist in the cleaning of the ablution facilities, during the festival. For example, management can apply this when attendees purchase tickets online, by creating a dialogue box that has various volunteering options. From that list, a roster can be drawn up to schedule volunteers for the duration of the festival to ensure the toilets are emptied and cleaned regularly. Funds could also be raised by the AfrikaBurn community, to appoint a company to clean the ablution facilities. For example, Kickstarter or Crowdfunding can be used to raise funds in such a way that a prize is offered to individual(s) who donate money. The prize offered could include a complimentary ticket, vehicle pass or a reserved space where the individual(s) can set up their tents. The winner(s) could either be selected at random or the prize could be awarded to the highest donor. By using a funding scheme to outsource a company will guarantee clean ablution facilities.
- Loud and similar music theme camps: to curate different genres of music at the festival, management should incorporate a different genre of music at each music theme camp.

The theme camp organisers should be contacted, and the different genres of music delegated among the music theme camps. In order for management to understand the type of music attendees would prefer, a poll can be created on AfrikaBurn's Facebook group, asking attendees which genres of music would attendees like to hear at the festival. Once this poll ends, the popular genres can then be delegated to the different music theme camps, who will then scout for DJs or artists to join the camp. Since the music is played very loudly and into the early hours of the morning, the theme camps can be positioned in a way that the camps face away from the Playa and play the music into the desert. There could also be a cut off time implemented, where loud music can only be played until five o'clock in the morning, for example. Another option would be for the music to be turned softer from a certain time in the morning till around mid-morning.

- People of colour: in order for the festival to increase the diversity of attendees participating AfrikaBurn, it is recommended that the organisers focus on alternative means of promoting the festival. This can be achieved by using other events, such as First Thursdays or the Cape Town Carnival, to display artworks or mutant vehicles that are created by the community. The AfrikaBurn community makes use of the Observatory Street Festival to exhibit artwork, creativity and mutant vehicles. By obtaining permission AfrikaBurn can collaborate with other events as well such as First Thursdays to exhibit art or the Cape Town Carnival to display mutant vehicles. By attracting a diversity of attendees to the festival, a greater representation of the South African population will be achieved.

### **5.3.2 Recommendations for future research**

Literature based on art festivals is limited and more research is needed to improve the quality of information. Based on the research completed, the following aspects need further studying:

- Because the researcher was unable to conduct a quantitative study at the AfrikaBurn, it is recommended that quantitative research is conducted at the festival to obtain representative statistics. This will enable the findings to be generalised to the population of AfrikaBurn attendees.
- It is further recommended that a study should be conducted to determine what attendees regard as important for an AfrikaBurn experience prior to the festival, and whether expectations were met when the festival was attended. This would require a comparative analysis done before and after the festival to determine what attendees regard as important prior to the event, and afterwards, based on their experience. This will allow management to enhance the attendees' AfrikaBurn experience by improving management factors and providing what is expected. Not only will this meet the attendees' expectations but it will identify gaps where management could improve.

- An economic impact study could be executed to determine the impact of the festival on the local economy.
- Apart from this, it is recommended to conduct a similar study at Burning Man, which will allow findings to be compared between the two festivals and determine if the attendees regard the same CSFs as important, are homogeneous and if there are any similarities/differences between the attendees at the two events.

#### **5.4 Limitations**

Various limitations were experienced during this research, as described below.

- **Weather:** AfrikaBurn is hosted in the Tankwa Karoo, therefore the festival is prone to harsh weather conditions such as extreme winds, rain and intense heat. When interviews were being recorded, the wind affected the quality of recordings and affected the transcription as some interviews could not be heard properly and could not be included into the study.
- **Time of day:** interviews could only be conducted during the daytime as at night the music was too loud and attendees were not willing to participate due to being in a “party mood”.
- **Loud music:** various music theme camps were situated around the festival, more so around the Playa. Some interviews were conducted where music was being played, which affected the quality of the recording as participants’ answers could not be heard properly. Therefore, these interviews were not included in the study.
- **Intoxicated attendees:** the interviewer had to be wary of intoxicated attendees as the answers provided by these individuals would not be accurate and could affect the quality of data collected for this study. Therefore, any individual who appeared intoxicated was not asked to take part in the interviews.
- **CSFs phrase:** certain attendees did not understand the phrase CSFs, which required the interviewer to spend additional time explaining what CSFs are. Therefore, in certain interviews CSFs were referred to as “Important factors for AfrikaBurn”.
- **Type of sampling method:** the chosen method of sampling, convenience sampling, does not provide generalisable data as the results only represent the participants that participated in the interviews.
- **Type of study:** qualitative research is not a statistically representative form of data collection. As this was a qualitative study, the findings are not representative of the population of AfrikaBurn.

#### **5.5 Chapter summary**

To the author’s knowledge, this was the first time that this type of research was conducted at AfrikaBurn. This research therefore contributes to literature regarding identifying the profile of

attendees at an arts festival as well as managing the CSFs that attendees deem important for an arts festival. This study contributes to the literature on events management and creates a better understanding of the factors that play an important role for attendees at an arts festival, specifically the case of AfrikaBurn. Even though there are several arts festivals hosted in South Africa, this study shows the lack of research conducted in this regard. Therefore, these CSFs will enable management to gain a deeper understanding of how attendees experience the event, which will contribute to a better conceptualisation of an attendee experience. Management strategies, such as design and programming, can be developed to enhance the festival, which in turn will improve the overall festival experience. This study further revealed that CSFs vary from one event to another and that each arts festival has its own unique CSFs and types of attendees that must be considered when managing the event.

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## APPENDIX A: CPUT ETHICAL CLEARANCE



P.O. Box 1906 • Bellville 7535 South Africa • Tel: +27 21 4603291 • Email: fbmsethics@cput.ac.za  
Symphony Road Bellville 7535

Office of the Chairperson Research Ethics Committee	Faculty: <b>BUSINESS AND MANAGEMENT SCIENCES</b>
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At a meeting of the Faculty's Research Ethics Committee on **2 May 2018**, Ethics Approval was granted to **MICHAELA ALEXANDRA CROWE (213074745)** for research activities of **MTech: Tourism & Hospitality Management** at the University of the Cape Peninsula University of Technology.

Title of dissertation/thesis/project:	<p style="text-align: center;">CRITICAL SUCCESS FACTORS FOR AN ART EXHIBITION FESTIVAL EXPERIENCE IN THE WESTERN CAPE: AN ATTENDEE'S PERSPECTIVE</p> <p style="text-align: center;">Lead Researcher/Supervisor: Dr. B Manners</p>
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Comments:

**Decision: APPROVED**

	4 May 2018
Signed: Chairperson: Research Ethics Committee	Date

Clearance Certificate No : 2018FBREC519

## APPENDIX B: LETTER OF PERMISSION FROM AFRIKABURN



**AFRIKABURN**

Junction Hotel  
8 Junction Road, Salt River  
Cape Town, South Africa

Afrika Burns Creative Projects NPC  
8 Junction Road  
Salt River 7925  
Cape Town

17 April 2018

Cape Peninsula University of Technology  
PO Box 652  
Cape Town  
8000

To whom it may concern,

Re Michaela Crowe (ID number 9412270194085; student number 213074745)

This letter of consent confirms that we have granted permission for Michaela Crowe, masters student at the Cape Peninsula University of Technology, to conduct data collection for her Masters Thesis at the annual AfrikaBurn event, 23 - 29 April 2018.

The title of her masters is Critical Success Factors for an art exhibition festival experience in the Western Cape: an attendee's perspective.

The data collection is to take place in the form of interviews with willing individuals, in a narrative form with guiding questions.

Michaela is to provide Afrika Burns Creative Projects with a digital copy of the thesis once complete.

Please feel free to contact me if you have any questions or concerns.



Samantha Bendzulla  
Managing Director : Afrika Burns Creative Projects NPC  
Email: [sam@afrikaburn.com](mailto:sam@afrikaburn.com)  
Cell: +27 83 270 3496

Afrika Burns Creative Projects | Non-Profit Company t/a AfrikaBurn | Reg.: 2007/020812/08 | VAT: 4760262420  
Directors: Samantha Bendzulla, Abigail Case, Monique Schiess, Lorraine Tanner, Robert Weinek, Adriaan Wessels

## APPENDIX C: LETTER OF INFORMED CONSENT/INTERVIEW GUIDE



Interview number:.....

Date:.....

### **Critical success factors for an arts festival in the Northern Cape: An attendee's perspective**

I am conducting research for my Master's thesis, where I am trying to establish an idea of what brings people to the Burn and what are the factors that are considered important for an event like AfrikaBurn. The conversation should take approximately, half an hour to complete. All information will be treated confidentially in accordance with the ethical standards of CPU. No personal information will be required and participation is voluntary. Please note that the interviewer will make some notes during the interview and the conversation will also be recorded for statistical purposes and quality assurance. Please provide your consent in the box below to take part in the interview:

I,..... hereby provide consent to be interviewed and I understand that I am free to withdraw at any time. I also provide permission for the interview to be recorded and notes to be made.

#### **1. Tell me about yourself.**

- a) Who are you?
- b) What do you do in the world?
- c) Where do you come from?
- d) How did you get here?
- e) Who did you come with?
- f) Is that your family?

#### **2. Are you in Tankwa Town for the whole week?**

- a) How come (you came so early/you are staying only a few nights/you are staying on past the end)? Do you do that every time you come)?
- b) Are you part of a creative project?
- c) If yes, which one?
- d) How are you participating?

#### **3. How many AfrikaBurns have you been to (including this year)?**

- a) What is your best AfrikaBurn story?
  - b) When was that?
  - c) Was that your first burn?
  - d) Do you come every year then?
- 4. What is your worst AfrikaBurn story?**
- a) Would you change it if you could?
  - b) What would you do differently?
- 5. Are there aspects of AfrikaBurn you would change if you could?**
- a) Which ones?
  - b) If these aspects do not change, will you still come?
- 6. What is it about the Burn that made you attend the festival?**
- a) Is that the same reason that inspired you to come in the first place?
  - b) If this is not your first Burn, who or what got you to come out to Tankwa Town the first time?
  - c) How much did you know about AfrikaBurn before you came?
  - d) Where did you get your info from?
  - e) Was this information accurate?
- 7. Which aspects of the Burn are most important to you?**
- a) How do you contribute to that?

**Thank you for agreeing to be a part of this research.**

## APPENDIX D: GRAMMARIAN LETTER

22 Krag Street  
Napier  
7270  
Overberg  
Western Cape

24 February 2020

### LANGUAGE AND TECHNICAL EDITING

Cheryl M. Thomson

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#### CRITICAL SUCCESS FACTORS FOR AN ARTS FESTIVAL IN THE NORTHERN CAPE: ATTENDEES' PERSPECTIVE

**Supervisor: Dr Bianca Manners**

This is to confirm that I, Cheryl Thomson, executed the language and technical editing of the above-titled Master's dissertation of **MICHAELA CROWE**, student number **213074745**, at the CAPE PENINSULA UNIVERSITY OF TECHNOLOGY in preparation for submission of this dissertation for assessment.

Yours faithfully



CHERYL M. THOMSON

Email: [cherylthomson2@gmail.com](mailto:cherylthomson2@gmail.com)

Cell: 0826859545