



**CRITICAL SUCCESS FACTORS INFLUENCING VISITOR ATTENDANCE FOR A  
LITERARY ARTS FESTIVAL IN STELLENBOSCH**

by

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## DECLARATION

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12 August 2022

**Signed**

**Date**

## **ABSTRACT**

The Stellenbosch University Word Festival (SUWF) is the largest literary arts festival in South Africa. Its example has encouraged the development of similar festivals throughout the country. The SUWF occurs annually during the first week of March and lasts for ten days, attracting learners, students, and adults of all ages. The festival celebrates the Afrikaans language, though it extends to other languages that relate geographically or historically to Afrikaans, such as Dutch. At the Festival, the word in context is celebrated in as many art forms as possible. Since its establishment in 2000, the festival has shown a significant increase in popularity and visitor attendance. Yet thus far, little is known about the critical success factors (CSFs) affecting visitor attendance and how these influence the motives and perceptions of visitors. Little is known about the profile of a literary arts festival visitor. This knowledge is important insofar as it can assist festival management with ensuring the festival's success and sustainability. This study employed a quantitative study design. Screening questions identified the target group selected for the study, which comprised males and females attending the SUWF above 18 years of age. The data was gathered through the Simple Random Sampling data collection technique. Fieldworkers utilised a self-administered questionnaire for the purpose. The data was then processed via the quantitative research software package, Statistical Programme for Social Sciences (SPSS) version 25, at the Cape Peninsula University of Technology (CPUT). Factor analysis was used further to investigate the relationships among perceptions, motivations and CSFs affecting visitor attendance. The analysis identified six constructs for studying the interrelationships among variables. The constructs that had the most effect on visitors' experience included: 1) basic festival attributes such as value for money, venue spacing and adequate infrastructure; 2) the internal festival experience, such as variety in programme content, convenient event setting and adequate safety and security; and 3) the external festival experience, including sufficient support services and amenities, excellent customer service, and the experience of appropriate marketing media to attract visitors. Other constructs that influenced visitor satisfaction and reflected the level of service at the festival were 4) details of infrastructure, convenience of access, and food and beverage services; 5) the internal festival experience, including technology (electronic ticketing and payment), the experience of culture and arts, and designated smoking areas; and 6) the external festival experience, which extended to general ambiance, hygiene, and traffic. These appear to be the factors that will ensure the SUWF's sustainability and afford it a competitive advantage over other arts festivals in South Africa and globally.

**Key words:** Stellenbosch University Word Festival (SUWF), literary arts festival, critical success factors, factor analysis, perception, motivation

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## **DEDICATION**

To my loving husband, Kevin Carse, who encouraged and supported me throughout this journey towards the completion of my studies.

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## **CHAPTER ONE**

### **THE SIGNIFICANCE OF THE RESEARCH**

#### **1.1 Introduction and background**

Festivals are of increasing importance to the South African tourism sector, with more than 400 festivals hosted annually across South Africa (Viviers & Slabbert, 2014:2). Previous studies regarding cultural and literary arts festivals were done globally (Okuyucu & Kilic, 2019:133 - 150; Okhiria, 2020; Rousta & Jamshidi, 2020:73-95; Georgoula, Chrisidou, & Souki, 2021:14-25; Gursoy, Nunkoo & Yolal, 2021:6-27; Qiu, Lee & Kim, 2021:1-16) and locally (Hattingh & Swart, 2016:1-14; Van Zyl, 2016:1-17; Klopper, 2017; Kruger & Saayman, 2018:219-247; Uys, 2018; Kruger & Saayman, 2019:765). Cultural and literary are closely linked as both are types of arts festivals which create a powerful demand for tourism (Yeoman et al., 2012:6), with significant socio-economic spin-offs (Viviers et al., 2013:211; Georgoula & Terkenli, 2018:187-200; Gannon et al., 2019:239-252; Kruger & Saayman, 2019:765). Cultural and literary arts festivals foster a sense of communal pride, togetherness, cultural identity, and tradition for communities involved in the festivities (Getz, 2008:53; Yu & Yen, 2012:214). Such festivals attract domestic tourists from various regions (Department of Arts and Culture [DAC], n.d.) and provide a platform for communities to display their culture (Beckman et al., 2020:397-411). They promote the image and profile of the host community whilst providing a sense of identity for festival visitors (McMorland & Mactaggart, 2007:57-69; Yeoman et al., 2012:6; Collins & Potoglou, 2019:668-688; Rousta & Jamshidi, 2020:73-95; Georgoula et al., 2022:14-25).

Cultural and literary arts festivals are seen as a way of reinforcing and sustaining traditional culture, creating job opportunities, encouraging investors to invest and promoting culture as an enriching experience (Sofield & Sivan, 2003:9-17; Yeoman et al., 2012:6; Amorim et al., 2020:45-57). Cultural and literary arts festivals entertain and educate festival visitors whilst simultaneously celebrating and challenging their identity. The benefits of cultural and literary arts festivals, especially literary arts festivals, include the development of cultural capital, which has a positive impact on both the festival visitors and residents. The business activity and income generated connect the festival to the tourism industry (Allen et al., 2011:15; Yolal et al., 2012:276; Pivac et al., 2019:123-134; Al-Dweik, 2020:418-433). The festival also serves the tourism industry by helping to develop a unique destination image (Dwyer et al., 2006:59; Yeoman et al., 2012:6). According to Page and Connell (2009:77; Al-Dweik, 2020:418-433; Armbrecht et al.,

2020:49-59), festivals produce sought-after financial benefits for beneficiaries and stakeholders, and lead to improvements in infrastructure and substantial income for the host destination (Arcodia & Whitford, 2008:1; Allen et al., 2011:15). Cultural and literary arts festivals in South Africa offer a diverse product and include festivals where literature forms a component of the festival programme.

Such arts festivals in South Africa include the Standard Bank National Arts Festival in Makhanda, formerly Grahamstown (National Arts Festival, 2019), the Klein Karoo National Arts Festival (KKNK) in Oudtshoorn (Klein Karoo National Arts Festival, 2019) and the InniBos Arts Festival in Mbombela, formerly Nelspruit (InniBos Arts Festival, 2019). Apart from these national cultural and literary arts festivals, the Western Cape is home to many more local literary festivals. These include the Rittelfees in Vredendal, the South African Book Fair in Cape Town, the Cederberg Arts festival in Clanwilliam and the McGregor annual Book Fair at McGregor, to name but a few (DAC, n.d.).

While focusing on literature, the literary arts festival celebrates language in various art forms (Van Zyl, 2013; Van Zyl & Rosentrauch, 2013; Van Zyl, 2016). The Stellenbosch University Word Festival, hereinafter referred to as SUWF, is hosted in Stellenbosch in the Cape Winelands and is the largest literary arts festival in South Africa (Lötter, 2012:1). Established in 2000, the SUWF is a literary arts festival where the word in context is celebrated in as many art forms as possible, such as drama productions, musical productions, prose, poetry, and debates (Van Zyl, 2013). As festivals proliferate in South Africa, they become competition for the existing literary arts festivals (Lee et al., 2004:69; Viviers et al., 2013:211). The management of these festivals is therefore obliged to look at the needs and requirements of festival visitors to ensure the sustainability and success of their offerings.

## **1.2 Significance of the research**

Literary arts festivals are of increasing importance to the South African tourism sector as they cater for and stimulate a specific target market – festival visitors with a love for literature and related arts. In this study, trends in visitors' needs and requirements at previously attended literary arts festivals were scrutinised for information to support the generation and retention of loyal visitors and increase the growth and success of literary arts festivals. The capability and responsive hosting of existing festivals constitute a pivotal

foundation for the sustainability of literary arts festivals within the tourism sector in South Africa. This foundation extends to the generation or continuation of commercial sponsorships and growth in media involvement (Page & Connell, 2015:251).

The festival seeks to reach a specific target market and attract the maximum number of visitors by using the correct marketing media. It is critical to determine how festival visitors perceive festivals, what motivates them to attend (Saayman et al., 2012:6; Yu & Yen, 2012:215; Castillo-Canalejo et al., 2020:1-13), and which critical success factors (hereinafter referred to as CSFs) played a significant role in motivating their attendance. These factors affect the growth and sustainability of literary arts festivals (Kruger & Saayman, 2012:148; Lötter, 2012:4; Van Zyl, 2016:11). By obtaining information about festival visitors' needs, their level of satisfaction and reasons for attending literary arts festivals, significant festival attributes and CSFs can be identified. Festival management can then focus on the CSFs to ensure that more loyal and repeat visitors are attracted in the years that follow, leading to an overall rise in visitor attendance levels.

Emanating from visitors' needs and expectations, CSFs are likely to change and therefore should be tracked over time (Van Zyl, 2005:3; Allen et al., 2011:4; Shone & Parry, 2013:3; Page & Connell, 2015:250; Alananzeh et al., 2019:24-43). Festival organisers can use the CSFs identified from previous festivals to determine the objectives of future festivals (Allen et al., 2011; Saayman et al., 2012; Shone & Parry, 2013). In this way, over time, the festival experience is formed, and it is this experience that encourages visitors to return and become loyal to the festival (Marais & Saayman, 2010:150). Repeat visitors are key to promoting the growth of literary arts festivals and preserving cultural traditions (Pissoort, 2007:3; Page & Connell, 2015:251). For this reason, it is important for festival management to understand festival visitors' needs and see to their satisfaction (Botha & Slabbert, 2011:3; Williams & Saayman, 2013:184; Tontini et al., 2018:1-25; Okuyuku & Kilic, 2019:133-150; Saqib, 2019:131-151).

This research seeks to identify and examine CSFs deriving from visitors' expectations and experiences in respect of literary arts festivals. The research gap was worth exploring because literary arts festivals develop cultural wealth and positively affect both festival visitors and residents of a destination. Clarifying the CSFs of this literary arts festival may serve as a reference point for similar festivals on what areas of event management to

focus on to ensure positive outcomes for all stakeholders. Furthermore, income generated from literary arts festival, does not only ensure sustainability of the festival, but also allows for the development and reinforcement of economic growth (Lötter, 2012:4; Saayman et al., 2012:6,148; Yu & Yen, 2012:215; Van Zyl, 2016:11). The findings, discussion and conclusion of this study seek to offer support to the organisers of the SUWF, to assist them to keep their festival competitive with other literary arts festivals in South Africa. Indirectly, the study stands to benefit all the other literary arts festivals too.

### **1.3 Problem statement**

CSFs are seen as important influencers in the satisfaction of visitors' needs and provision of unique festival visitor experiences (Saayman et al., 2012:78,166). Numerous studies have been conducted about CSFs and how they affect visitors' experiences at arts festivals (Marais & Saayman, 2010; Pivac, et al., 2011; Saayman et al., 2012; Viviers et al., 2013; Guillon, 2015; Haahti & Kinnunen, 2015). CSFs are also vital to a festival's success and its ability to meet the challenge of sustainability (Viviers et al., 2013:211). Festival organisers face fierce competition from a plethora of festivals hosted globally (Cudny et al., 2012:710).

The festival visitor's perceptions of and motivation for attending an arts festival can be ascribed to the external and internal influences that determine consumer behaviour more generally (Cohen et al., 2014:874). There is no prototype for the perfect or most memorable festival experience, and CSFs differ from one arts festival to the next (Manners et al., 2015:9). Knowledge about the CSFs for specific literary arts festivals is limited, including those held in South Africa (Crompton & McKay, 1997; Dreyer, 2010; Van Zyl, 2013; Haahti & Kinnunen, 2015).

While a general survey of festival visitors can be useful, festival organisers also need to evaluate different markets as needs and expectations may differ (Saayman et al., 2012:167-168; Manners et al., 2015:9). To find out how the festival visitor behaves and what s/he experiences, key aspects to be considered include attitudes, satisfaction, expectations, trust, loyalty, decision-making processes, values, motivation, perceptions, and personality (Cohen et al., 2014:898; Idahosa & Tichaawa, 2019:1-32; Cheng et al., 2020:75-93).

Pivac et al. (2011:13240) proposed a model for analysing factors affecting customer satisfaction at an arts festival, concluding that six factors affect visitor satisfaction and might serve as the basis for CSFs: traffic and information, hygiene and safety, culture and art, socialising, infrastructure and products and services. Although various research studies have been conducted on CSFs (Marais & Saayman, 2010; Pivac et al., 2011; Williams, 2011; Saayman et al., 2012; Yolal et al., 2012; Yu & Yen, 2012; Viviers et al., 2013; Williams & Saayman, 2013; Guillon, 2015; Haahti & Kinnunen, 2015; Manners et al., 2015; Kozak & Buhalis, 2019:1-9; Bezuidenhout, 2020:1-203), recent research on CSFs for literary arts festivals is limited and there is barely any research documenting CSFs for literary arts festivals in South Africa. This study therefore aims to identify the CSFs affecting festival visitors' attendance and experience at the SUWF. In this way, the study could help festival organisers to create viable and sustainable literary arts festivals.

## **1.4 Research aim and objectives**

### **1.4.1 Research aim**

The primary research aim of this study is to determine which CSFs motivate festival visitors to attend a literary arts festival and how these affect visitor attendance (Viviers et al., 2013:211) in order to reach a specific target market and attract the maximum number of visitors by using the correct marketing media.

### **1.4.2 Research objectives**

The study objectives are to:

- Determine the profile of the SUWF visitor.
- Identify the marketing media used to attract visitors to the SUWF.
- Determine the perceptions and motivations of the visitors attending the SUWF, and
- Identify the CSFs of the SUWF to assist with its further development and sustainability.

## **1.5 Key questions**

### **1.5.1 Research question**

The research question addressed by this study is: What CSFs motivate festival visitors to attend a literary arts festival and/or affect their attendance?



### **1.5.2 Research sub-questions**

The key research questions are as follows:

- What is the profile of the SUWF visitor?
- Which marketing media are used to attract visitors to the SUWF?
- What are the perceptions and motivations of visitors attending the SUWF?
- What are the CSFs of the SUWF that will assist with further development and sustainability?

### **1.6 Delimitation of research**

The literary arts festival took place in Stellenbosch from 3 to 12 March 2017. In this study, the primary data was obtained through self-administered questionnaires that were distributed at the SUWF in Central Stellenbosch which formed part of the festival area. The interviewer bias is eliminated when a self-administered questionnaire is utilised (Haydam & Mostert, 2013:79). The distribution of the questionnaires were limited to the dates of the festival. Fieldworkers distributed the questionnaires at various venues across the festival area which included the Aan De Braak River, Erfurthuis, Neethlingshof, Plataankafee, the book tent, Spier amphitheatre, Stellenbosch High School, Endler Hall, Fisser Hall, P.J. Olivier Hall, Van der Stel Hall, Dorpstreet Theatre, Towerbosch Aardkombuis, Japie Krige Hall, Klein Libertas Theatre, Oude Libertas Theatre and 401 Rozendal. The parameters of the study were the motivations for visitor attendance, and it is specifically for Afrikaans literary (literature) festivals.

The results are derived from a representative sample of the visitors who attended the festival during the ten-day period. The results of the study can be generalisable to (a) festival organisers who plan and stage arts festivals, (b) any town in South Africa and (c) anyone with festival management experience. Questionnaires that were over-hastily completed were excluded, and the sample was further reduced by the rain that fell on two of the ten days, shortening the period for data gathering.

### **1.7 Research methodology**

Research methodology is the form of questioning that the researcher undertakes in order to systematically examine and obtain findings to explain a particular phenomenon (Kumar, 2011:2). The researcher investigated which CSFs motivated festival visitors to attend the SUWF in Stellenbosch from 3 to 12 March 2017. The purpose and value of the research

were explained to all the respondents prior to their completing the surveys to encourage them to take part (Razaq & Vignali, 2010:51-67).

### **1.7.1 Research design and method**

This study employed a positivist approach (quantitative approach) where research is limited to what one can observe and measure objectively and underlies the natural-scientific method in human behavioural research. This quantitative study design approach supports is useful to identify and analyse constructs, values, and relationships, so as to arrive at an understanding of the phenomenon under study (Kumar, 2011:14) in line with the objectives of the study. According to George (2014:136), quantitative research methods are suitable for collecting demographic data such as age, gender, and qualifications. Being statistically based, clarification of results from the information collected is accurate, controlled, and inflexible (Kumar, 2011:104; Taylor et al., 2015:4).

The survey method was used (Tashakori & Newman, 2010:514), with fieldworkers from Cape Peninsula University of Technology (CPUT) distributing self-administered questionnaires. The purpose of collecting the data was to determine the visitor profile of the SUWF. The questionnaires were distributed at various venues in and around the festival area in Stellenbosch. The spread of venues sought to limit response bias among specific groups of festival visitors. The various festival attributes were rated by festival visitors using five-point Likert scale statements and responses to both open-ended and close-ended questions.

### **1.7.2 Sampling, data collection and statistical analysis**

According to Kumar (2011:193), sampling is the process the researcher follows to select a few people from a bigger group as the basis for predicting or analysing an unknown phenomenon.

The sample of the target population in this study was obtained through probability sampling, using simple random sampling as the method most likely to produce a representative sample of the population (Durberry, 2018:148). Thus, each festival visitor in the sample was randomly selected to take part in the study (Kumar, 2011:199). In this study, data collection was based upon a pre-determined sample size. Uys (2018) stated in an interview that “a sample size calculation for a hypothesis regarding a population

proportion, having a precision of 0.05 and a confidence level of 95% is to be adequate". Therefore, a sample size ( $n$ ) of 400 was recommended for the defined population of 120 400 visitors. The researcher aimed to administer 400 questionnaires to ensure that sufficient questionnaires were completed. Successfully administered questionnaires amounted to 400, which indicated a 100% response rate.

Fieldworkers randomly selected people who were immediately available to take part in the study in the festival area. They distributed and collected 400 questionnaires during the period 3 to 12 March 2017. The data was captured on Microsoft Excel and analysed using the Statistical Programme for Social Sciences (SPSS version 25.0). A factor analysis was used to identify constructs and to analyse the variables statistically to study interrelationships between them. Descriptive statistics, such as frequency distribution, measure of central locations (means, medians, and measure of variability) and standard deviation were used to describe the data.

An extensive literature review was conducted about literary arts festivals, both international and local. The SUWF annual reports were consulted and previous SUWFs were summarised to gather statistical information regarding CSFs, marketing methods used, programme content and attendance figures. Event Management journals, textbooks and databases were also consulted. The latter included CPUT library databases such as Academic Search Premier (EBSCOhost), Business Source Premier (EBSCOhost), Newspaper Sources (EBSCOhost), current and completed research (SABINET), Emerald, National Research Foundation (NRF), SA e-publications (SABINET), SA Media (SABINET), Science Direct, Statistics South Africa (STATSSA), WorldCat Dissertations and Theses (SABINET) and Google Scholar.

### **1.8 Ethical considerations**

The questionnaire was completed anonymously and voluntarily and in such a way as not to harm the welfare or image of the event (Welman et al., 2005:181; Emanuel et al., 2006:2-9; George, 2014:153). The participants did not suffer any form of financial, psychological, social, or physical harm. Ethical clearance (certificate number: 2022FBMSREC010) was granted for the research by the CPUT's Faculty of Business and Management Science Research Ethics Committee before the commencement of the study.

## **1.9 Glossary of abbreviations and terms**

### **1.9.1 Abbreviations**

ANOVA	Analysis of variance
ATKV	Afrikaanse Taal en Kultuur Vereniging
BAFA	British Arts Festival Association
CPUT	Cape Peninsula University of Technology
CSF	Critical Success Factor
DAC	Department of Arts and Culture
EFA	European Festivals Association
EMBOK	Event Management Body of Knowledge
FLF	Franschhoek Literary Festival
IJEMR	International Journal of Event Management Research
KKNK	Klein Karoo National Arts Festival
NLU	Netherlands Language Union
NRF	National Research Foundation
NTU	Nederlandse Taal Unie / Netherlands Language Union
OALD	Oxford Advanced Learner Dictionary
PSI	Policy Studies Institute
RSG	Radio Sonder Grense
SPSS	Statistical Package for Social Sciences
STATS SA	Statistics South Africa
SU	Stellenbosch University
SUWF	Stellenbosch University Word Festival
UNESCO	United Nations Educational, Scientific and Cultural Organisation
WOM	Word-of-Mouth
WOW	Woorde Open Wêreld

### **1.9.2 Terms**

Arts festival: A festival created to present the arts of art, music, theatre, and literature at one destination (Oxford Advanced Learner's Dictionary [OALD], 2010:67).

Critical Success Factor:	Resources, product and event attributes, competitive capabilities, competencies as well as particular strategy elements that are seen as must-achieve and action-orientated factors necessary and critical for the festival to be a success (Georgoula, V., Chrisidou, D. & Souki, S.D. 2021:14-25; Gursoy, D., Nunkoo, R. & Yolal, M. 2021; Slabbert & Saayman, 2003:8).
Cultural festival:	Connected with the culture of a particular society or group, its customs, and beliefs. In this study, the phrase refers to human activity that contributes to the cultural life of Afrikaans (Amorim, D., Jiménez-Caballero, J.I. & Almeida, P. 2020:45-57, Tassiopoulos, 2010:14).
Dutch Day:	A small, themed event within the SUWF where short lectures on Dutch subjects, interviews with visiting authors, signers, performers, poets, and bands from the Netherlands strive to stimulate interest in Dutch literature and culture among SUWF visitors (Van Zyl, 2013).
EMBOK:	Event Management Body of Knowledge is a framework encompassing all the features of event management. It is flexible and contains five domains and several functional areas that operate to ensure successful event projects (Silvers & Nelson, 2014).
Festival:	A series of performances of music, plays, films/movies, poetry, theatre, and art (Oxford Adult Learners Dictionary, 2010:546). In the context of this study, it refers to a series of organised performances in the same place once a year, as well as a series of public events connected with a particular activity or idea as part of the SUWF.

Heritage festival:	A festival that illustrates cultural background through showcasing the host community's heritage, history, traditions, ethnic behaviour, and qualities that the community (or country, or society) has had for many years and that are considered an important part of its character (Getz, 2008:403-428; McKercher et al., 2008:55-66).
Literary arts festival:	A series of performances containing literary components including theatre, music, classical music, art, ballet, opera, plays, book readings, discussions, debates; interaction with art performers, authors, and directors; and additional art forms such as dancing and photography. In this study, the phrase refers to an organised series of performances and other public events containing literature-related elements within one big festival in the same place annually (Ali-Knight & Robertson, 2004:4).
Motivation:	The cause or reason for acting in a particular way (Formica & Murrmann, 1998:197; Kim et al., 2002:127-134; OALD, 2010:963; Kitterlin & Yoo, 2014:119-126; Hattingh & Swart, 2016:1-4).
Perceptions:	The way one notices things with one's senses to form an idea about an experience or a person (OALD, 2010:1087; Saayman et al., 2012:147-162; Kitterlin & Yoo, 2014:119-126).

## **1.10 Chapter outline**

### **Chapter 1: The significance of the research**

This chapter introduces research on literary arts festivals as well as a brief overview of the SUWF. The researcher discusses the problem statement, the motivation for the research, its key questions and objectives, the delimitations of the study, the research methodology and relevant ethical considerations. The chapter ends with a chapter outline.

## **Chapter 2: The Stellenbosch University Word Festival: a literature review**

This chapter offers a historical overview of literature festivals, their origin, nature, and variety, as well as an outline of the growth pattern and distribution of literature festivals globally and nationally. The origin of the SUWF is discussed along with previous research done on SUWFs hosted before 2017. Particular attention is paid to festival attendance, festival themes, attributes, and perceptions. The chapter concludes with some commentary on the significance of the SUWF.

## **Chapter 3: The marketing of literary arts festivals and CSFs**

This chapter focuses on the influence that event marketing has on visitors' perceptions and motivations, and on the determination of CSFs. The chapter proposes a festival visitor profile and gives an account of visitor attendance at literary arts festivals. The chapter concludes with notes on the identification, importance, and relevance of CSFs.

## **Chapter 4: Research methodology**

This chapter elaborates on the research methodology informing the study. The research design and the methods used for data collection and analysis are described. Ethical considerations arising from the research are presented and methods for interpreting the findings of the research are discussed.

## **Chapter 5: SUWF empirical results, findings, and discussion**

This chapter provides an overview of the empirical data analysis, interpreting and discussing the results obtained from the survey. The chapter also identifies CSFs capable of motivating visitors to attend the SUWF.

## **Chapter 6: Conclusions and recommendations**

This chapter draws conclusions and makes recommendations arising from the study to assist with the future planning, staging, and managing of literary arts festivals. CSFs are presented for the guidance and support of the organisers of future SUWFs or other literary arts festivals. Further research possibilities on literary arts festivals are indicated, based on the conclusions and recommendations of the study.

### **1.11 Summary**

This chapter has offered an introduction to the research study, providing the problem statement, describing the significance of and motivation for the research, broaching key questions, and indicating how the research objectives will be achieved. The chapter concludes with the provision of a chapter outline.



## **CHAPTER TWO**

### **STELLENBOSCH UNIVERSITY WORD FESTIVAL: A LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter provides an overview of the origin and history of literature festivals. It also discusses the nature, value, and significance of literature festivals, and where they are located, globally as well as in South Africa. The origin of the SUWF is explained, and key relevant factors such as the target market and festival attendance are addressed.

#### **2.2 The nature and value of arts festivals**

Humanity has always marked important life events through celebration (Getz, 2007:31; Arcodia & Whitford, 2008:1-16; Yu & Yen, 2012:214; Pivac et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Georgoula et al., 2021). Celebrations can be differentiated according to type, size, and scale (Tassiopoulos, 2010:5; Bowdin et al., 2011:15-16; Kruger & Saayman, 2012:147; Qiu et al., 2021:3-16), and categorised into eight typical event segments, each with its own list of types of events. Figure 2.1, below, illustrates the eight segments within the events sector:

- 1) Arts and entertainment
- 2) Educational
- 3) Recreational
- 4) Business and trade
- 5) Sport
- 6) Political
- 7) Private
- 8) Cultural.



**Figure 2.1 Representation of the events sector and its segments**  
 (Source: adapted from Tassiopoulos, 2010:5)

Figure 2.1 further illustrates the different types of events to be found within each segment. All the events are connected and interlinked by the behaviour of visitors taking part in event activities (Yu & Yen, 2012:21). The cultural event segment (no. 8) includes the following types of events: heritage commemorations, religious pageants, parades, carnivals, and festivals. Festivals can be further subdivided into different types such as music festivals, food festivals, community festivals, heritage festivals and arts festivals, to name a few (Bowdin et al., 2011:19-29). The moving force behind arts festivals is a combination of their social element – the context for socialising that they provide – and

their intense artistic output (Bowdin et al., 2011:5; Pivac et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Georgoula et al., 2021).

Arts festivals showcase human activity that contributes to cultural life (Tassiopoulos, 2010:14), specifically presenting a variety of arts and art forms (Allen et al., 2011:14). In the new millennium, the event management industry has become familiar with the arts festival as a cultural phenomenon (Todd, 2011:22) that illustrates the host community's cultural background. This is done through portrayals of their heritage, traditions, and ethnic behaviour (Getz, 2008:403-428; McKercher et al., 2008:55-66; Saayman et al., 2012:151; Pivac et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Georgoula et al., 2021). Arts festivals offer a cultural lifestyle experience (Gursoy et al., 2004:172; Kruger et al., 2012:436) and create tradition. They also nurture a sense of community by creating shared leisure opportunities (Getz, 1991:45; McKercher et al., 2008:55-66; Saayman et al., 2012:150) whilst maintaining traditional culture and cultural identity (Sofield & Sivan, 2003:9-20; Jamieson, 2004:64-75; Cudny et al., 2012:710) and reinforcing the practice of heritage (Kim, 2004:5-6; Viviers et al., 2013:211; Okhiria, 2020:13-37).

The literature surveyed characterises arts festivals in various ways: a traditional time of celebration, recuperation and relaxation, with an exclusive feel (Kruger & Saayman, 2012:147); a phenomenon arising from non-routine occasions promising the fulfilment of cultural, personal and leisure objectives (Shone & Parry, 2013:3; Georgoula & Terkenli, 2018:187-200); a project to enlighten, entertain and celebrate the experience of festival visitors (Williams & Saayman, 2013:184; Pivac et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Georgoula et al., 2021); a special event that creates opportunities for social, cultural and leisure experiences beyond the everyday (Getz, 2005:16; Viviers et al., 2013:211); a series of artistic events that vary, that are uncommon and that relate to the culture of local communities (Cudny et al., 2012:709); and periodic occasions that consist of various social and cultural events that are connected through arts and culture (Bowdin et al., 2011:5). The Policy Studies Institute (PSI) defines such festivals as “the celebration or reaffirmation of community or culture”, containing a variety of artistic content with ritualistic or religious characteristics in which dance, drama and music constitute the most important elements (Quinn, 2010:264-279).

Arts festivals are a unique form of celebration because they enable communities to benefit from them (Getz, 1993:945; Pivac et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Georgoula et al., 2021). The reasons for staging arts festivals include: 1) their offering a unique cultural product mix (Andersson et al., 2012:5); 2) their ability to (re)establish cultural identity and revive cultures (McKercher et al., 2008:55-66); 3) their offering the community, town or region an opportunity to promote itself (McIntosh et al., 1995:157); 4) relatedly, an opportunity to celebrate cultural uniqueness and develop local pride (Getz, 2010:1); 5) they serve to verify the value of culture by forming a cultural identity (Aitchison & Pritchard, 2007:9); 6) they contribute to tourism to the host destination and create a powerful demand (Arcordia & Robb, 2000:155); 7) to establish tradition (Andersson et al., 2012:3); 8) they attract local and international tourists (Getz, 2008:53; Cudny et al., 2012:710); 9) they have the capacity to innovate and stimulate human creativity (Van der Borg & Russo, 2005:7-8); and 10) they confer a sense of identity on the host destination (McMorland & McTaggart, 2007:57-69; Williams & Saayman, 2013:184). For all these reasons, arts festivals continue to play a vital and pivotal role in cultural tourism and the festival and event management sector (Chang, 2006:1224; Viviers et al., 2013:212; Pivac et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Georgoula et al., 2021). Arts festivals establish a distinctive festival experience and can be grouped according to region, purpose, and size (Bowdin et al., 2011:19). Table 2.1, below, gives an indication of the variety of types of arts festivals.

**Table 2.1 Categories of arts festivals within a region based on purpose and size**

TYPE OF FESTIVAL	CHARACTERISTICS
1. High-profile arts festivals	<ul style="list-style-type: none"> <li>• High-profile general celebrations of the arts</li> <li>• Focus on achieving a high media profile</li> <li>• Aim to reach a broad audience</li> <li>• Generate a high level of income</li> </ul>
2. Arts festivals that celebrate a particular occasion	<ul style="list-style-type: none"> <li>• Festivals celebrate a particular occasion</li> <li>• Aim to bring people together to celebrate</li> <li>• Often feature a large number of local residents and festival visitors</li> </ul>
3. Arts form festivals	<ul style="list-style-type: none"> <li>• Festivals are focused on specific art forms</li> </ul>

	<ul style="list-style-type: none"> <li>• Offer unique opportunities for the audience to see kinds of artwork</li> </ul>
<b>TYPE OF FESTIVAL</b>	<b>CHARACTERISTICS</b>
4. Celebration of work by a community of interest	<ul style="list-style-type: none"> <li>• Festivals highlight the work by a specific group of people</li> <li>• For example, disabled people, people with visual impairment, and young people</li> </ul>
5. Calendar arts festivals – cultural or religious festivals	<ul style="list-style-type: none"> <li>• Festivals feature indigenous traditions of target scale</li> <li>• Introduce the carnival type of festival to enhance the cultural mix of festivals</li> </ul>
6. Amateur arts festivals	<ul style="list-style-type: none"> <li>• Large but low-profile sector that involves thousands of people</li> <li>• Seen as a competitive festival</li> </ul>
7. Commercial music festivals	<ul style="list-style-type: none"> <li>• These festivals are a hugely popular phenomenon</li> <li>• Typically, outdoor pop music festivals</li> </ul>

(Source: Bowdin et al., 2011:19-29)

Literary arts festivals, (the focus for this study), are full of meaning for and about the host community and the host town (Arcordia & Robb, 2000:155; Caust & Glow, 2011:5). Literary arts festivals foster a unique festival experience for festival visitors (Goeldner & Ritchie, 2006:45; Williams & Saayman, 2013:184).

### **2.3 A literary arts festival**

Literary arts festivals are seen as a celebration of literature and the creative process, often involving seminars, workshops, book readings, book launches, networking with writers and book signings. They provide academic and intellectual stimulation for authors and writers as well as festival visitors. Van Zyl (2013) characterises a literary arts festival as a gathering of readers and writers in a particular community, town, city, or region, sometimes known as an authors', writers', or book festival. These festivals feature a variety of readings and presentations by authors and other literary events, such as poetry readings, book discussions, drama and other theatre productions, music, debates, and prose, all delivered over a set period of days (Van Zyl, 2013).

The overarching objective of literary arts festivals is to offer visitors a literary arts experience, while proving a platform and forum for artists to promote the arts among

visitors who share their passion for art and literature (Van Heerden, 2003:11; Kruger et al., 2008:1-33; Botha, 2009:7-41; Saayman et al., 2012:151).

The reasons for staging a literary arts festival can be summarised as follows:

- It establishes tradition (Getz, 2008:3; Viviers et al., 2013:211).
- It fulfils the purpose of attracting regional and national tourists (Tassiopoulos, 2010:5).
- It exposes the community's culture (McMorland & Mactaggart, 2007:57-69; Getz, 2010:1).
- It provides a sense of identity to festival visitors (McMorland & Mactaggart, 2007:57-69; Viviers et al., 2013:211).
- It entertains and/or educates a group of people (Shone & Parry, 2013:3; Williams & Saayman, 2013:184).
- It allows a group of people to celebrate an occasion (Shone & Parry, 2013:3; Viviers et al., 2013:211).
- It contains different forms of art (Strydom et al., 2006:87-98; Saayman et al., 2012:151).
- It creates and promotes different images of a host destination and contributes to the livelihood of artists (Strydom et al., 2006:87-98; Viviers et al., 2013:211).
- It is the most common type of festival, and it contains an amalgamation of art forms in a variety of venues (Allen et al., 2011:14; Williams & Saayman, 2013:184).
- It offers entertainment (Anwar & Sohail, 2004:161-162; Saayman et al., 2012:151), and
- It generates income for communities (Aitchison & Pritchard, 2007:9; Yu & Yen, 2012:213).

The benefits of staging literary arts festivals, according to the literature, include:

- It creates a powerful demand for education in heritage, arts, and culture (Arcordia & Robb, 2000:155; Cudny et al., 2012:710).
- It contributes to tourism at the host destination (Arcordia & Robb, 2000:155; Viviers et al., 2013:211).

- It is a form of reinforcement for maintaining traditional culture (Sofield & Sivan, 2003:9-20; Cudny et al., 2012:710).
- It creates cultural traditions (McKercher et al., 2008:55-66; Saayman et al., 2012:151).
- It has a social element (McKercher et al., 2008:55-66; Viviers et al., 2013:211).
- It nurtures community expansion (McKercher et al., 2008:55-66; Saayman et al., 2012:151).
- It creates leisure opportunities (McKercher et al., 2008:55-66; Cudny et al., 2012:710).
- It expresses human activity that contributes to cultural life (Allen et al., 2011:14; Cudny et al., 2012:710).
- It serves as a tourist attraction (McKercher, et al., 2008:56-57; Viviers et al., 2013:211).
- It contributes to and supports the tourism economy, as visitors spend on a variety of services and products that include accommodation, productions, food, beverages, and transport (Van der Merwe & Saayman, 2008:66-67).
- It increases the flow of tourism, addressing seasonal fluctuations (Aitchison & Pritchard, 2007:9; Viviers et al., 2013:211), and
- It serves to captivate the visitor and helps form a cultural identity through a festival brand (Aitchison & Pritchard, 2007:9; Saayman et al., 2012:151).

According to Lyck et al. (2012:11-12), festival organisers and management aim at the following goals:

- To include tradition and ritual within the festival.
- To make the festival a desirable affair so that it becomes a fixed preference among festival visitors who want to take part in the event.
- To manage the festival theme and content to suit festival visitors' satisfaction.
- To stay abreast of festival visitors' trends and curiosity and constantly include new programme and festival content elements, including the development of merchandising for the festival to create a strong brand, and
- To practice sustainable financial management to solicit bids and proposals and manage stakeholder engagement.

## 2.4 Literary arts festivals: a global perspective

Globally, literary arts festivals originated in religious celebrations and devotions and gradually transformed in such a way that festival visitors came to enjoy spending their leisure time at these festivals (Douglas et al., 2001:356-357, Andersson et al., 2012:32; United Nations Educational, Scientific and Cultural Organisation (UNESCO), 2015:10; Pivac et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Georgoula et al., 2021). Literary arts festivals provide a large variety of cultural events in different art forms in a set time frame, accommodating art forms such as theatre, classical music, painting, ballet, opera, and sculpture. In today's world, additional art forms include dance, film, visual arts (photography, portraits, and sketching) and literature (Ali-Knight & Robertson, 2004:4, Cudny et al., 2012:708, Saayman et al., 2012:151).

Literary arts festivals have emerged globally in the past five decades, appearing in countries such as Australia, the United Kingdom, North and South America and China (Fig. 2.2). There is keen competition among these festivals (Lee et al., 2004:69; Van Zyl, 2013) which increasingly cater for visitors both eager for cultural consumption and determined to get value for money (Antrobus & Snowball, 2009:329).



**Figure 2.2 Literary arts festivals hosted globally**  
(Source: researcher's own construct).



Literary arts festivals, also known as writers' festivals, are not a new phenomenon and have been growing in England, the Canadian provinces, Germany, Australia, and America over the past 50 years. It was during this time that the world's first writer's festival, the Cheltenham literary arts festival, was established (Wilson, 2016). The early festivals sought to meet community cultural needs arising from concern for the survival of the arts (Stewart, 2009:5-8). Since then, literary arts festivals have increased across the world, specifically in countries such as England, Australia, and New Zealand (Stewart, 2009:6; Giorgi et al., 2011:1-19; Wilson, 2016). More than 30 literary arts festivals are being hosted in Australia alone (Wilson, 2016). Internationally, the leading literary arts festivals include the Edinburgh Festival in Edinburgh, the Adelaide Festival of Arts in Adelaide, the Biennale of Sydney, Festival d'Avignon in Avignon, France, the Tongyeong International Music Festival in Tongyeong, Korea, and the Uppan Arts Festival, India, to name but a few (Gardner, 2013:33; British Arts Festivals Association (BAFA), 2019; European Festivals Association (EFA), 2019).

One of the first literary arts festivals emerged in Edinburgh (Stewart, 2009:7). Edinburgh is the cultural hub of Scotland and has a lengthy literature tradition. The city is home to one of the most well-known and largest literary arts festivals in the world, the Edinburgh Fringe Festival, which originated in 1947. By 2003, more than 3 192 438 visitors had attended the festival (Prentice & Andersen, 2003:7-30). The festival, hosted annually between June and September (City of Edinburgh Council, 2010), comprises a comprehensive programme of literary activities and attracts large crowds of performers and spectators from Scotland, the rest of the United Kingdom and abroad (Todd, 2011:11-12). The Edinburgh Festival has stimulated the development and growth of similar literary arts festivals around the world (City of Edinburgh Council, 2010).

The second biggest literary arts festival that emerged in the world and also another well-known literary arts festival is the Adelaide Fringe Festival in Australia. This festival, originating in 1960 in association with the Adelaide Festival as a bi-annual event, includes sport and community events (Whitelock, 1980:163-165; Stewart, 2009:13). Today the festival is the second-largest literary arts festival in the world and runs from February to March, featuring over seven hundred registered smaller events (Festivals Adelaide, 2019). The Adelaide Fringe Festival inspires participating artists, authors, and performers to

produce new work and to organise and channel their art efforts in innovative ways (Caust & Glow, 2011:6).

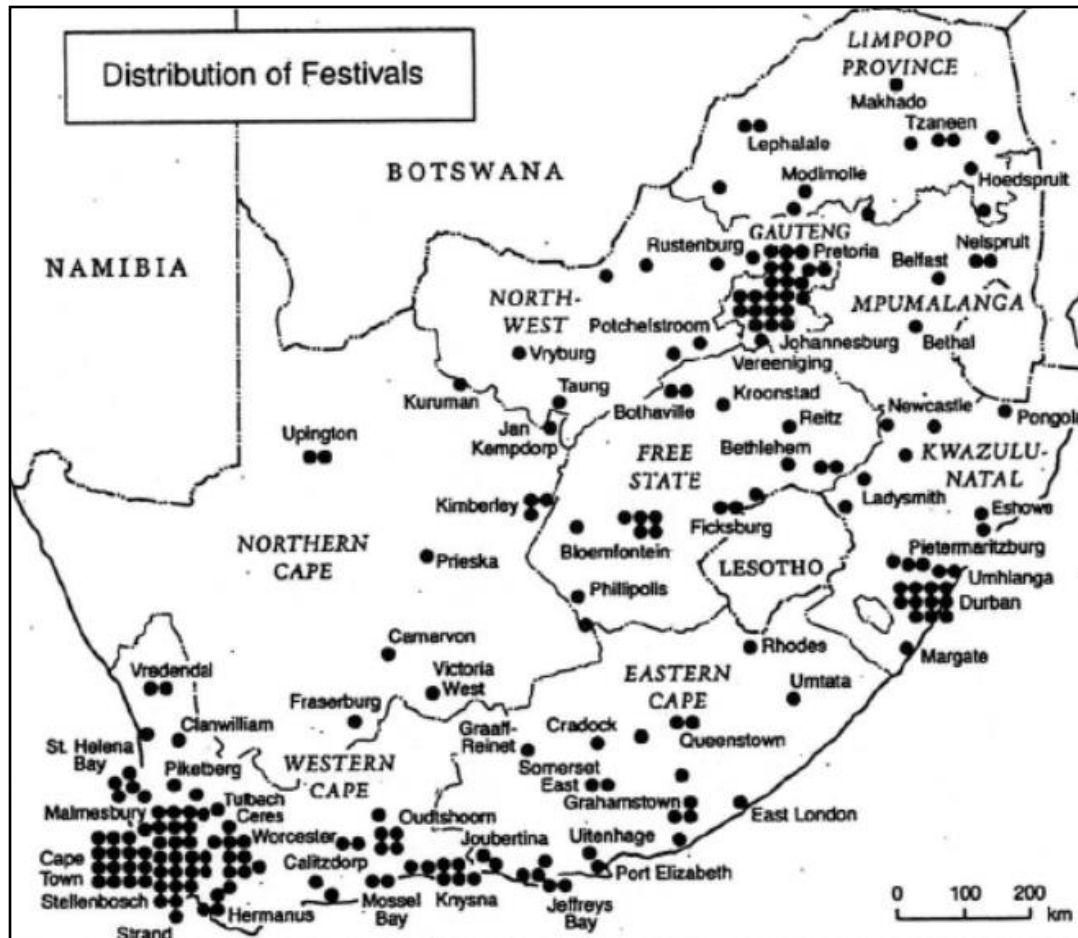
The festival provides resources and facilitates services for the artists and performers including spaces for them to produce their work, as the inclusivity and accessibility of the festival are non-negotiable for festival management (Caust & Glow, 2011:6). Since 2007, this festival has been an annual event on the festival calendar. The 2007 attendance of 830 000 festival visitors grew to 1 004 440 visitors in 2008, with 538 registered events in over 259 venues (Caust & Glow, 2011:5). The festival is firmly established as one of the largest literary arts festivals globally, attracting local and international artists, performers, and festival visitors.

## **2.5 Literary arts festivals: a South African perspective**

There are more than 400 festivals that take place annually across South Africa (Viviers et al., 2013:211). Many of these focus on the visual and performing arts and include arts festivals such as the Aardklop National Arts Festival in Potchefstroom, the Klein Karoo National Arts Festival (KKNK) in Oudtshoorn, the Knysna Literary Arts Festival and many more. These are cultural festivals, each with a unique identity (Kruger & Saayman, 2012:147), but collectively they feature hundreds of artists and productions. Genres featured at the festivals include cabaret, rock, theatre, dance, children's theatre, visual arts, and literature (Van Heerden 2003:11, Kruger et al., 2008:27; National Arts Festival, 2019; Klein Karoo National Arts Festival, 2019; Knysna Literary Arts Festival, 2019). Other national arts festivals in South Africa include the Vryfees in Bloemfontein, the Garipees in Kimberley, the InniBos National Arts Festival in Mbombela (Nelspruit) and the National Arts Festival, which since 1974 has been hosted in the small historic town of Makhanda, formally known as Grahamstown, in the Eastern Cape (National Arts Festival, 2019).

A literary arts festival is extraordinary and not comparable with other festivals because it engenders a unique atmosphere originating from the quality of the art and its associations with the traditions of a region (Yu & Yen, 2012:214; Kruger & Saayman, 2019:765; Bezuidenhout, 2020:1-203). Figure 2.3 illustrates the regions where literary arts festivals are hosted within South Africa. It is evident that most literary arts festivals are hosted within the Western Cape. Such festivals include the Rittelfees in Vredendal, the South African Book Fair in Cape Town, the Cederberg Arts Festival in Clanwilliam, the McGregor Annual

Book Fair at McGregor, the Franschhoek Literary Festival in Franschhoek, the Arts Alive Festival in Newtown, Johannesburg, the Karoo Writers Festival in Cradock, the Northern Cape Writers' Festival in Kimberley, and Book Fairs in Table View (Western Cape), Bathurst (Eastern Cape), Uitenhage (Eastern Cape) and Polokwane (Limpopo), to name a few.



**Figure 2.3: Literary arts festivals hosted in various regions across South Africa.**  
 (Source: Visser, 2007, 101-126)

In South Africa, arts festivals share specific defining characteristics such as being scheduled to stretch over several consecutive days, being hosted annually on a fixed date and attracting a combination of musicians, visual artists, amateur and semi-professional theatre practitioners.

Arts festivals showcase a broad spectrum of performances per genre (Van Heerden, 2009:5; Kruger & Saayman, 2019:765; Bezuidenhout, 2020:1-203). A literary arts

festival's programme is compiled and balanced, featuring performers presenting indigenous works and some literary components (Snowball, 2012:6). These literary components include book readings, discussions, book reviews, book debates, theatre productions and shows, classical music concerts, prose, cabarets, and any other art form possible, live on stage. One such literary arts festival in South Africa is hosted in Stellenbosch, a town in the heart of the Cape Winelands.

Established in 2000, the Stellenbosch University Word Festival (SUWF) is a literary arts festival that focuses on Afrikaans and other languages (such as Dutch) historically associated with the cultural heritage of Afrikaans. The SUWF is aimed at the general Afrikaans-speaking public and takes place over a ten-day period (Van Zyl, 2006:1-2; Van Zyl, 2013). The festival attracts approximately 120 400 festival visitors annually and is presently seen as the largest literary festival in South Africa (Klopper, 2017).

## **2.6 The Stellenbosch University word festival (SUWF): an overview**

The roots of the SUWF go back to 1994, when the Netherlands was the country with the highest percentage of readers worldwide (Van Zyl, 2011:1-3); it was also a country where literature and literary festivals had been part of mainstream culture for decades. The precedent of the Netherlands, together with the examples of the Edinburgh Fringe Festival and the Adelaide Fringe Festival encouraged the birth of the SUWF (Prentice & Anderson, 2003:7-30; Caust & Glow, 2011:1-6; Kruger & Saayman, 2019:765; Bezuidenhout, 2020:1-203).

The concept of the SUWF sprang from two sources (Van Zyl, 2011:1-3). Prof. Dorothea Van Zyl (a former lecturer at Stellenbosch University [SU]) and Mrs Grietjie van den Berg (the Secretary of the Netherlands Language Union [NLU]), initiated the first discussions about a writer's festival in 1994. These were followed up in 1996 with a meeting between Poetry International and the organiser from "An Author's Rendezvous" through prominent Afrikaans, Dutch, and English authors. In 1999 the previous Rector of SU and the then Dean of Languages and Literature, Professor Justus Christiaan Roux, requested that larger projects should be embarked upon, and Van Zyl contemplated whether it would be possible to host the first writer's festival in South Africa. Professor Roux gave the go-ahead for the project to be launched. It was to have an educational focus while being enjoyable and culture-rich and offering an inclusive passage towards the Afrikaans language and

the arts that it serves. Van Zyl agreed that the time was suitable for a large project of cultural enrichment, and the SUWF was born in 2000 with Van Zyl as the Executive Festival Director.

The University of Stellenbosch would thus be the first South African university to have its own literature festival. With the assistance of associates, colleagues, and partners, the SUWF organisation was formed (Van Zyl & Rosentrauch, 2013:1-19). The SUWF organisation is a non-profit organisation under the management of SU and positioned in the arts faculty of the University. Today, the SUWF is organised annually by the SUWF's office and assessed by the SUWF directorate. The SUWF Executive Committee is accountable for the general management of the SUWF and the decision-making processes. The finance division of SU oversees the SUWF budget as a separate cost centre (Van Zyl, 2013).

### **2.6.1 The aims and objectives of the SUWF**

The SUWF is a literary arts festival where the word in context is celebrated in as many art forms as possible. The festival purports to be inclusive and targets the public, students, and learners. It has three fundamental aims, namely research, education, and community service (Van Zyl, 2013; Van Zyl & Rosentrauch, 2013:1-19; Klopper, 2017). The purpose is to create a shared consciousness of literary tradition, by encouraging people – especially young people – to read more widely and support the arts. Youth from various backgrounds and communities can see a variety of shows and productions during the festival, inspiring them to enjoy stories and drama in the Afrikaans language from a young age. Competitions are held to increase awareness of and hence appreciation for literature and culture (Van Zyl, 2006:2, Van Zyl, 2013; Klopper, 2017).

A crucial objective of the SUWF is to encourage South African art and literature in all spheres of society, with a pronounced emphasis on community projects. These projects are implemented to promote literature in disadvantaged communities, teaching the skills of reading and other forms of art. Exposure is given to young and unpublished writers, a diverse range of musicians, composers, dramatists, and producers, presenting art and literature to display a creative culture that is integrated with both the Afrikaans and Dutch languages (Van Zyl, 2016:17; Klopper, 2017).

Components that form part of the programme are conversations with writers and authors, book launches, lectures, and panel discussions on literary and political aspects, storytelling, book readings, sparring matches with words as weapons, meals with writers, drama productions and musical shows. The latter include classical music concerts, choir performances, contemporary popular music such as blues, rock, pop, and jazz. The SUWF is the only Afrikaans literary arts festival that gives preference to South African authors, writers, and literature, creating a forum for them to promote literature in various forms including written and oral poetry, prose, drama, and light reading, thus providing a positive platform for arts development in South Africa (Van Zyl, 2013; Klopper, 2017).

At this festival, international writers and artists who are invited give exposure to the youth and amateurs practising any art form by enabling them to enhance their knowledge of literary traditions and broaden their awareness of culture. An example of this is the “Dutch Day” during the SUWF attended by the public as well as students from six universities in the Eastern Cape, Western Cape, and Namibia. The “Dutch Day” features short lectures on Dutch subjects, interviews with visiting authors and writers, and performances by musicians, poets, and bands from the Netherlands. “Dutch Day” strives to stimulate interest in Dutch literature and culture, and its integration with the Afrikaans cultural traditions (Van Zyl, 2006:1-2; Van Zyl, 2013; Van Zyl & Rosentrauch, 2013:1-19; Klopper, 2017). The SUWF thus endeavours to break down preconceptions formed by previous arts festivals, to form new cultural affinities and to create new opportunities based on a shared love for words and literature (Van Zyl, 2006:1-2; Van Zyl, 2013; Klopper, 2017).

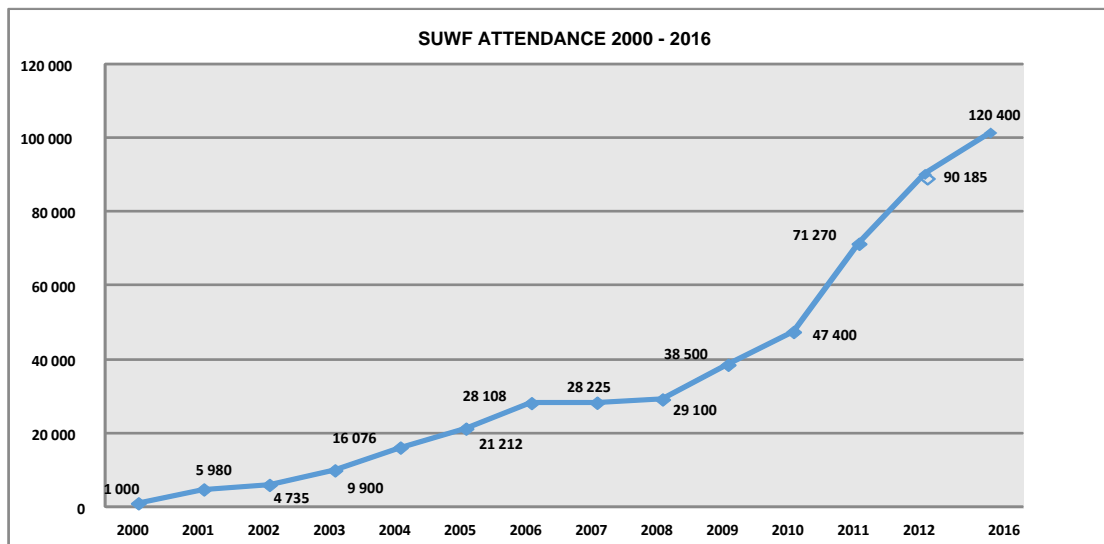
### **2.6.2 SUWF attendance (2000-2016)**

The arts festival calendar of South Africa is now saturated with festivals. The resultant competition directly affects the sustainability of these festivals (Van Zyl & Strydom, 2007:121; Kitterlin & Yoo, 2014:119). Festival management is constantly faced with visitor attendance challenges and is obliged to change the festival content to attract more visitors, especially in lean years when the disposable income of festival visitors is limited (Kara & Kaynak, 1997:874; Noman, 2012:6-9).

Literary arts festivals seek to provide a “total festival experience”, given that visitors have different needs, requirements, and motivations for attending festivals (Kruger et al., 2010:34). According to Saayman and Rossouw (2010:95), the total festival experience

comprises numerous elements such as the variety of entertainment and shows, the attractions offered, the food and beverage facilities available, the festival programme content offered, the opportunity to meet new people and to experience the Afrikaans culture in a unique and memorable way. According to Van Zyl (2013), festival management launched the first SUWF in 2000 as a trial run to see whether the idea of a writer’s festival would work in South Africa. They anticipated 100-200 festival visitors. The first SUWF was presented by 60 authors, of whom 20 were women from previously disadvantaged communities. Over a thousand visitors attended the first SUWF (Figure 2.4), massively exceeding all expectations (Van Zyl, 2013; Klopper, 2017).

This festival contained attractions such as Afrikaans drama shows, one free street show with a variety of music, book sales and a writing competition aimed at interested schools. Among the more well-known sponsors were MTN, *Insig* magazine, the PSG Group, Toyota SA and the Arts and Culture Trust. Within four years, attendance at the SUWF had expanded to 15 000 visitors (Van Zyl, 2013; Klopper, 2017) and six years after, in 2010, to 47 300 visitors. In 2011 there was an enormous increase in visitor attendance to 71 400, clearly an indication that festival management was doing something right. Figure 2.5, below, illustrates visitor attendance at the SUWF from 2000 to 2016.



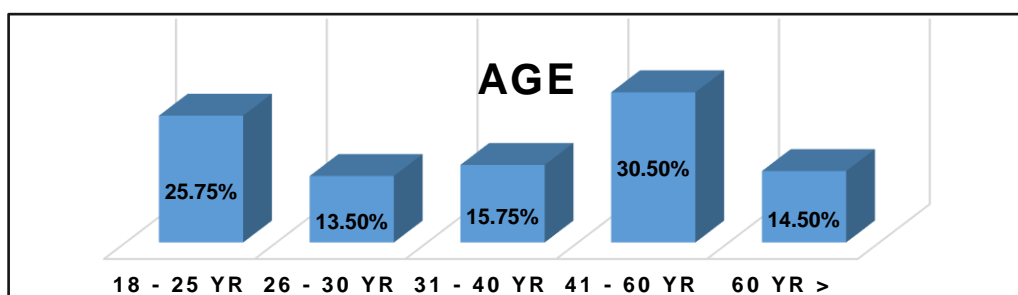
**Figure 2.4: SUWF annual attendance from 2000 to 2016**  
(Source: Van Zyl, 2016)

According to Van Zyl (2013) and Klopper (2017), the programme content was shaped by requests received from festivalgoers. In 2011, exclusive title sponsors became part of the event such as SU, Die Burger, Sanlam and ATKV (Afrikaanse Taal en Kultuur Vereniging/South African Language and Culture Association), and the SUWF achieved broad recognition as the largest literary arts festival in SA. This was after virtually static attendance figures from 2006 to 2008, when the festival stagnated with no programme diversification. Something had to be done, and with a complete change in programme content, visitor attendance increased in 2009 and subsequent years. According to Antrobus and Snowball (2009:331), if festival visitors know what to expect at an arts festival, they are likely to attend other productions in an easily identifiable genre selected from a broad spectrum, such as a theatrical production, a book reading, a panel discussion, a ballet performance or even a classical music production (Kruger & Saayman, 2019:765; Bezuidenhout, 2020:1-203). For this reason, it is vital to know the desires and expectations of the festival visitor, in this case, of the SUWF target market.

### 2.6.3 The target market of the SUWF

Identifying the potential target market of an arts festival is as important as the implementation of what is known as the segmentation process. Market segmentation allows festival management to group festival visitors according to behaviour, age and motivation for attending (Van Zyl, 2005:85; Kitterlin & Yoo, 2014:120). Identifying the target market of the SUWF enables festival management to have a better understanding of festival visitors' needs, as changes in visitor preferences and trends can be detected (Saayman & Saayman, 2006:114; Kitterlin & Yoo, 2014:125; Klopper, 2017). The festival programme content can then be adjusted accordingly (Botha & Slabbert, 2011:2; Kozak & Buhalis, 2019; Bezuidenhout, 2020; Okhiria, 2020; Qiu et al., 2021).

The purpose of segmenting the market by different age categories is to identify the different needs and requirements of festival visitors in each age category (Botha & Slabbert, 2011:2-18). Figure 2.5 illustrates the age profile of visitors who attended the SUWF in 2016.





**Figure 2.5: Age groups of festival visitors at the SUWF 2016**

*(Source: Van Zyl, 2016)*

Programme content makes provision for all age groups (three to senior citizens) and includes smaller children's festivals, competitions for Grade R to Grade 7 school learners, workshops, the WOW Project ("Woorde open Wêreld"), author's festivals for primary and high school learners and a student festival. Most of the festival programme content is aimed at adults and senior citizens and includes shows and performances in many art forms. The SUWF does not have a set marketing strategy and relies mainly on word-of-mouth (WOM) marketing. As an established festival, the SUWF can rely on sponsorships of services and products (Van Zyl 2013; Klopper, 2017). The annual festival is promoted through radio interviews, television advertisements, printed media such as national newspapers and festival programme booklets. There is no budget allocated for marketing as such (Klopper, 2017).

Since the festival's beginning in 2000, the exact demographics and behaviour of festival visitors were tracked through the years (Klopper, 2017). According to the festival management team, the SUWF achieves good feedback from loyal visitors who have attended previous SUWFs. The management team strives to build on previous successful programme content to attract and retain visitors. The management team also attends other literary arts festivals to determine the CSFs and how these factors might influence visitor attendance and add additional attributes to the SUWF (Klopper, 2017).

The geography of the host town affects logistics and infrastructure, which have an impact on the quality of the festival experience. Stellenbosch is a small historic town centrally located in the Cape Winelands and is accessible by road for most festival visitors, who attend the festival daily. According to the programme, content is compiled by the needs and requirements of visitors who have attended previous SUWFs. Feedback from visitors indicates to festival management what to incorporate in the following year's festival's programme content, infrastructure, venues, spaces etc. (Van Zyl, 2013). The visitor attendance figures indicate which shows, performances, productions, and other programme content were popular.

#### **2.6.4 The significance of the SUWF**

With the long-term objective of being an inclusive arts festival and celebrating literature and words in as many art forms as possible, the SUWF has thus far been sustainable and successful. This festival has grown significantly on an annual basis and in 2016, visitor attendance totalled 120 400 (Van Zyl 2013; Klopper, 2017). The SUWF benefits the entire community of Stellenbosch through the substantial patronage of guest houses, hotels, and restaurants in the area as well as attendance at various festival venues in and around Stellenbosch. A healthy relationship exists between corporate partners, sponsors, and the media and as a result, successful marketing campaigns and accurate reporting can occur (Van Zyl, 2013; Klopper, 2017). Sponsors include media houses, trusts, venue, and project sponsors, while the main sponsors include Toyota South Africa, the University of Stellenbosch, Media 24 and KYKNET television broadcasting channels. Furthermore, three media partners, 15 wine estates, 23 accommodation establishments and 40 product sponsors provide in-kind sponsorship of branded goods or services.

The significance and value of the SUWF lies in its contribution to a shared literary tradition, created by the initiator, founder and first director of the SUWF, Professor van Zyl. In 2011, Minister Ivan Meyer congratulated Van Zyl during his budget speech, and she was awarded the Molten Medal for (inter alia) “services to literature”. Furthermore, the SUWF was awarded a KYKNET Fiesta-award in 2011 for being the most popular festival in South Africa as voted by the public, and simultaneously became a truly national arts festival with international recognition (Van Zyl, 2016). The SUWF has built fruitful partnerships and successful relationships with local government and the corporate sector, whilst recruiting writers, artists, schools, universities, the media, other arts festivals, the community and more importantly, cultural organisations (Van Zyl, 2012:2-15; Klopper, 2017).

#### **2.7 Summary**

In this chapter, a historical overview of arts festivals was presented. Their origin, nature and value were discussed, and it was shown how various types of arts festivals integrate with the events sector. Furthermore, arts festivals, specifically literary arts festivals, were indicated on global and national maps to emphasise how they have proliferated over the years.

Reasons for staging literary arts festivals were identified, and the target market and attendance at the SUWF were described. The significance of the SUWF and its benefits were discussed at some length. In addition, the story of the origins of the SUWF was told, and an account was given of how it has evolved over the years to become the largest literary arts festival in South Africa today. Since the establishment of the SUWF in 2000, positive feedback, suggestions and initiatives have contributed to its developing into a true town festival in the 21 years of its existence, establishing Stellenbosch as a popular festival destination in South Africa (Bruwer, 2003:423-435; Van Zyl, 2013; Klopper 2017).

Saayman and Saayman (2006:213) and Williams and Saayman (2013:184) observe that early exposure to arts festivals encourages cultural development and future participation by a wider audience. Previous experience of attending arts festivals undoubtedly influences the decision to participate in arts festivals, perhaps even to engage in some artistic practice. The next chapter will focus on the marketing of literary arts festivals and the critical success factors thereof.

## **CHAPTER THREE**

### **LITERARY ARTS FESTIVAL MARKETING AND CRITICAL SUCCESS FACTORS**

#### **3.1 Introduction**

The sheer number of festivals held annually in South Africa affect the future profitability and sustainability of such events due to the full events calendar (Saayman & Rossouw, 2011:604). Literary arts festivals are nevertheless one of the most rapidly growing event segments (Botha, 2009:13; Saayman & Rossouw, 2011:603), contributing to the livelihood of artists, stimulating the growth of local and regional economies, and promoting destinations (Strydom et al., 2006:89-93; George, 2014:4; Getz & Page, 2019:17). The planning, organising, and staging of literary arts festivals need to be successfully accomplished, and identifying CSFs is critical to this process (Kruger et al., 2010:34; Getz & Page, 2019:1-2). One can only identify CSFs if the consumers' behaviour and decision-making processes are understood, but before this can be done, festival visitors must attend a literary arts festival. Marketing must therefore be carefully conceived and carried out because it influences the potential festival visitor directly. The marketing of arts festivals is the first step in attracting visitors to a festival, because the marketing message sent out to potential visitors, and the marketing methods used to attract them, influences or even determines the attendance figures. This chapter provides an overview of the role that marketing plays in the decision-making processes and behaviour of festival visitors seen as consumers of a product. Once the visitors are at the festival, then CSFs can be identified through feedback received from them.

#### **3.2 Marketing of literary arts festivals**

The marketing of literary arts festivals can be considered as a CSF, as the objective is to attract the appropriate and desired target market of potential visitors to the event. The goals and objectives of the festival must be taken into consideration as well as the needs and requirements of the festival visitor (Raj et al., 2009:11; Tassiopoulos, 2010:252; Allen et al., 2011:143; George, 2014:5; Miettinen & Ramsurrun, 2015:6; Getz & Page, 2019:3).

##### **3.2.1 The importance of marketing literary arts festivals**

Arts festivals compete fiercely for returning visitors and therefore it is critical to deliver on visitor expectation and satisfaction. The marketing of a literary arts festival needs to be effective and appropriate to achieve this delivery and ensure the festival's sustainability

(Le Grange, 2003; Hattingh, & Swart, 2016; Getz & Page, 2019; Georgoula et al., 2021; Gursoy, et al., 2021). When literary arts festivals are marketed, the visitors' needs and requirements must be considered before the market can be segmented according to these needs and requirements and before potential markets can be identified (George, 2014:8; Getz & Page, 2019:5). The marketing of literary arts festivals assists in the promotion process and plays a major role in the development of tourism to a destination (George, 2014:15-17; Kozak & Buhalis, 2019; Bezuidenhout, 2020; Okhiria, 2020; Qiu et al., 2021). Before the marketing of a literary arts festival can commence, thorough marketing research must be conducted, because the information obtained will assist festival management to position the event in relation to its competitors (Tassiopoulos, 2010:251-252).

### **3.2.2 The importance of marketing research**

Marketing is one of the five domains within the Event Management Body of Knowledge (EMBOK), a professional body and authority within the event management discipline that promotes international standards and regulations for event management practitioners (Bowdin et al., 2012:262; Kozak & Buhalis, 2019; Bezuidenhout, 2020; Okhiria, 2020; Qiu et al., 2021). Each domain is a sphere of activity that is needed for an event or festival to be successful (Allen et al., 2011:174; EMBOK, 2019) and that can be subdivided into smaller spheres forming the EMBOK taxonomy (EMBOK, 2019). The marketing domain, being one of these smaller spheres, outlines important points to bear in mind when conducting marketing research (Bowdin et al., 2012:262).

Marketing research is important for arts festivals to be effectively marketed, which means using the right marketing method to obtain maximum reach. The purpose is to compete for the festival visitor's leisure time and disposable income (Van Zyl, 2008:129, Klopper, 2017). When marketing research is conducted and the festival market is analysed, valuable information is gained about the festival visitor such as personal or demographic particulars, reasons for attending and festival interests. Based on these, supportive and successful marketing strategies can be put in place to create a competitive advantage for the arts festival by enticing the visitor to enjoy the superior value of the festival (George, 2014:251-252; Kozak & Buhalis, 2019; Bezuidenhout, 2020; Okhiria, 2020; Qiu et al., 2021).

According to Tassiopoulos (2010:251), festival organisers need to conduct marketing research to complement the marketing plan, with a view to tailoring the event or festival to meet the needs of a specific market (Bowdin et al., 2012:367-369). Research was conducted at the KKNK in Oudtshoorn on the effect that marketing had on festival visitors and how it influenced them to attend the festival (Kruger et al., 2012:436; Kozak & Buhalis, 2019; Bezuidenhout, 2020; Okhiria, 2020; Qiu et al., 2021). It was found that to increase the level of satisfaction among festival visitors it was necessary to understand their needs in terms of the festival market. In return, an offering was created by festival organisers to show festival visitors the understanding they had of these needs. This indicates the close relationship among marketing research, the marketing methods used to market the festival and an understanding of the festival visitor. Reasons for the importance of marketing research include:

- Marketing research determines the festival visitor profile and can obtain valuable information from the visitor in terms of expectation, motivation, satisfaction, and CSFs.
- Marketing research assists in segmenting the market to see what content which market segments prefer.
- Marketing research provides valuable input to festival organisers for planning and staging the next festival, taking the wishes and requirements of the potential festival visitor into consideration.
- Marketing research assists in measuring the success of a festival to identify the likely festival CSFs (Getz & Page, 2019:8-17).

The festival director of the SUWF and the festival organising team have confirmed that marketing research is needed for the reasons adduced above (Van Zyl & Rosentrauch, 2013:12, Klopper, 2017). The SUWF annually conducts a marketing research study, which serves as their largest source of feedback from festival visitors. The organising team use this information to benchmark other literary arts festivals (Klopper, 2017). The information guides them to apply the most appropriate marketing methods to the potential target markets for the next SUWF to optimise their reach in respect of prospective festival visitors. In brief, the results obtained from the marketing research provide a rigorous understanding of the target market of the SUWF.

These results are applied to ideas for advertising, public relations, branding and marketing to commence the planning for the following year (Klopper, 2017). The SUWF is marketed through broadcasting on the radio station, Radio Sonder Grense (RSG), to reach a national audience. As a result, the accommodation establishments in Stellenbosch are generally fully booked, food and beverage outlets are in full operation and the town is bursting with visitors during the 10-day festival period. The SUWF management team attends other competing literary arts festivals to determine what visitors are looking for within a literary arts festival and opt to create a similar environment to suit different cultures and different target markets. The management team tries not to alienate its market base and continuously strives to improve the event product, feature by feature (Klopper, 2017). Festival organisers have one chance a year to successfully stage a literary arts festival (George, 2014:187; Kotler & Armstrong, 2014:63; Kozak & Buhalis, 2019; Bezuidenhout, 2020; Okhiria, 2020; Qiu et al., 2021), so when a festival visitor decides to attend a production, show or performance, this is monitored as visitor behaviour and used statistically to characterise the likes and dislikes of visitors. Such preferences are also clearly distinguished in the feedback received (Pissoort & Saayman, 2007:255-268; Bowdin et al., 2012:390).

### **3.2.3 The target market**

To learn about festival visitor behaviour, one identifies the target market by dividing a festival into different segments and determining a profile for each, which is known as a target market. The target market is defined as a specific target group within a market after segmenting the market into smaller groups with similar needs and buying characteristics (George, 2014:5). These characteristics are related to event visitors' experiences (Van Zyl & Strydom, 2007:125; Allen et al., 2011:278) and are influenced by CSFs. To identify the target market, festival management begins by ascertaining visitors' needs and motives for attending. This assists with market segmentation and supports the marketing team in developing an effective marketing strategy and advertising campaign (Bowdin et al., 2012:390-391).

Variables such as age, gender, a love for art, favourite art form, motivation, perception, satisfaction, CSFs, and favourite arts festivals attended, can all act as segmentation variables (George, 2014:5-6; Kozak & Buhalis, 2019; Bezuidenhout, 2020; Okhiria, 2020; Qiu et al., 2021). For this reason, segmentation variables should be defined before a target

market can be identified (Klopper, 2017). The SUWF organisers segment their market according to the demographics of visitors who attend the festival on an annual basis. Because there are many festivals, most festival visitors are forced to choose among arts festivals deemed worth attending (Klopper, 2017). Another segmentation variable identified for the SUWF is the small, picturesque, and historical town of Stellenbosch, which is centrally located and therefore allows the SUWF to attract most visitors who travel daily to and from the festival town. The vacation festival visitor typically attends the festival for a longer period, spending money on food and mementoes, and a variety of festival productions, shows and performances, while simultaneously making use of overnight accommodation. As a result, the vacation visitor spends more than the daily visitor (Klopper, 2017). According to Getz (2008:415), Botha (2009:24), Lyck et al. (2012:16) and Yolal et al. (2012:73), the visitor profile of the SUWF is determined by the following demographical variables: gender, age, occupation, highest qualification, and language. They were the variables consequently used in this study.

### **3.2.3.1 Gender**

South Africa has a controversial political history which includes racial and social prejudice, and the events and festival industry shares this history, with gender remaining a sensitive issue (Scott, 2004:70). Getz maintains that arts festivals are more likely to attract females (1997:262), and Kruger and Saayman (2012:147-162) conducted research at the Inniebos National Arts Festival and found significant differences in gender attendance, with most females. Yet the findings of a 2018 festival study about demographical differences between first-time visitors and repeat visitors revealed no differences of gender in festival attendance, with equal numbers of males and females attending the event (Kruger & Saayman, 2018:249-257).

### **3.2.3.2 Age**

Botha and Slabbert (2011:4) conducted research on the demographics of festival visitors attending the Aardklop National Arts Festival in North-West province and found that the age of festival visitors was like that recorded at previous Aardklop National Arts festivals. In contrast, Horneman et al. (2002:23) discovered considerable variations when age was used as a segmentation variable. On the home front, Saayman et al. (2012:163) found that at the KKNK the productions attended by festival visitors matched the visitors' ages: for example, the younger visitors attended rock concerts whilst culture seekers attended



drama performances and senior visitors attended book readings. Dreyer (2010:56) sought to interpret the relationship between demographics and the experience of festival visitors and found that age indeed had an influence on festival attendance. Younger visitors were more satisfied with the experience of simply being entertained at the festival, as opposed to more senior visitors. Younger visitors appeared to be more loyal to the festival than older visitors who were seeking cultural education and attended specific art productions. In an interview, the then director of the SUWF, Prof. Van Zyl claimed that the festival management of the SUWF was seeking to plan and stage the SUWF in such a way as to attract more festival visitors from the 26-30yr, 31-35yr and 36-40yr age groups, as they were not prominently represented at previous SUWFs (Van Zyl, 2013; Van Zyl, 2016; Klopper, 2017).

### **3.2.3.3 Occupation**

Various arts festivals in South Africa use 'occupation' as a segmentation variable to complete the visitor profile (Pissoort & Saayman, 2007:255-268; Allen et al., 2011:174; Bowdin et al., 2012:391; George, 2014:187). Occupation highlights the visitor's decision-making style, suggests their leisure time available and provides an indication of disposable income available to spend (Saayman & Rossouw, 2011:617; Kruger & Saayman, 2012:147-159). Research that was conducted at the KKNK found that most visitors had a relatively high-income occupation, such as medical practitioner, in contrast with pensioners, who do not necessarily have disposable income available (Saayman et al., 2012:150-172).

### **3.2.3.4 Highest qualification**

Zhou (2005:6) states that education influences the visitor's expectation of an event or festival. Visitors who have had a tertiary education perceive the festival differently from those who have not. Research conducted at other national arts festivals in South Africa (Viviers et al., 2008:87) indicates that festival visitors are well educated. Dreyer (2010:53) investigated tourists' perceptions of the KKNK in Oudtshoorn and found that 35.3% had a degree or postgrad diploma whilst 34.5% had Grade 12. The marked discrepancy between the viewpoints of the respective visitors is ascribed to the difference made by tertiary education.

### **3.2.3.5 Language**

Language is of course a part of culture (Van Niekerk & Coetzee, 2011:347–365), and research points to an increase in visitor attendance when visitors attend the festival for social reasons and because of the language of the festival offerings (Lötter, 2012:25; Shone & Parry, 2013:139; Page & Connell, 2015:34). Examples of local festivals that use language as a platform to attract festival visitors include the Macufe festival (Sotho language), the Cape Town International Jazz Festival (various African languages and English) and the SUWF, which uses Afrikaans and Dutch (Klopper, 2017).

All the segmentation variables listed thus far (language, qualification, occupation, age and gender) help define the target market a festival aims to reach. Once the festival visitors visit the festival and provide feedback, the segmentation variables can determine a visitor profile. By determining the visitor profile, consumer behaviour will be better understood, and CSFs will be identifiable. The CSFs concentrate all the valuable information needed to stage the next festival according to visitors' preferences and requirements.

### **3.2.4 The festival visitor profile**

From the numerous studies conducted on literary arts festivals, it appears that not every visitor can be satisfied (Shiffman et al., 2010:28; see also Van Zyl, 2005; Visser, 2007; Hauptfleisch, 2006; Stewart, 2009; Van Heerden, 2009; Getz, 2010; Saayman & Rossouw, 2011; Bowdin et al., 2012; Lötter, 2012:25; Kruger & Saayman, 2018; Getz & Page, 2019). Nevertheless, the festival industry relies on visitor profile information to assist with future planning, staging and management (Chen & Gursoy, 2000; Cole & Ilium, 2009; Allen et al., 2011; Bowdin et al., 2012; Kruger & Saayman, 2012; George, 2014; Kruger & Saayman, 2018), and to assist with the appropriately targeted marketing of festivals (Gross & Brown, 2006:43; Bowdin et al., 2012; George, 2014; Kruger & Saayman, 2018; Kruger & Saayman, 2019; Pivak et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Bezuidenhout, 2020; Georgoula et al., 2021; Qiu et al, 2021).

McKercher and Wong (2004:171) and Lau and McKercher (2004:279) identify two types of target market at a festival, namely first-time visitors and repeat visitors. The first target market represents visitors who discover a destination and a festival for the first time, while the second target market comprises visitors who are already familiar and satisfied with the festival destination and experience.

Previous experience plays a significant role in attendance at the SUWF. What makes the task of the SUWF management team additionally more challenging is that the needs of both day visitors and vacation visitors need to be met. The vacation visitor spends far more than the day visitor, paying for accommodation, incurring fuel costs, putting spending money aside to sightsee while attending the festival (Klopper, 2017). Yet the majority of SUWF attendees are day visitors, often returning daily for the duration of the festival period.

The visitor profile also assists the festival management in developing a competitive edge for the festival and determining the buying behaviour of festival visitors (Weiler et al., 2004:2-5). Buying behaviour indicates what trends festival visitors are following and tells the management team which festival products to incorporate in the next festival (Klopper, 2017). The buying behaviour of festival visitors results in part from the marketing of a festival product, hence it is critical to know how to promote the festival to visitors and which marketing method to use to catch their attention (Pissoort & Saayman, 2007:258; Kruger & Saayman, 2019; Ukuyuku & Kilic, 2019; Pivak et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Bezuidenhout, 2020; Georgoula et al., 2021; Qiu et al., 2021). The different marketing methods used will deliver different messages to different audiences (Masterman & Wood, 2006:75-88) and will affect the moment when a decision is made whether to attend a festival or not (Allen et al., 2011; Saayman & Rossouw, 2011; Shone & Parry, 2013; Kruger & Saayman, 2018; Getz & Page, 2019).

### **3.2.5 Utilisation of marketing methods in the context of literary arts festivals**

A festival consists of different types of visitors and different festival experiences occur for each festival visitor, making it critical to use the correct marketing method to attract as many festival visitors as possible (George, 2014:256). The marketing methods used for arts festivals will influence the type of visitor the festival attracts and determine which festival products will satisfy that visitor (Shiffman et al., 2010:27). Festival management cannot apply a marketing method to a target market for which it is not suited, because then the desired target market will not be reached. For instance, the senior festival visitor listens to the radio far more often than being on social media platforms and accessing Facebook or Twitter.

The marketing methods used to advertise a festival will enable the marketing team to compile a visitor profile of the desired target market attending a festival (Klopper, 2017). They will allow the festival products offered to be tailored according to the target market's desires and requirements (Strydom et al., 2006; Allen et al., 2011; Bowdin et al., 2012; George, 2014; Kruger & Saayman, 2019; Ukuyuku & Kilic, 2019; Pivak et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Bezuidenhout, 2020; Georgoula et al., 2021; Qiu et al., 2021). Research conducted on the brand image, festival image and stakeholders at the Edinburgh Fringe Festival found that marketing media use linguistic and visual signs to construct meanings about services or products offered by the festival (Bowdin et al., 2012:381).

Marketing methods include press conferences, photo opportunities, television broadcasting, radio broadcasting, posters, flyers, e-mails, telephone, brochures, and regular communication with journalists (Tassiopoulos, 2010:259-262). Figure 3.1 shows a feature used to advertise the festival. It is a bicycle safekeeping area, designed in the form of a word (because it is a word festival). The word is *slot* meaning "lock" and refers to the practice of locking a bicycle to a structure for safekeeping. Attached is an outdoor media board from the SUWF indicating the festival area and where to find various venues.



**Figure 3.1 A bicycle safekeeping area and an outdoor media board of the SUWF**

(Source: Van Zyl, 2013)

The SUWF management team made use of the following media forms: television broadcasting, radio broadcasting, print media (newspapers and magazines), posters, indoor and outdoor media boards, flyers, letters, emails, the online interactive website of the SUWF containing search engines, banner advertisements and pop-up announcements to communicate changes, social media platforms (Facebook, Twitter, and Instagram) and other innovative media forms such as the metal structure shown in Figure 3.1. Another marketing method used to promote the festival is word-of-mouth (WOM), when festival visitors share their festival experience with friends, family members and other potential visitors (Kotler & Armstrong, 2014:461). An associated practice is branding. The branding of a festival helps create an instant prompt for a visitor to recall his or her experience of the festival (George, 2014:186; Kruger & Saayman, 2019; Ukuyuku & Kilic, 2019; Pivak et al., 2019; Al-Dweik, 2020; Amorim et al., 2020; Bezuidenhout, 2020; Georgoula et al., 2021; Qiu et al, 2021).

The term 'brand' is defined by Hudson et al. (2015:71) as an image linked to a set of associations and is imprinted on the memory of the festival visitor. A broad range of marketing methods can be blended to promote the event (Getz, 2008:403-428) and create a brand, which will transfer a lasting image of experiences or events (Todd, 2011:75-76, 201). Figure 3.2 indicates the official brand of the SUWF in 2017 and Figure 3.3 illustrates the branding of the main sponsors at the SUWF.



**Figure 3.2 The official brand of the SUWF**

*(Source: Van Zyl, 2013)*



**Figure 3.3 Marketing banners and collateral of the SUWF's main sponsors**

(Source: Van Zyl, 2013)

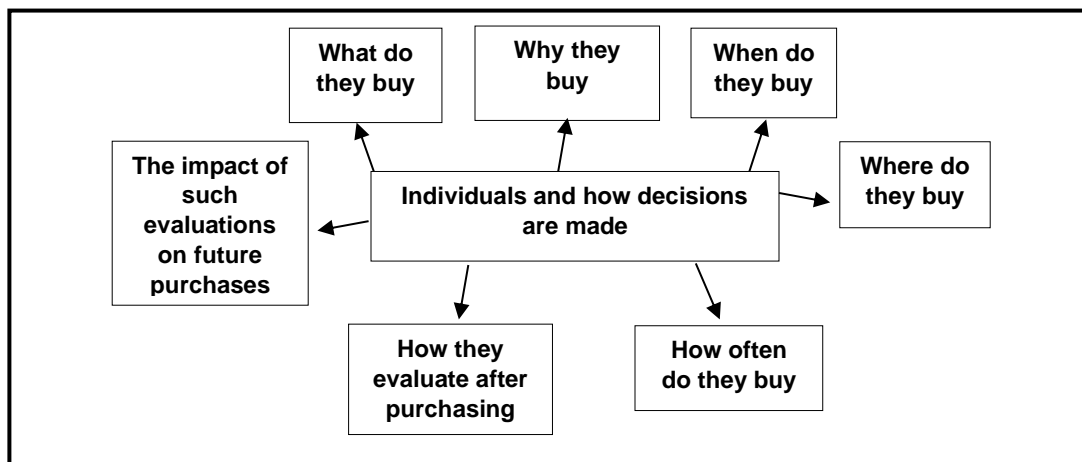
Research confirms that, while festival visitors may have different opinions, branded festivals (Dreyer, 2010:68) and are for all of them a form of shorthand for their perceptions and memories (Todd, 2011:76). Stellenbosch, being a historical town and home to one of the oldest universities in South Africa, has assisted in branding the SUWF since the festival's birth in 2000. Stellenbosch is known for its rich cultural background, historic buildings, and distinctive architectural styles (Van Zyl, 2013; Klopper, 2017). The SUWF celebrates the Afrikaans language but also plays a critical role in marketing the town. Festival visitors are encouraged to associate the town with the SUWF (Lötter, 2012; Van Zyl, 2013 & Klopper, 2017), and the SUWF management team maintains that the festival brand has remained simple yet unique over the years to establish the brand as synonymous with Stellenbosch.

Every year, a theme is conceptualised for the SUWF that relates to an Afrikaans word or phrase which plays on another meaning. This word-theme is linked to the SUWF brand for that respective year. For example, when the SUWF celebrated ten years of existence, the theme was *Lag-lag, 10 jaar* meaning "Laugh-Laugh, 10 years", the wordplay suggesting that it was "easy" to get the festival to be in its 10<sup>th</sup> year of existence (Van Zyl, 2013; Klopper, 2017). In 2017, the SUWF theme was *wys* (meaning both wise and show) (Van Zyl, 2013). Once the applicable marketing methods have been used to attract the desired target market and the festival visitor's profile has been determined, then the festival organisers can attend to the desires and requirements of festival visitors as these have emerged through feedback about their festival experiences (George, 2014:8-16).

Research shows that how the arts festival is marketed will influence the behaviour of the festival visitor, including the potential visitor’s decision to attend a festival or not (Allen et al., 2011; Saayman & Rossouw, 2011; Shone & Parry, 2013; Getz & Page, 2019). Understanding this decision-making process helps festival management to understand the consumer behaviour of the festival visitor more generally (Shone & Parry, 2013:202; Armbrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021). We now know that marketing plays a critical role in the decision-making process of the festival visitor and affects the perception a festival visitor might have of the event (Van Zyl, 2011:181-196).

### 3.3 The role of the decision-making process in literary arts festivals

Literary arts festivals are intangible and, like many other arts festivals, can be described to a possible visitor but need to be experienced to be understood and appreciated (George, 2014:26). Festival visitors are inclined to respond to emotional appeals when deciding to purchase the festival offering (Saayman & Rossouw, 2011; George, 2014; Page & Connell, 2015; Klopper, 2017; Kruger & Saayman, 2018; Getz & Page, 2019). Many factors influence festival visitors to attend a festival (Crompton & McKay, 1997:425; Noman, 2012:68; Armbrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021), and vary from one visitor to the next. When a decision is made to attend a festival, a desire is triggered to have a need met, indicating a course of action to be taken by the visitor (Shone & Parry, 2013; Page & Connell, 2015; Getz & Page, 2019). Figure 3.4 illustrates a decision-making model for how individuals make decisions about spending their time, money, and effort (Shiffman et al., 2010:23).



**Figure 3.4 How decisions are made by individuals**  
 (Source: Shiffman et al., 2010:23)

The decision-making model includes the questions of what to buy, when to buy it, where to buy it, why it needs to be bought and how often to buy it (Shiffman et al., 2010:23). According to Gitelson and Kerstetter (2000:179), additional factors include the individual's evaluating their purchasing decision and the impact of such evaluations on future purchasing decisions.

The first steps for the festival visitor are thus to identify a festival offering, collect information about it, analyse the information, disseminate the information, and then use the information to make the decision (Noman, 2012:21; Armbrrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021). Kruger and Saayman (2012:148) studied the Innibos National Arts Festival to see how decisions were made regarding attendance and found that the decision to attend was affected by the disposable income of festival visitors as well as their individual preferences. Visitor preferences and festival characteristics are ever-changing phenomena and difficult to predict. According to Klopper (2017), festival visitors who have attended previous SUWF's base their decisions on CSFs such as location, atmosphere, festive spirit, socialisation, programme content, artistic genre, educational value and – importantly – diversity in the programme. The major preliminary drawcard is the fact that the medium throughout is Afrikaans, in most cases the visitor's first language (Klopper, 2017).

According to Lamb et al. (2004:469), the purchasing decisions of visitors are influenced by a combination of social, personal, and psychological factors from previous experiences, which are therefore inevitable and uncontrollable (Allen et al., 2011; Bowdin et al., 2012; Page & Connell, 2015; Getz & Page, 2019; Armbrrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021). Factors that influence the decision-making process of the festival visitor include personal tastes, beliefs, values, personality, and lifestyle traits as well as motivations and perceptions (Kruger & Saayman, 2018:219-247). Individuals often form predispositions from feelings, expectations and learning from previous experiences (Shiffman et al., 2010:179) that conduce to the formation of private and personal thoughts and images. Time and effort are invested by festival visitors when they decide to attend a festival, which makes it crucial to understand the role that consumer behaviour plays and how it relates to the CSFs of literary arts festivals (Kruger & Saayman, 2012:147).



### **3.3.1 The role of consumer behaviour in the CSFs of literary arts festivals**

Consumer behaviour is analysed by festival management to gain insight into how festival visitors behave in terms of the workings of the festival market (Gross & Brown, 2006:43). The results – in terms of what worked and what did not – will suggest the way forward for planning the next festival, which in turn will generate further repeat visits (Lyck et al., 2012:17; Klopper, 2017).

Dibb and Simkin (2001:609) and George (2014:168) define consumer behaviour as the decision-making process that occurs before the purchasing of goods or services, based on the customer's perceptions, income, price, wealth, preferences, past experiences, satisfaction, and attitudes, and of which perceptions, past experiences, preferences, and satisfaction are the most important factors. According to Getz (2012:89), consumer behaviour can be seen as people's consciousness and behaviour in response to a service, such as attending a festival, and the phenomenon captures their thoughts and actions about the service or event. It can unfold before, during and after the event, and the CSFs which need to be investigated may include how the festival appears to visitors, and what meanings they used to base their experience and behaviour on (Armbrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021).

The role consumer behaviour plays in CSFs affects each festival visitor emotionally, intellectually, spiritually, and physically, because festival visitors seek rewards) and benefits from festivals to satisfy the hope that a purchase has been well made and that value for money has been received (George 2014:169; Klopper, 2017). Visitors attend the festival for the intellectual stimuli and educational value to be gained. They often follow in the footsteps of friends and family by listening to recommendations, while loyal and repeat visitors attend the festival for nostalgic memories and the quality of the festival programme on offer (Klopper, 2017).

In terms of the marketing methods used to market previous SUWFs, the consumer behaviour of visitors showed that most first heard about the SUWF through the SU itself, secondly on the national radio station, RSG, thirdly through the printed media, fourthly through family and friends, fifthly through WOM (word-of-mouth) marketing, and lastly, through the social media (Klopper, 2017). One might have thought that nowadays the social media would be the preferred marketing medium, but on the contrary, traditional

media such as radio and print (newspaper articles, brochures etc.) appear to be more popular than digital media.

Given the role that consumer behaviour plays within decision-making, the identified CSFs and the satisfaction of participants' needs are pivotal to ensuring a sustainable and profitable literary arts festival (Lee et al., 2004:69; Allen et al., 2011:275-280; George, 2014:187-192). The more detailed the information is that is obtained from each visitor, the better the event product created and customised by festival organisers and the more all-round satisfaction is achieved (Ali-Knight et al., 2007:136; Allen et al., 2011:275-277; Shone & Parry, 2013:199; Armbrrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021). The satisfaction enjoyed by visitors has a profound effect on festival attendance and for this reason, the CSFs identified from the festival visitor responses after a festival act as the driving force in the quest to plan and stage a still better festival in the future.

### **3.3.2 Visitor motivation**

Festival visitors attend literary arts festivals for various reasons. Awareness of these reasons can be a key element in the planning and staging of literary arts festivals and critical to the success of each festival (Yuan et al., 2005:7-11; Maeng et al., 2016:15-17). Motivation arouses, integrates, and directs a festival visitor's behaviour whilst launching the decision-making process (Yolal et al., 2012:67). According to Saayman et al. (2012:150), finding the key to success involves establishing why visitors attend (motivation). According to Hattingh and Swart (2016:2-5), the enjoyment of a festival can be increased by focusing on motivational factors, as identified by festival visitors and festival organisers from previous festival studies and past experiences.

Table 3.1, below, summarises the most common motivational factors across different festivals and events.

**Table 3.1 Festival and event motivations**

<b>MOTIVATIONAL FACTORS</b>	<b>RESEARCHER</b>	<b>EXAMPLE OF EVENT</b>
Socialisation	Yolal et al., 2012; Chang, 2006; Yuan et al., 2005; Van Zyl & Botha, 2003; Lee et al., 2004; Lee, 2000; Crompton & McKay, 1997; Mohr et al., 1993	International sports event: The 2005 Nadaam festival, Ulaanbataar
Family togetherness	Yolal et al., 2012; Yuan et al., 2005; Van Zyl & Botha, 2003; Lee et al., 2004; Lee, 2000; Scott, 1996; Mohr et al., 1993;	Aboriginal cultural festivals in the Rukai tribal area, Taiwan
Escape	Yolal et al., 2012; Yuan et al., 2005; Van Zyl & Botha, 2003, Lee et al., 2004; Lee, 2000; Scott, 1996; Mohr et al., 1993; Uysal et al., 1993	A synergy of wine, travel and special events (a regional wine and food festival)
Cultural exploration	Chang, 2006; Lee et al., 2004; Lee, 2000; Crompton & McKay, 1997	Aardklop National arts festival
Event novelty	Yolal et al., 2012; Chang, 2006; Van Zyl & Botha, 2003; Lee et al., 2004; Lee, 2000; Crompton & McKay, 1997; Mohr et al., 1993; Uysal et al., 1993	A Cultural Expo in Asia
Excitement	Scott, 1996; Mohr et al., 1993; Uysal et al., 1993.	Umbria Jazz Festival in Italy
Festival attraction	Yuan et al., 2005; Van Zyl & Botha, 2003; Lee, 2000	A cross-cultural study of festivals: Arabic cultural festival in Jerash, Jordan
Learning and discovering	Lötter, 2012; Chang, 2006; Bowen & Daniels, 2005; Scott, 1996	Stellenbosch University Word Festival
Festival participation and enjoyment	Chang, 2006; Bowen & Daniels, 2005; Formica & Uysal, 1996; Yuan et al., 2005; Van Zyl & Botha, 2003; Lee et al., 2004	SUWF
Community pride and nostalgia	Scott, 1996; Mohr et al., 1993; Uysal et al., 1993	SUWF

*(Source: Researcher construct)*

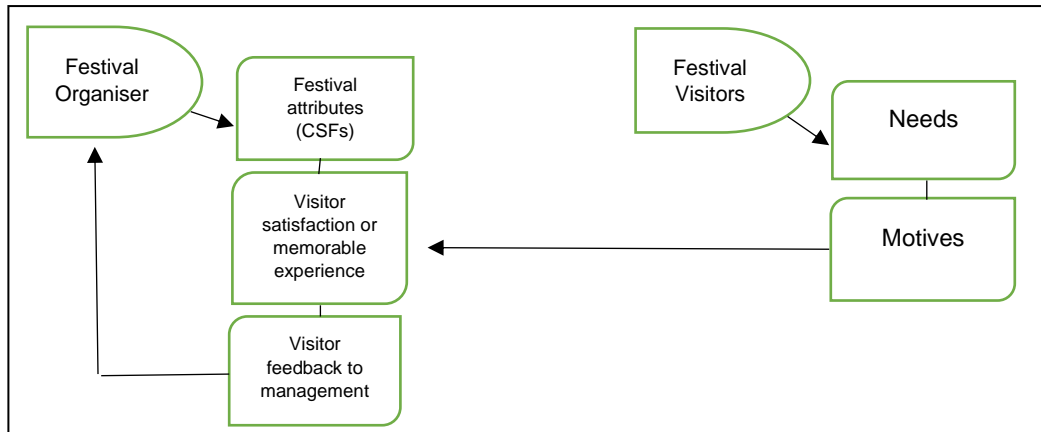
Table 3.1 presents a range of the reasons given for attending arts festivals (Lee, 2000:169; Todd, 2011:39; Klopper, 2017; Kruger & Saayman, 2018). These reasons or motivational factors comprise 1) socialisation; 2) family togetherness; 3) escape; 4) cultural exploration; 5) event novelty; 6) excitement; 7) festival attraction; 8) learning and discovering; 9) festival participation and enjoyment and 10) community pride and nostalgia. According to

Maeng et al. (2016:15-17), the factors listed above have an impact on visitor attendance and help define CSFs.

Shone and Parry (2013:202-203) distinguish between primary motivation and secondary motivation. An example of primary motivation is the social aspect, when a visitor attends a festival because friends will also be attending the festival. A secondary motivation is constituted by the entertaining aspect of the festival. Clearly, both kinds of motivation influence the decision-making process – and therefore will determine whether the festival will be hosted again. Other primary factors include how accessible the festival is, the value for money that is offered and the adequacy with which festival venues are signposted (Maeng et al., 2016:15-17; Armbrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021). Unique settings and specifications also affect visitor motivation, and once the reasons for attending have been identified, the festival management team can organise the event accordingly (Maeng et al., 2016; Van Zyl, 2016; Klopper, 2017; Kruger & Saayman, 2018).

Festival visitors' past experiences of festivals form anticipatory images and perceptions of the event, which lead to motivation (Hattingh & Swart, 2016:2-5; Klopper, 2017). Such images are, strictly speaking, unique to each festival visitor, yet they must share a degree of commonality in that they motivate them to decide to purchase or visit a festival or product offering (Todd, 2011:36; Hattingh & Swart, 2016:2-5; Klopper, 2017).

Motivations are key to designing a festival because festival visitors buy the expectation of a product benefit satisfying a need they have (Fig 3.5). There are thus close relationships among needs, motivations, and satisfaction. Figure 3.5 shows how motivation is integrated with CSFs (Williams & Saayman, 2013:185; Armbrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021).



**Figure 3.5: Framework of how motivation is integrated within CSFs**  
 (Source: adapted from Williams & Saayman, 2013:186)

According to Van Zyl (2013) and Klopper (2017), motivation to attend the SUWF has increased over the years of the SUWF's existence. The SUWF aims to establish a literary tradition, foster a healthy reading culture, and stimulate critical debates in a favourable environment. Some festival products cater to nostalgia whilst others provoke with innovative ideas and experiences (Van Zyl, 2013). Van Zyl (2013) insists that a festival audience should never be underestimated about prevalent tastes and controversial issues in South Africa and that the SUWF offers variety, for instance, confrontation as well as escapism (Van Zyl, 2013; Klopper, 2017). According to Van Zyl (2012:6), festivals should not compete with one another but rather be interactive and synergistic (Van Zyl, 2013).

The SUWF management team has remarked that since the festival's commencement in 2000, it has sought to offer an event product suitable for everyone, with a key focus on programme content (Klopper, 2017). At the centre of event studies is the event experience and the meanings attached to it (Mossberg & Getz, 2006:7; Hudson et al., 2015:71). The ways in which images are associated with a specific event metonymically enables a destination to become synonymous with the event (Todd, 2011:75).

### 3.3.3 Visitor perceptions

Perceptions are the essence of the festival visitor's overall experience and the basis of the meaning attached to it. Shiffman et al. (2010:173-175) note that individuals can be exposed to the same stimuli in the same surroundings or circumstances, but each distinguishes, organises, and interprets the stimuli and reacts in a highly individual way, according to their own ideas, needs, values, core beliefs and expectations.

Shiffman et al. (2010:173) define the term 'perception' as a process of selecting, organising and interpreting stimuli into a significant, logical, and rational picture. To this extent, it can be seen as an imaginative or visionary process (Todd, 2011:289). In this specific context, a perception is an image that represents various physical and measurable entities such as services, organisations, objects, places, and people and assists in motivating visitors to attend festivals (Todd, 2011:35).

Perceptions, which are formed from previous festival experiences, assist festival management in planning and staging future festivals to ensure continuity and sustainability (Axelsen, 2006:4; Hattingh & Swart, 2016:2-5; Maeng et al., 2016:14-17; Armbrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021). The perceptions of festival visitors vary, so the festival management team seeks to identify the unique features of a festival in order to achieve a competitive advantage above other literary arts festivals (Tassiopoulos, 2010:258; Georgoula & Terkenli, 2018; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Qiu et al., 2021). Visitors' perceptions are formed and influenced by the festival offering that is marketed to them and shaped in part by the extent to which their needs and expectations are fulfilled (Allen et al., 2011; Bowdin et al., 2012; Shone & Parry, 2013; George, 2014; Kruger & Saayman, 2018; Getz & Page, 2019; Armbrecht et al., 2020; Beckman et al., 2020; Cheng et al., 2020; Qiu et al., 2021). Failure to provide for these will result in an unsuccessful festival. Visitor perceptions are fed back to the festival management team and evaluated to determine the success of a festival (Barta et al., 2011:3) and to note possible improvements to be made. The perceptions of literary arts festival visitors are pivotal for the existence of the next literary arts festival (Allen et al., 2011; Bowdin et al., 2012; George, 2014; Kruger & Saayman, 2018).

Visitors' perceptions of previous SUWFs have ever since 2000 been constructive and positive, and the SUWF management team aims to increase both target markets (the day visitor and vacation visitor) by adapting the programme content to suit the preferences of festival visitors (Van Zyl, 2013). This leaves room for improvement by the SUWF management team to focus on programme content and to build forward to ensure

increased visitor attendance. In addition, the SUWF adds value to purchased tickets such as offering a few free shows and art productions and performances once the targeted number of tickets has been sold (Klopper, 2017). The SUWF management team is always striving to improve the quality of the programme content and continues to maintain the trust and loyalty of repeat visitors (Van Zyl, 2013; Van Zyl & Rosentrauch, 2013; Van Zyl, 2016; Klopper, 2017).

Perceptions of festival visitors influence their motivation for attending arts festivals, but it is the festival visitor's experience that leaves a lasting impression. This experience becomes word-of-mouth marketing and has an impact on the community (Van Niekerk & Coetzee, 2011:364; Georgoula & Terkenli, 2018; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Qiu et al., 2021). To ensure the continuity and sustainability of literary arts festivals, festival organisers are urged to optimise the festival visitor experience, which will be discussed in the following section.

#### **3.3.4 Visitor experiences**

Visitor experiences are formed in the matrix of the learnt behaviour of the consumer, which includes perceptions, assessment, attitudes, and core beliefs in respect of a particular object or situation (Shone & Parry, 2013:263). Visitor experiences influence the festival visitor's selection of which festival to attend (Chacko & Fenich, 2000:212; Shone & Parry, 2013:198-199; Georgoula & Terkenli, 2018; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Qiu et al., 2021). A visitor's enjoyment of a festival is an index of a festival's ability to retain visitors and attract new ones (George, 2014:257). The cycle continues, with festival visitors forming a new perception after their experience and generating new expectations of future literary arts festivals (Li et al., 2009; Allen et al., 2011; Bowdin et al., 2012; George, 2014). George (2014), Hattingh and Swart, (2016), Maeng et al. (2016) and Klopper (2017) have identified the benefits that accrue when a satisfactory visitor experience is provided as the following:

- Positive WOM marketing.
- An intention to re-visit.

- Making future purchases.
- Ensuring long-term visitor and brand loyalty.
- Success in sales.
- Sustainability, and
- Long-term profitability.

Festival visitors who enjoy a satisfactory experience will naturally recommend the festival to friends and family and are likely to return to the festival on an annual basis (Marais & Saayman, 2010; Saayman & Rossouw, 2011; Shone & Parry, 2013; Hattingh & Swart, 2016). Friends and family to whom the festival is recommended are inclined to trust the word-of-mouth testimony and are more likely to decide to attend the festival.

A positive and satisfactory visitor experience is associated with value for money and good quality programme content. Festival visitors typically remark that the SUWF exceeds their expectations each year that the festival is better than any other festival of its kind and that they would attend the SUWF again. Some festival visitors even stated that the SUWF motivated them to attend other cultural and art gatherings during the year and truly taught them what the arts are about (Klopper, 2017).

Other drawcards that enhance the visitor experience include the fact that the SUWF is the largest literary arts festival in South Africa, and that it is conveniently located for its visitors. Access to and from the festival is quick and allows festival visitors to attend daily. Other factors contributing to the competitiveness of the SUWF include the variety of entertainment, performances, and productions, the food and beverage offerings, and the opportunities afforded to socialise and experience in innovative ways a shared Afrikaans cultural tradition (Van Zyl, 2013; Van Zyl & Rosentrauch, 2013; Van Zyl, 2016; Klopper, 2017).

If the success of a festival is dependent on the overall visitor experience (Barta et al., 2011:3), emphasis should be placed on CSFs of literary arts festivals. CSFs play a pivotal role in increasing visitor satisfaction (Getz, 2008:405; Georgoula & Terkenli, 2018; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Qiu et al., 2021) by showing



how festival components and products can be offered to optimise visitors' experiences and increase attendance (Van Zyl, 2013; Klopper, 2017). The survival and sustainability of the SUWF are vital to the host town of Stellenbosch (Lötter, 2012:2-6) since it currently attracts over 120 000 visitors annually. For this reason, it is imperative to understand the CSFs that attract and retain SUWF visitors.

### **3.4 Critical success factors (CSFs) of literary arts festivals**

The critical success factors (CSFs) that most influence festival visitors' experience can be identified by festival management (Engelbrecht, 2011:13). Slabbert and Saayman (2003:8) define CSFs as resources, attributes, competitive capabilities, competencies as well as strategic elements necessary to make the festival a success. CSFs also include programme content, the festival atmosphere and value for money. According to Saayman and Rossouw (2010:96), CSFs are key design elements that create a quality experience for the festival visitor and can be effectively managed. These design elements include the festival theme, variety of entertainment, technical functionality, the layout and design of the festival premises, medical services, risk management procedures, children's facilities, adequate signage and directions, different venues for different types of productions and performances, food and beverages and logistical infrastructure which includes the managing of stalls, vendors, festival visitors, delivery services, information services and transport services (Saayman et al., 2012; Bowdin et al., 2012; Silvers & Nelson, 2014; Georgoula & Terkenli, 2018; Kruger & Saayman, 2018; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Amorim, et al., 2020; Armbrecht et al., 2020; Beckman et al., Bezuidenhout, 2020, Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Rousta & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021).

Morgan (2005:3-17) maintains that to ensure the success of an event, the levels of enjoyment, satisfaction and experience of the festival visitor should be optimised, which in turn depends on knowing their needs and preferences.

**Table 3.2: Findings of a previous framework for how motivation is integrated within CSFs**

Studies	Findings
Van der Westhuizen, 2003. CSFs imperative for developing and managing a guesthouse: Supply-side analysis	<ul style="list-style-type: none"> <li>• Guesthouse is located in the right surroundings</li> <li>• High levels of hygiene</li> <li>• Showing courtesy to guests</li> <li>• Showing guests to their rooms</li> <li>• Welcoming guests in a personal manner upon arrival</li> <li>• Services provided meet expectations</li> <li>• Surroundings</li> <li>• Determining whether the needs of guests are provided for by rendered services</li> <li>• Determining whether the facilities meet the needs of the target market</li> </ul>
Kruger, 2006. CSFs for conference facilities: Supply-side analysis	<ul style="list-style-type: none"> <li>• Applying a code of ethics</li> <li>• Performing financial control</li> <li>• Advertising the conference facility</li> <li>• Recruiting the right person for the job</li> <li>• Providing sufficient lighting in conference rooms</li> <li>• Providing catering services at the conference centre</li> <li>• Neat and tidy restrooms</li> <li>• Generating feedback from a conference</li> </ul>
De Witt, 2006. CSFs for managing events: Supply-side analysis	<ul style="list-style-type: none"> <li>• Ensuring high levels of hygiene.</li> <li>• Being able to create positive organisational behaviour.</li> <li>• Owning a liquor licence.</li> <li>• Providing services that meet the needs of guests</li> <li>• Availability of secure parking</li> <li>• Availability of a variety of menus</li> <li>• Multi-skilled employees</li> <li>• Availability of clear signage</li> <li>• Marketing of the venue</li> <li>• Offering unique products</li> </ul>
Getz & Brown, 2006. CSFs for the development and marketing of wine tourism regions: Supply-side analysis	<ul style="list-style-type: none"> <li>• Prefer wine destinations that offer a variety of cultural and outdoor attractions</li> </ul>
Marais, 2009. CSFs for visitors to the Wacky Wine Festival: Demand-side analysis	<ul style="list-style-type: none"> <li>• Good quality management</li> <li>• Effective marketing</li> <li>• Good signage</li> <li>• Adequate staff at wineries</li> <li>• The affordability and variety of wines</li> <li>• Variety of entertainment</li> <li>• Comfortable wine farm facilities</li> </ul>

(Source: adapted from Williams & Saayman, 2013:186)

Table 3.2 identifies a range of CSFs as determined by various studies. These CSFs are deemed equally important, given that a success factor that might be important for one visitor might not be important to the next (Williams & Saayman, 2013:186). It is therefore necessary to identify CSFs are needed for a quality festival visitor experience and a successful festival (Saayman et al., 2012:152). Several studies have been conducted on CSFs in the context of literary arts festivals in South Africa (Marais & Saayman, 2010; Dobson & Snowball, 2012; Kruger et al., 2012; Williams, 2011; Williams & Saayman, 2013). One such study was conducted by Getz (2010:1-47), who identified various CSFs that have a direct impact on the success of festivals:

- Marketing of a festival, communication, and visual imagery
- Design and flow of an event
- Planning of a festival
- External and internal stakeholders of a festival
- Risk management procedures (health and safety/security)
- Festival programme content
- Evaluation of previous festivals
- Festival visitor attendance
- Food and beverage
- Festival spends
- Cultural entrepreneurship
- Festival location, environment and venues used
- Infrastructure of the festival
- Festival authenticity.

The CSFs listed above impact on the perception festival visitors have of a festival, and more importantly, determine the visitor experience which ultimately leads to the decision to attend the festival again in the future (Engelbrecht, 2011; Noman, 2012; Van Zyl, 2013; Van Zyl, 2016; Klopper, 2017; Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Rousta & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). According to Klopper (2017), the SUWF focuses carefully on the needs and wishes of festival visitors and specific CSFs need to be in place for the literary arts festival to be successful. These are discussed below.

### **3.4.1 CSF 1: Value for money**

One of the first measures a visitor uses to assess his experience is to determine whether value was received for the money spent (Gursoy et al., 2021:184). When value for money is received, the visitor feels that his or her money has been well spent. Shiffman et al. (2010:29) define value for money as the “ratio between the customers’ perceived benefits and the resources (time, effort, manpower and money) used to obtain those benefits” (George, 2014:369). The SUWF competes fiercely for visitors’ disposable income and leisure time. Its offerings should be extraordinary to make it more worth the visitor’s while to attend the SUWF than going out with friends and doing something different (Van Zyl, 2013; Van Zyl; 2016; Klopper, 2017). Value for money is seen as a CSF for most literary arts festivals (Williams & Saayman, 2013:190). Although the value concerned is largely intangible, awareness of its presence is necessary for the visitor’s overall satisfaction.

### **3.4.2 CSF 2: Marketing methods used, communication and visual imagery**

How the festival offerings are communicated to the festival visitor is important because the marketing method(s) used will determine how well the message is received by the targeted audience and succeeds in conveying a sense of what can be expected (Tassiopoulos, 2010:260-264). For this reason, it makes sense to make use of a broad range of marketing methods to promote a festival (Getz, 2008:403-428). Furthermore, the expectations of festival visitors are created through external communication and visual imagery (Engelbrecht, 2011:13) which effectively increased awareness of the event (Gross & Brown, 2006; Shone & Parry, 2013; George, 2014; Kruger & Saayman, 2018). The marketing methods used to promote a festival can have a profound effect on potential visitors’ decision to attend a festival (Van Zyl, 2013; Klopper, 2017). Allen et al. (2009:344) suggest that visual reminders are good, and a pocket-size booklet can help festival visitors to remember important shows, the location of venues, and the time it takes to travel to and from venues to be in time for the next show. However, event managers and planners cannot rely on their intuition and their own evaluations of what worked in the past as each event situation and circumstance is different (Tassiopoulos, 2010:251).

The marketing and promotion of the SUWF was undertaken to convince festival visitors that the SUWF is a festival with its own strong character. Effective networking opportunities were seized to motivate special interest groups and target markets to attend the festival (Lötter, 2012:1). The marketing and promotion materials exploited include

press releases, newspaper and internet articles, prime time advertising on television (KYKNET channel), as well as advertising on a national radio station (RSG), specialist advertising which includes sneak previews of theatre productions and performances and snatches of what festival visitors can expect at the annual SUWF (Van Zyl, 2013; Van Zyl & Rosentrauch, 2013; Van Zyl, 2016; Klopper, 2017). In addition, television interviews are conducted and short inserts featuring producers, actors and actresses are aired on local lifestyle television programmes, Kwela and Pasella. Festival merchandise such as hats, T-shirts, lanyards, pens, and wine glasses are also used to promote the SUWF. The festival logo on these items includes the theme and the year of the SUWF concerned.

### **3.4.3 CSF 3: Festival programme content and scheduling**

The festival programme content and schedule of performances and activities are pivotal as these distinguish festivals from one another (Van Zyl & Strydom, 2007:121). Poor or mediocre programme content can compromise festival products and threaten the sustainability of a festival by affecting ticket sales, visitor attendance or a combination of both (Saayman & Saayman, 2006:40-41). The visitor experience is obviously impacted by the quality of the festival programme (Yan et al., 2012; Shone & Parry, 2013; Van Zyl, 2013; Klopper, 2017; Kruger & Saayman, 2018; Gursoy et al., 2021), which includes both content and scheduling (Yan et al., 2012:654; Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Rousta & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). The scheduling of the festival programme and the punctuality of performances also affect the festival visitor (Morgan, 2005:10). For this reason, the SUWF management team strives for appropriate scheduling times and the provision of adequate time between productions and performances, to accommodate eager festival visitors who attend more than three productions a day (Van Zyl, 2013; Van Zyl, 2016; Klopper, 2017).

It is helpful to identify visitors' favourite festival components to keep on delivering this favourite content to loyal visitors (Allen et al., 2011; Van Zyl, 2016; Klopper, 2017). The festival components offered at previous SUWFs include theatre productions, live music concerts and performances, panel discussions and debates, live television discussions, drama productions, choir performances, classical musical performances, children's theatre, spelling competitions, book readings and discussions to name a few (Van Zyl, 2013; Van Zyl, 2016; Klopper, 2017). Among these, favourite festival programme content in previous years includes Stories behind stories (*Stories agter stories*); Word-hours

(*Woord-ure*); At the table (*Aan tafel*); Word and wine (*Woord en wyn*); Discourse (*Diskoers*); Drama Festival (*Dramafees*), Children's festival (*Kinderfees*) and the WOW Festival (*Woorde-Open-Wêreld-fees*).

#### **3.4.4 CSF 4: Festival location, environment and venues used**

Festival visitors associate festivals with a location (Axelsen, 2006:1-5), and the factors that matter include the town and/or destination where the festival is hosted, the festival environment and the event settings (the comfort, spatial location, ventilation, and capacity of venues).

In addition, ease of access to and from the festival also plays a role and there are certain practical matters in which festival visitors should be 'trained', including where to obtain information regarding the location of venues, where payment for extra performances can be made and how the shuttle service operates (Van Heerden, 2009; Williams & Saayman, 2013; Page & Connell, 2015; Getz & Page, 2019; Gursoy et al., 2021).

The SUWF management team is aware that there are festival visitors who are not sure how the festival area is controlled or of the logistics of getting to productions and performances, even of basic arrangements such as festival opening and closing times during the ten-day festival period (Klopper, 2017). The SUWF is in Stellenbosch in the heart of the Cape Winelands. The festival terrain is spread across numerous venues in and around Stellenbosch, with the main festival area in a historical part of the town, close to the main road, in four buildings next to and opposite each other. The festival environment and event setting of the SUWF is carefully laid out and the suitability of venues is carefully considered and planned before the start of each annual SUWF. Moreover, Stellenbosch is close enough to Cape Town to make a daily commute feasible.

#### **3.4.5 CSF 5: Festival services and quality**

The service encounter and the quality experienced are subject to the festival visitor's customer satisfaction evaluation (Esu & Arrey, 2009:116-117; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Amorim, et al., 2020; Armbrecht et al., 2020; Beckman et al., Bezuidenhout, 2020, Castillo-Canalejo et al., 2020; Cheng et al.,

2020; Okhiria, 2020; Rousta & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). For this reason, festival services (infrastructure and facilities) play a pivotal role in the festival visitor's experience and a negative experience can have a detrimental effect on the visitor's decision to return to future SUWF festivals (Van Zyl, 2013; Klopper, 2017). The festival services canvassed here include safety and security, hygiene, signage, transport and accessibility, value for money (discussed above in Section 3.4.1), customer care and food and beverage services.

Safety and security are important success factors for any event, festival, or host destination because festival visitors should feel safe wherever they are (Gursoy et al., 2021:187). The significance of safety and security is emphasised by Lepp and Gibson (2003:619). Should any incidents occur such as fire, crime, riots or protest, a proper response plan must be on standby to be triggered (Allen et al., 2011:15).

Hygiene at events and festivals is taken seriously and most festivals have a standard operating procedure to maintain a high level of cleanliness and ensure a safe and germ-free environment (Barta et al., 2011:2-4). This aspect of the festival environment enhances visitors' image of the festival (Gursoy et al, 2021:187).

Signage at any event or festival is equally important, as there is no bigger frustration for a visitor than not knowing where to go and having to ask around all the time (Van Zyl, 2013; Van Zyl, 2016; Klopper, 2017). According to Williams and Saayman (2013:188), clear and well-positioned signage, signposts and directions are key ingredients in the satisfaction level of a visitor's experience.

Transport and accessibility are another critical success factor, especially for senior citizens who attend festivals (Van Zyl, 2005:306). Visitors would rather not face transportation and parking challenges when arriving at the festival. This tends to set the scene and atmosphere for the day ahead whilst affecting the value-for-money factor and possibly incurring hidden costs (Janeczko et al., 2002:2-4). Transport should be factored into the question of the accessibility of festivals, to optimise the festival experience (Gursoy et al., 2021:187). The same of course applies to wheelchair access for the elderly or disabled.

Customer care is one of the dimensions that influence festival visitors' satisfaction and perceived value for money (Ozturk & Qu, 2008:292). The interaction between festival staff and festival visitors can function as a source of information and feedback to the festival management team (Gursoy et al., 2021:184). Management needs to be keenly aware of this particular CSF because unsatisfied visitors will not come back (Engelbrecht, 2011:39; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Amorim, et al., 2020; Armbrecht et al., 2020; Beckman et al., Bezuidenhout, 2020, Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). The personnel and their engagement with visitors to the SUWF need to be monitored and evaluated. The presence and availability of staff members, the knowledge and information they offer about the festival and their willingness to assist should be assessed for reassurance about the visitor experience (Van Zyl, 2013; Klopper, 2017).

Food and beverages are mostly an additional service at a festival, delivered by third-party contractors who are experienced professionals in the industry (Van der Wagen, 2007:11). This suits the festival management team because they can then focus on core competencies and activities necessary for the festival to be successful (Bowdin et al., 2011:201). Third-party contractors can raise concerns about the control, quantity, quality, and reliability of services rendered (Shone & Parry, 2013:201). For this reason, the rigorous vetting of contractors and some benchmarking of the physical experience of the quality on offer is essential (Van der Wagen, 2007:81; Gursoy et al., 2021:187).

#### **3.4.6 CSF 6: Festival planning and design**

Festival planning and design affect the atmosphere and ambience of the festival (Gursoy et al., 2021:184). It also affects the traffic (people walking to and from festival venues). Planning and design also help organisers to identify factors to watch out for in future (Getz, 2010:16). This would include careful planning for the sale of merchandise, consumables, and souvenirs as this too forms part of the visitor experience. Festival planning and design can contribute both to a sense of belonging for local visitors and to interaction and learning from different cultures, whilst increasing tolerance and ensuring the development of infrastructure within a region (Gursoy et al., 2021:183). The layout and quality of available facilities play an enormous role in the planning and design of a festival.



### **3.4.7 CSF 7: Festival evaluation of previous festivals and attendance**

The evaluation of previous festivals and attendance is critical for planning the way forward (Getz, 2010:15; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Amorim, et al., 2020; Armbrecht et al., 2020; Beckman et al., Bezuidenhout, 2020, Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). Festival evaluation and attendance figures allow the festival management team to address the feedback from participants (Gursoy et al., 2021:184) and decide what is working and what is not.

### **3.4.8 CSF 8: Festival authenticity and cultural entrepreneurship**

According to Getz (2010:7), the social and cultural effects of festivals are lasting and supportive of cultural identity (Gursoy et al., 2021:182). Festivals can therefore serve to protect vulnerable cultural groups. Cultural entrepreneurship is an aspect of festival strategy that should be geared toward the maintenance of authenticity (Getz, 2010:17).

### **3.4.9 CSF 9: Festival visitor experience**

Anwar and Sohail (2004:161-170) claim that festival visitors base their interpretations of festivals upon their own attitudes and past experiences. CSFs have an immense impact on these attitudes and experiences (Cohen et al., 2014:872-909; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Amorim, et al., 2020; Armbrecht et al., 2020; Beckman et al., Bezuidenhout, 2020, Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). According to Yan et al., (2012:654) a key element in the success of festivals is the service level of the visitor experience, a CSF noted above. This and the other CSFs described in previous sections all cohere in the key CSF of visitor experience. If this experience is positive, the chances are that the visitor will return and the festival will be sustainable (Williams, 2011:1).

### **3.5 Summary**

In summary, festivals are unique travel attractions. The success of festivals relies not only on the local community – their enthusiasm and willingness to participate – but also on the presence of identified CSFs (Gross & Brown, 2006:47). This chapter has provided insight into the marketing aspect of literary arts festivals and associated components such as marketing research and the identification of the target market. The notions of the festival visitor profile (comprising gender, age, occupation, highest qualification, and language) and its utility were explored. The range of marketing methods used to promote festivals was discussed as well as the impact of advertising on festival visitors.

The decision-making process of the typical visitor was discussed. This section led to discussion of consumer behaviour, how festival visitors are motivated, and how they perceive and experience festivals. CSFs were identified, compared to those isolated in previous studies, and further discussed to emphasise their importance to the future sustainability of literary arts festivals. The CSFs include 1) value for money, 2) marketing methods, communication, and visual imagery, 3) festival programme content and scheduling, 4) festival location, environment and venues used, 5) festival services and quality, 6) festival planning and design, 7) festival evaluation of previous festivals and attendance and, 9) festival visitor experience.

Festival visitors want various satisfactions from the same event to make their experience successful. For this reason, managing an event is a complex activity that requires skill to be mastered. The importance of the CSFs identified cannot be stressed enough, especially in terms of the quality of each offering concerned. The festival experience is affected by the services a festival offers, which include safety and security, hygiene, signage, transport and accessibility, value for money, customer care and food and beverage services. The next chapter will elaborate on the research methodology and methods utilised in the study.

## **CHAPTER FOUR RESEARCH METHODOLOGY**

### **4.1 Introduction**

Globally, nationally, regionally, and locally, there is growing importance attached to travel, leisure activities and tourism, both from the demand side – the tourists and event visitors – and from the supply side, the tourism and events industry (Durbarry, 2018:6). This chapter provides an overview of the research methodology used in the study. The chapter describes the research design, the research population and sample, the data collection instruments, ethical considerations and the analysis of the data. The validity and reliability of the measuring instruments and the consistency of the results are also addressed.

In Chapter 2, it was noted that the SUWF is a literary arts festival that focuses on Afrikaans and related languages. The SUWF is aimed at the general public, who are served a ten-day feast of events (Lötter, 2012:1-16). The festival now attracts approximately 150 000 visitors annually, concurrently hosting several smaller festivals and currently the largest literary festival in South Africa (Van Zyl, 2013; Van Zyl, 2016; Klopper, 2017). The SUWF has been in existence since 2000 and focuses mainly on literature, which is presented in various art forms (Van Zyl, 2013). It is necessary to determine the CSFs of arts festivals, specifically of literary arts festivals, to ascertain the reasons for their success and popularity, with a view to ensuring their sustainability.

### **4.2 Research questions**

This study aims to determine which critical success factors (CSFs) motivate festival visitors to attend the SUWF and account for visitor attendance. The key research questions are as follows:

- What is the profile of festival visitors attending the SUWF?
- What marketing methods are used to attract festival visitors to the SUWF?
- What are the festival visitor's perceptions and motivations for attending the SUWF?
- What are the critical success factors (CSFs) of the SUWF that should be noted for the further development and sustainability of literary arts festivals?

### **4.3 Research design**

The research design allows the researcher to identify and develop procedures to implement an operational plan to research a situation or a problem (Durbarry, 2018:6; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47). It embraces the procedures and logistical measures necessary to ensure an accurate, objective, and valid result (Kumar, 2011:94).

Research can be conducted and structured in different ways, though it must be timely and useful (Getz & Page, 2019:404; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47). According to Welman et al. (2005:78), there are four different types of research design – experimental, quasi-experimental and non-experimental and qualitative research. Adopting a different perspective, Bryman and Bell (2007:44) distinguish five different research designs: experimental design, cross-sectional design, longitudinal design, case study design and comparative design. A design is chosen to enable the researcher to answer the research question(s). It entails strategies to be used to collect and analyze data (Durbarry, 2018:28). Research on festivals is both qualitative and quantitative (Cudny et al., 2016:43-76; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47), depending on the aim of the enquiry.

According to Mouton (2001:46-47), all empirical projects subscribe to a logic that contains four elements, namely: 1) the research problem, 2) the research design, 3) the empirical evidence and 4) the conclusion. To obtain empirical evidence, various data collection methods are used (Durbarry, 2018:95). Data collection methods include observation, surveys, and experiments, but whatever method is used must be able to produce valuable, reliable, and useful data (O'Leary, 2004; Kumar, 2011; Taylor et al., 2015; Silverman, 2016; Durbarry, 2018; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47). This is discussed later in the chapter.

#### **4.3.1 Research paradigms**

The basic research paradigms are the positivist approach, which is quantitative, and the interpretivist approach, which is qualitative (Al-Dweik, 2020:418-433; Okhiria, 2020:13-47). Each has its own terminology, values, methods, and techniques to help the researcher to understand the phenomenon under investigation (Kumar, 2011:14). According to Getz (2008:422), it may be necessary to utilise both quantitative and qualitative research methods, within events studies, to interpret phenomenological

evidence. The difference between quantitative and qualitative study designs is that within a quantitative study, the measurement and classification requirements of the information collected are more controlled, inflexible, and fixed to ensure accuracy in the measurement and classification of results. Within a qualitative study design, the measurement focuses on understanding, exploring, and clarifying the feelings, perceptions, and attitudes of people (Kumar, 2011:104). Bryman and Bell (2003:573) and Todd (2011:110) concur that qualitative research relates to the meaning of phenomena, while quantitative research quantifies and analyses data such as intensities, causal relationships, amounts and frequencies (Taylor et al., 2015; Silverman, 2016; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). This study undertook the positivist approach as the researcher is independent of what is being investigated as the methodological decisions to conduct the research were established by the set of the study objectives (Durbarry, 2018:16).

The research on CSFs for events and festivals has been largely confined to the experiences of festival visitors and their implications (Taylor et al., 2015; Silverman, 2016). This information has been gained through experiential and phenomenological assessment, that is, through qualitative research (Getz, 2010:21). On the other hand, Welman, Kruger and Mitchell (2005:224) point out that quantitative research is inexpensive to conduct and suitable for collecting demographic data such as age, gender, and qualifications. According to Kumar (2011:104) and Taylor et al. (2015:4), the measurements resulting from a quantitative study are more accurate, controlled, and reliable.

Quantitative results can be obtained from structured methods such as asking festival visitors to rate different attributes of the festival on a five-point Likert scale (Durbarry, 2018:109). In this study, critical success factors were identified by visitors attending the SUWF 2017. Quantitative research was conducted among the visitors in the form of a self-administered questionnaire, thereby eliminating interviewer bias (Haydam & Mostert, 2013:79; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). To ensure that all aspects of the event were covered, festival organisers assisted with identifying relevant constructs and attributes of the SUWF.

### **4.3.2 Quantitative research design**

According to Babbie & Mouton (2001:49), the quantitative researcher often uses questionnaire-based surveys to obtain information to quantify identified constructs or variables. The purpose is to accurately describe the direction and extent of the relationships among variables (Durbarry, 2018:99). According to Welman et al. (2005:8), quantitative research has the following characteristics:

- Objective data is evaluated
- Any form of bias is prevented when presenting results
- Deals with an abstraction of reality
- Understands the facts of research from an outsider's perspective
- The research process is stable as the focus is placed on causal aspects of behaviour
- The research investigation and structure of the research situation are controlled, enabling variables to be isolated and identified.

Questions of facts involving 'what', 'when', 'where', 'who' and 'how' can be answered through quantitative research (Diehl et al., 2018:44), using numerical data and statistical analysis (Tashakori & Newman, 2010:514-520). The quantitative research method is appropriate for this study as the purpose is to understand the subject's point of view whilst controlling the situation by using inferential and empirical methods (Welman et al., 2005:9; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). The data gathered is presented and discussed as statistical results, testing correlations and differences between the means (Christensen et al., 2015:364). The collection of that data is discussed in the next section.

## **4.4 Data collection**

### **4.4.1 Research population and sampling strategy**

The object of study is called the population, a group of individuals about whom we can draw conclusions (Babbie & Mouton, 2001:100). Sampling is the process of selecting a small number of people from the population for the sake of convenience and generalisation (Silverman, 2016; Durbarry, 2018; Getz & Page, 2019).

There are various types of sampling techniques such as random/probability sampling, non-random/non-probability sampling and mixed sampling (Kumar, 2011:206), which are determined in different ways. The sampling technique used in this study was simple random sampling, which is discussed below.

A sample selected from a target population serves as the basis for estimating or predicting the prevalence of an unknown situation, outcome, or information among or about that population (Kumar, 2011:193; Taylor et al., 2015; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). The target population for this study was male and female festival visitors above 18 years of age, including those attending the festival for the first time, repeat visitors, and both local and international visitors. Twelve fieldworkers to conduct the research at various venues in the festival area of the SUWF in Stellenbosch, using an on-site visitor questionnaire as the data collection tool to obtain demographic data (gender, age, occupation, and highest qualification). Collective narrative data was then obtained on perceptions of the CSFs of the SUWF 2017, using closed ended and open-ended questions. The questionnaire thus contained two sections, A and B. Section A sought to obtain demographic information about the festival visitors, whilst section B contained open-ended and closed ended questions, Likert scale questions and double-barrelled questions (Durbarry, 2018:109). These questions were aimed at determining the critical success factors that had motivated visitors to attend the SUWF 2017.

As mentioned above, the sample of visitors was obtained through simple random sampling as this method produces more representative samples of the population (Durbarry, 2018:148). Simple random sampling divides the population into sub-groups, also known as segments or strata, and the sample units are randomly selected (Haydam & Mostert, 2013:125; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). This ensures enough members of each group is selected. In this study, the sub-groups were participants who were present at data collection times at selected venues in the main festival area. Fieldworkers were stationed at the entrances of these venues to confirm that the participants were indeed festival visitors. As visitors arrived at the festival area, they were randomly selected to complete a questionnaire, and fieldworkers were on hand to answer any questions the participants

might have while the questionnaire was being completed. The main festival area included the following venues: De Vette Mossel, Erfurthuis, Aan de Braak River, Neethlingshof Wine Estate, Plataankafee, Boektent, Spier Amphitheatre, Stellenbosch High School, Endler Hall, P.J. Olivier Hall, Dorpstraat Theatre, Fisser Hall, Van Der Stel Hall, Klein Libertas Theater, Oude Libertas Theatre and Towerbosch Aardkombuis. In this way, 400 questionnaires were distributed in the main festival area among randomly selected participants. The participants included local residents as well as visitors to Stellenbosch from elsewhere in South Africa and abroad. The timeframe for the selection of the sample was the entire ten-day festival period, which fell between 3 and 12 March 2017.

In this study, data collection was based upon a pre-determined sample size. Concerning the requisite sample size, Cooper and Emory (1995:207) note that for a population of 100 000 ( $N$ ), the suggested sample size ( $n$ ) is 382 per survey resulting in a 95% level of confidence with a  $\pm 5\%$  sampling error. This was confirmed in an interview by Dr Corrie Uys, the statistician for CPUT's Centre for Postgraduate Studies statistician (July 2018).

Given that approximately 120 400 visitors attended the SUWF in 2016, a sample size ( $n$ ) of 400 was recommended for an estimated defined population of 120 400 visitors. The researcher aimed to administer 400 questionnaires to ensure sufficient questionnaires were completed and usable. Successfully self-administered questionnaires amounted to 400, which indicated a 100% response rate. The survey was conducted among adult festival visitors. Each participant was briefed about the project and agreed to take part anonymously, being assigned a number. The data was captured on Microsoft Excel and analysed through the Statistical Package for Social Sciences (SPSS), version 25.0.

#### **4.4.2 Data collection instrument**

Researchers choose their data collection methods and techniques according to their objectives, subject to certain constraints. The purpose of using questionnaires or surveys is to obtain information in a quick and easy manner that is non-threatening (Coldwell & Herbst, 2004; Creswell, 2013; Taylor et al., 2015; Cudny, 2016; Durbarry, 2018; Getz & Page, 2019). The survey method was the primary instrument for data collection as survey questions are designed to determine the beliefs, perceptions, attitudes, and behaviours of the respondent (Andres, 2012:67). The survey method was inexpensive, and the data gathered was easy to analyse and compare (Coldwell & Herbst, 2004; Creswell, 2013;



Taylor et al., 2015; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47; Rousta & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021).

Pilot testing is imperative in research studies to ensure that the level of language used is appropriate and that the questionnaire is thorough, accurate, and understandable by the participants (Andres, 2012:27; Durbarry, 2018:99-113). The questionnaire in this study was pilot tested among 15 family members and friends who had attended similar arts festivals before to see whether the research questions required refinement, to check the clarity of the questions asked to garner feasible responses, and to determine long it took to complete the questionnaire.

In this study, the data collected comprised information about (1) the critical success factors for attending the SUWF 2017, (2) visitor perceptions and motivations for attending the SUWF 2017, and (3) festival visitors' experiences and views on the SUWF 2017. There were numbers of variables in the data, and these are discussed below.

#### **4.4.3 Variables**

A 'variable' is an attribute or a characteristic of the phenomenon under investigation and can refer to individuals, organisations, groups, human products and events and how they have been exposed to the conditions of a study object (Welman et al., 2005:16; Getz & Page, 2019:413-435; Al-Dweik, 2020:418-433; Okhiria, 2020:13-47; Rousta & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021). There are many methods a researcher can use to study the relationship between dependent and independent variables and the aim is to identify the dependent and independent variables. The dependent variables are seen as the behaviour of visitors and is partially determined by the interdependent variables such as gender, age, and occupation (Babbie & Mouton, 2012:430 – 431). Variables in this context are all aspects of the SUWF and the experience of festival visitors. Therefore, the aim is to ascertain which variables were selected and then which variables affect the independent and dependent variables. The dependent variables were the CSFs of the SUWF including the importance as well as the experience of both internal and external festival attributes.

## **4.5 Data analysis**

The researcher consulted resources (event and festival management textbooks, journal articles, library databases and e-publications) to describe the historical origin and development of literary arts festivals. Other sources consulted for information about festivals included town council reports, media reports, official festival newspapers, promotional material and marketing collateral, festival guides and festival maps, as well as festival records such as the annual reports on all previous SUWFs kept by festival management. The data collected through the self-administered questionnaires was processed with the help of Microsoft Excel and SPSS 25.0.

### **4.5.1 Factor analysis**

The purpose of using factor analysis is to reduce the number of variables to a manageable number and create new variables based on the relationship between the variables (Durbarry, 2018:217; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59). Within a factor analysis, constructs (themes) are identified and once the processing of statistics occurs, data sets are correlated with different constructs. These constructs are compared with various other constructs within the study. If the correlation is too high (greater than 0.80), one would need to remove the construct. If the correlation is too low (less than 0.44) it would be a singularity (Uys, 2018).

The descriptive statistics were entered into the SPSS version 25.0 software programme and the resultant patterns regarding visitor behaviour were analysed. According to Diehl et al. (2018:193-199), data and descriptive statistics can be analysed through cross-tabulation, through a central tendency indicating the mean, median and mode as well as through dispersion, which indicates the range, variance, and standard deviation.

In this study, factor analysis identified six constructs to study the interrelationships among the variables. The constructs that most affected visitors' experience were: 1) the essential festival attributes; 2) the internal festival experience and 3) the external festival experience. The constructs that most influenced visitor satisfaction and involved service levels at the festival were: 4) the essential festival attributes; 5) the internal festival experience, and 6) the external festival experience. A principal component analysis was used to reduce the number of variables to describe the underlying dimensions. A correlation matrix was used to determine the correlation coefficient between pairs of

variables. If there were no correlations between the variables, then they were not significant, and no factor analysis was needed (Uys, 2018). The researcher first looked at the extent of the correlation between variables and then Bartlett's test of Sphericity was used to see if that correlation was significant.

Certain criteria can be used to extract factors from the variables or constructs, and these are eigenvalues, scree plot and the percentage of variance. (Gliem & Gliem, 2003:84; Durbarry, 2018:244; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59). The eigenvalue indicates the number of variables: factors of eigenvalue less than 1 are significant. In this study, certain variables were significant in more than one factor. These variables were dropped, and the factor analysis was re-run without them. The Cronbach alpha measures reliability, and any variable above 0.7 is highly reliable (Gliem & Gliem, 2003:84; Uys, 2018). The researcher investigated the results of the reliability analysis (Cronbach's alpha) for each of the constructs and the Cronbach's  $\alpha$  value for each item ranged from 0.780 and 0.962, which is interpreted as highly correlated.

#### **4.6 Validity and reliability of data**

According to Durbarry (2018:111-112) reliability refers to the quality and the consistency of the measurement and that validity refers to the accuracy and whether the study measures or examines what it claims to measure or examine. In this study, proper sampling principles minimised threats to validity. The theoretical validity for this study is supported by the literature review presented in Chapters Two and Three. Chapter Two provides a thorough overview of the SUWF, its origins, purpose, and scope. Chapter Three focuses on the critical success factors, perceptions and motivations of festival visitors attending literary arts festivals and elaborates on the marketing undertaken and its results.

#### **4.7 Delimitations of the study**

This study was conducted over the ten days, early in March, when the festival was hosted. The limitation was that the questionnaires could only be distributed during these dates which was the duration of the festival. The results offer a snapshot of conditions during this time, canvassing a representative sample of the visitors' attending the festival in Stellenbosch, a town in the Cape Winelands. The results of this study could be of use to

festival organisers who (a) plan and stage arts festivals, (b) host events in any town in South Africa and (c) have festival management experience.

#### **4.8 Ethical considerations**

Ethical behaviour in research includes the honest reporting of results, avoidance of plagiarism and respecting individuals' rights (Welman et al., 2005:181). Unethical conduct in research involves breaching confidentiality, introducing bias and using information inappropriately and improperly (Cresswell, 2013; Taylor et al., 2015; Silverman, 2016; Getz & Page, 2019; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59). Most professions have a code of ethics that governs how research is conducted in accordance with certain values, standards and needs (Kumar, 2011:241-242).

According to Welman et al. (2005:181), there are three stages in the research process with significant ethical implications: the recruiting of participants, the treatment of participants during the research procedure, and the handling of the results obtained. Kumar (2011:244-248) covered these with greater specificity, identifying as salient collecting information, seeking consent, providing incentives, seeking sensitive information, the possibility of causing harm to participants and maintaining confidentiality. Kumar also points to failing to avoid bias, the provision or deprivation of treatment, using inappropriate research methodology, incorrect reporting and inappropriate use of information, restrictions imposed by the sponsoring organisation and the misuse of information (Cresswell, 2013; Taylor et al., 2015; Silverman, 2016; Getz & Page, 2019; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59).

In this study, formal consent was granted by the festival director and management team in the form of a written letter before the commencement of research. Consent was also given by participants before the questionnaire was distributed, when they were informed that the questionnaire would be completed anonymously. The data was processed, and the analysis conducted in the office of the statistician on the university campus. Before the questionnaires were distributed, the researcher obtained provisional approval from the Faculty of Business and Management Sciences Ethics Committee (2022\_FBMSREC\_010). All the parties who agreed to participate in the survey were briefed on the study and assured of its confidentiality before their formal consent was obtained. Participants were assured that no harm would come to them and that there

would be no manipulation of any information provided. They also had the option to participate voluntarily or to withdraw from the study. Include voluntary participation and withdrawal option.

#### **4.9 Summary**

The research methodology of a study embraces the research techniques and the procedures used to generate information about a phenomenon. The nature of the study and its goals to a large extent determine the research design and methodology employed. As a positivist, quantitative study, this research involved the collection and statistical analysis of data from a sample of the target population, the visitors to the 2017 SUWF. Factor analysis was used to render the multiple variables more manageable.

Interpretation of the collected and processed data enabled the researcher to discuss the findings and draw conclusions. This is the subject of the next chapter.

## **CHAPTER FIVE**

### **SUWF EMPIRICAL RESULTS, FINDINGS AND DISCUSSION**

#### **5.1 Introduction**

The purpose of this chapter is to analyse and interpret the results obtained from the self-administered questionnaire distributed at the SUWF 2017. The information gathered was used to answer the main research question and sub-questions of the study. The research aimed to identify a typical SUWF visitor profile and determine which marketing method most attracted visitors to the festival. It also sought to ascertain festival visitors' perceptions of the festival and motives for attending. This involved identifying the critical success factors (CSFs) that attracted visitors to the SUWF.

#### **5.2 Results of the self-administered, on-site visitors' questionnaire**

The on-site visitor questionnaire for this study focused on the visitor profile, the marketing methods used to attract visitors to the SUWF, their perceptions of and motives for attending the SUWF, and the CSFs that induced them to do so.

##### **5.2.1 The visitor profile**

Demographic questions were posed to determine the visitor profile and help segment the market (Chen & Gursoy, 2000; Cole & Illum, 2009; Saayman et al., 2012; Page & Connell, 2015; Durbarry, 2018; Getz & Page, 2019; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59; Georgoula et al., 2021; Qiu et al., 2021). The questions were about gender, age, language, occupation, and highest qualification.

Table 5.1, below, indicates the demographics of festival visitors at the SUWF 2017. Festival visitors were asked to indicate their gender: 59.3% were female and 40.7% were male. This result is in line with Getz's finding (1997:262), that literary arts festivals are predominantly attended by women, but contradicts Kruger et al.'s finding (2010:6) that there were no significant gender differences in attendance at an Afrikaans arts festival. It thus remains important to test the gender tendency when compiling a visitor profile.

**Table 5.1 Demographics of SUWF visitors (n = 400)**

<b>GENDER:</b>	<b>Sample size (n = 400)</b>	<b>Percentage</b>
Male:	163	40.7%
Female:	237	59.3%
<b>AGE:</b>	<b>Sample size (n = 400)</b>	<b>Percentage</b>
18-25yr	103	25.8%
26-30yr	54	13.5%
31-40yr	63	15.7%
41-60yr	122	30.5%
Over 60yrs	58	14.5%
<b>LANGUAGE:</b>	<b>Sample size (n = 400)</b>	<b>Percentage</b>
Afrikaans:	259	64.8%
English:	141	35.2%
<b>OCCUPATION:</b>	<b>Sample size (n = 400)</b>	<b>Percentage</b>
Student	69	18.0%
Business (Management/Marketing/Legal)	66	17.0%
Pensioner / Retired	50	13.0%
Educator / Academic	48	12.5%
Housewife	48	12.5%
Arts (Musician/Actor/Actress)	25	6.5%
Accountant / Finance	23	6.2%
Medical (Doctors/Nurses/Sisters)	15	3.9%
Hospitality	11	2.8%
No answer	27	7.6%
<b>HIGHEST QUALIFICATION</b>	<b>Sample size (n = 400)</b>	<b>Percentage</b>
Bachelor's Degree	161	42.1%
Matric/Grade 12	81	21.2%
National diploma	38	9.9%
Certificate	17	4.4%
Master's degree	17	4.4%
Doctoral degree	11	3.0%
Not indicated	57	15.0%

Table 5.1 shows the age distribution of visitors attending the SUWF. The largest contingent of festival visitors (30.5%) comprised people between the ages of 41 and 60, while the second largest group (25.8%) consisted of visitors from the 18–25-year age group. The older age group presumably represents people who are established financially and have the means and leisure time to attend. The size of the younger cohort is very encouraging, clearly indicating that the festival is dynamic and contemporary. It augurs well for the festival's future. Dreyer (2010:3) also found that age was a factor in festival visitor attendance. Younger visitors at other South African festivals were more satisfied with the festival experience and showed more interest in the festival than older festival visitors. On the contrary, Botha and Slabbert (2011:2-18) conducted research at the

Aardklop National Arts Festival and found that older visitors were more satisfied and loyal to the festival than the younger visitors, and that the age tendency had remained the same for the past four years.

The 15.8% of festival visitors in the 31-40yr age group is consonant with what Professor van Zyl said in an interview in 2013: that one of the biggest aims of the SUWF is to increase the attendance of visitors in the 31-40yr age group, as this group was the smallest age group in attendance at the majority of previous SUWFs (Van Zyl, 2013). The festival management team is indeed trying to increase the attendance of visitors in this age group. The age group of 66 and above comprised 14.5% of the sample whilst the 26-30yr age group made up 13.5%. The relatively low attendance in the groups aged 26-40 may be the result of child-rearing and career responsibilities. These statistics are nevertheless useful for the design of future SUWF programme content to increase attendance in all age groups.

Another demographic factor that forms part of the visitor profile is language. Language is part of culture and the language in which the arts festival and art forms are conveyed influences the experience of the festival visitor and constitutes one of the core reasons why people attend arts festivals. The SUWF has established itself as an Afrikaans literary arts festival, promoting Afrikaans culture and providing a sense of belonging for the Afrikaans-speaking festival visitor. Interestingly, the survey showed 64.8% of the SUWF visitors were Afrikaans and 35.2% were English. This reflects the fact that the SUWF has established itself as an Afrikaans literary arts festival and uses the Afrikaans language as a platform to attract festival visitors and correlates with research conducted by Van Niekerk and Coetzee (2011:347-365) at the Innibos Arts Festival. What is perhaps surprising is that over a third of the visitors identified themselves as English-speaking. This appears to attest both to the continuing extent of bilingualism in South Africa and the quality of the offerings at the festival.

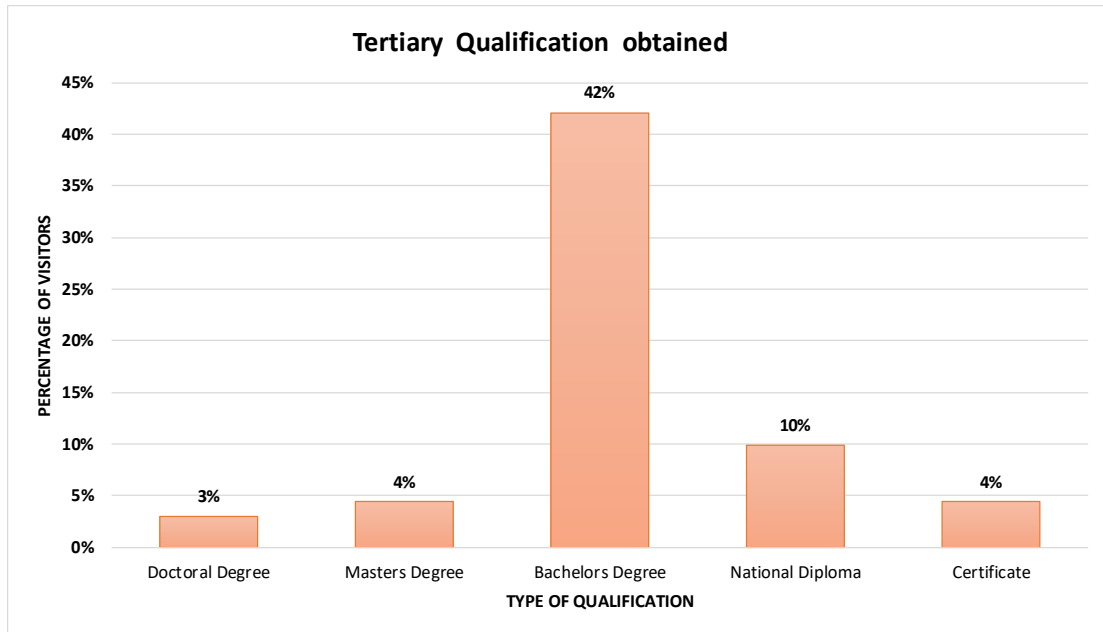
Another demographic factor is the occupation of festival visitors, which is also significant in determining the market segmentation and the compilation of a visitor profile (Pissoort & Saayman, 2007; Allen et al., 2011; Bowdin et al., 2012; George, 2014; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59; Georgoula et al., 2021; Qiu et al., 2021). Visitors at the SUWF were therefore asked to provide their occupation in an open-ended



question. The researcher grouped the responses into the following categories: student, business sector, arts, medical, finance, academia, hospitality, housewife and retired. The business sector (17%), the academic sector (12.5%), the medical sector (3.9%), the finance sector (6.2%) and the hospitality sector (2.8%) can be grouped together to total the 42.4% of SUWF visitors who had a remunerated occupation. The remaining responses were grouped into categories such as students, pensioners, and housewives, and amounted to 50% of respondents who lacked a remunerated occupation. The 50% of visitors can further be divided into 18% students, 13% retired, 12.5% housewives. Another 6.5% of the visitors indicated they were in the arts industry, which is perhaps surprisingly low given that the SUWF is a literary arts festival. The relatively large components of housewives and retired visitors point to disposable leisure time to attend this festival.

A proportion of participants (7.6%) did not respond to this question. According to Pissoort and Saayman (2007); Allen et al., (2011); Bowdin et al., (2012) and George (2014), these occupational categories assist in identifying the target market and support what Kruger et al. (2012:150-172) found at the KKNK in Oudtshoorn. Most visitors who attended the KKNK had an occupation and earned an income. Even though most had a full-time day job, they still made the effort to attend the KKNK. At the SUWF, half of the visitors had full-time employment. These findings are significant as it contributes to the profile of the SUWF visitor.

Qualifications also form part of a visitor profile. Education has been found to have a direct bearing on visitors' perceptions (Zhou, 2005:6; Amorim et al., 2020:45-57; Armbrrecht et al., 2021:49-59; Georgoula et al., 2021; Qiu et al., 2021). For this reason, the qualification was tested at the SUWF and included visitors who had some form of formal qualification and those visitors who had no qualification. Table 5.1 shows that 63.8% of the SUWF visitors had a tertiary qualification, a clear majority of the attendees, whilst 21.2% of the visitors had Matric. The remainder of the visitors (15%) chose not to disclose whether they were in possession of a formal qualification.



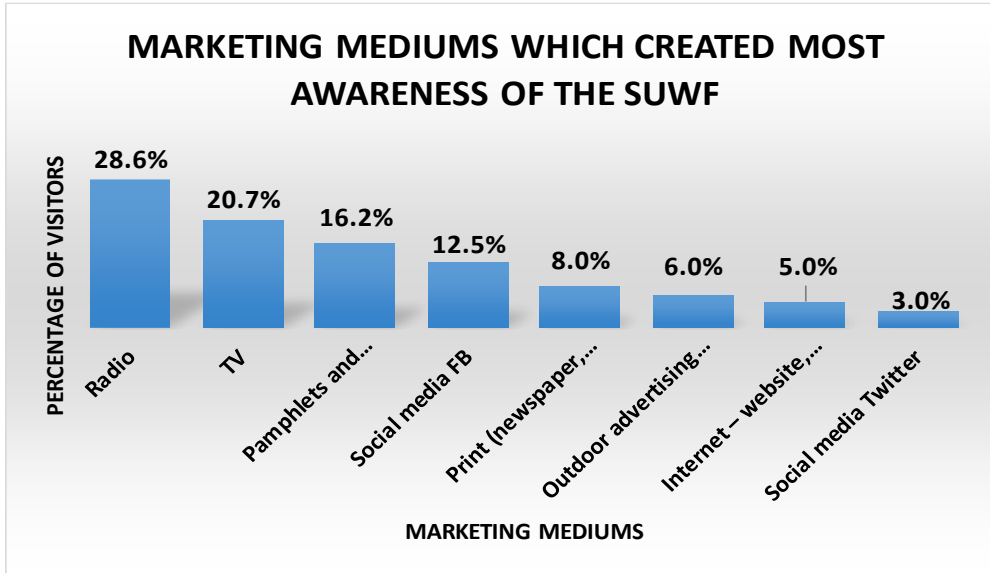
**Figure 5.1 Highest qualification of SUWF visitors (n = 400)**

Figure 5.1 further divides the 63.8% of attendees who had a formal tertiary qualification into different categories (Fig 5.1). Most of the visitors (42%) had a bachelor's degree, followed by 10% of visitors who had a national diploma. Those with a certificate and those with a master's degree accounted for another 4% each. A small percentage of visitors (3%) had a doctoral degree. The figure of 63.8% of the SUWF visitors who held a post-school qualification is consonant with the findings of several research studies reporting that visitors who attend arts festivals are well educated. This influences how the visitor interprets and experiences the festival offerings (Saayman & Saayman, 2006; Viviers et al., 2008; Dreyer, 2010:53; Saayman & Rossouw, 2011; Lotter, 2012; Page & Connell, 2015; Silverman, 2016; Getz & Page, 2019; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59; Georgoula et al., 2021; Qiu et al., 2021). In sum, the festival visitor profile of the SUWF can be characterised as mostly Afrikaans-speaking women between 41 and 66 years of age, who are well educated and have the leisure time to attend the festival.

### **5.2.2 Marketing methods used to create festival awareness**

The visitor profile indicates to festival management what interests and requirements the visitor brings to the festival and is a useful element in marketing research. Marketing of the festival aims to attract visitors and persuade them to purchase tickets. The marketing team starts to plan the advertising of the next festival by evaluating whether existing marketing methods have been effective and whether they attracted festival visitors in

sufficient numbers. Marketing a festival create awareness of the event and impacts future attendance. In this study, the researcher investigated which marketing methods were most successful in bringing the festival to the attention of visitors (Figure 5.2, below).



**Figure 5.2 Marketing methods reported by SUWF visitors ( $n = 400$ )**  
*Source: researcher construct*

Figure 5.2 shows that advertising on the radio had the most impact on visitors (28.6%), followed by television marketing (20.7%). Pamphlets and brochures were next at 16.2%, while the social media, such as Facebook, Instagram, and Twitter, accounted only for 15.5% (12.5% + 3% for Twitter) of visitors. This is somewhat anomalous, given that digital marketing (Internet and social media) appears today to dominate the marketing and advertising industry. It clearly has implications for segmenting: for instance, a student is less likely to listen to the radio to stay abreast of events, while senior citizens are less likely to use Instagram or Twitter to keep up to date with news of upcoming events and festivals.

Kurikkala (2012:24) researched four rock festivals in Finland and found that social media such as Facebook, Instagram and Twitter reached most festival visitors and created awareness of the festivals. However, Morgan and Pritchard (2001:3-5) note that well-planned advertising and marketing via traditional media such as radio, television, pamphlets, and brochures, does substantially increase the effectiveness of advertising

and the success of festivals. Interestingly, print media such as newspapers, magazine articles and outdoor advertising (billboards, posters, and noticeboards) created awareness of the SUWF for only 14% of the visitors (8% printed media and 6% outdoor advertising). Digital marketing, which includes the SUWF website and Internet, only appealed to 5% of the visitors. Kurikkala's results reported above (2012:24), and those of Rinman and Karic (2011:1) who conducted research at the Göteborg International Film Festival, indicated that Facebook appealed most to festival visitors. Marketing methods need to be chosen carefully to appeal to market segments. The preponderance of SUWF visitors (the 18-25 age group obviously excepted) are middle-aged and prefer more traditional media such as newspapers, radio, and television.

### 5.2.3 Festival attendance and perception

A satisfactory experience is one of the objectives of a festival and will persuade festival visitors to return. Whether they be satisfactory or unsatisfactory, perceptions are formed from past experiences, and these perceptions become an opinion that informs visitors' decision to return to the festival or not. Perceptions also of course create expectations. Figure 5.3 illustrates the total proportions of festival visitors who had attended the SUWF before, and of those who had not.

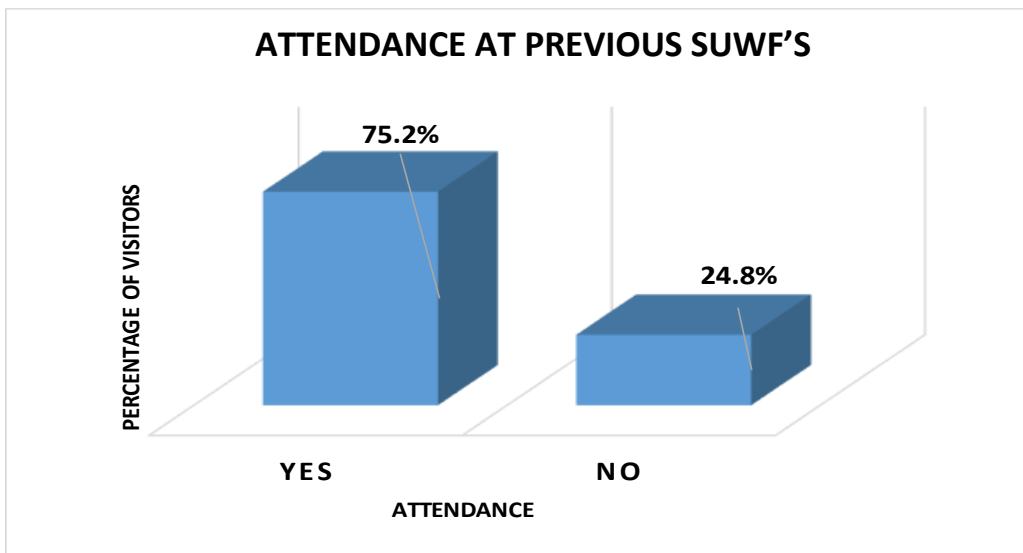
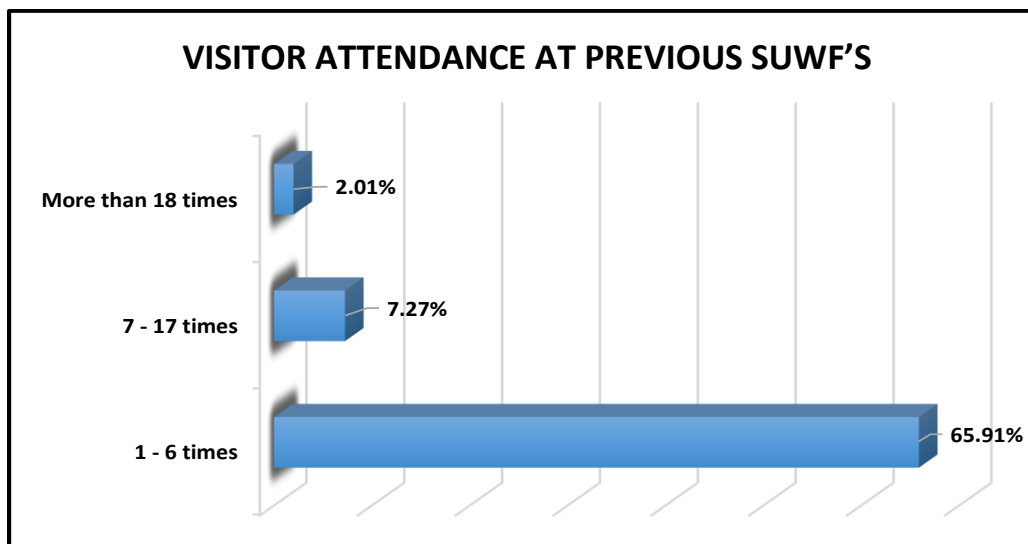


Figure 5.3 Visitor attendance at previous SUWFs ( $n = 400$ )

Figure 5.3 illustrates that 75.2% of the visitors surveyed had attended previous SUWFs whilst the remaining 24.8% of the visitors had not. The latter group attending a SUWF for the first time in 2017 could well attend a SUWF in future. Their decision will be based on

their experience at the SUWF 2017 festival. Returning visitors give festival organisers an indication of the success of the previous festival (compare McKercher & Wong, 2004:171; Lau & McKercher, 2004:279). First-time festival visitors are discovering the festival while repeat visitors are already familiar and satisfied with the experience that the festival offers. The 75.2% of visitors who had attended the SUWF previously is analysed further in Figure 5.4. A total of 65.9% had attended the SUWF between one and six times before, and 7.27% had attended the festival between seven and seventeen times before. This shows a significant proportion of loyal returning visitors who are thoroughly familiar with what to expect. The remaining 2.01% of the visitors indicated that they had attended all 18 SUWFs since its inauguration in 2000. These are the visitors that festival management wants to retain to guarantee the continuity and sustainability of the SUWF.



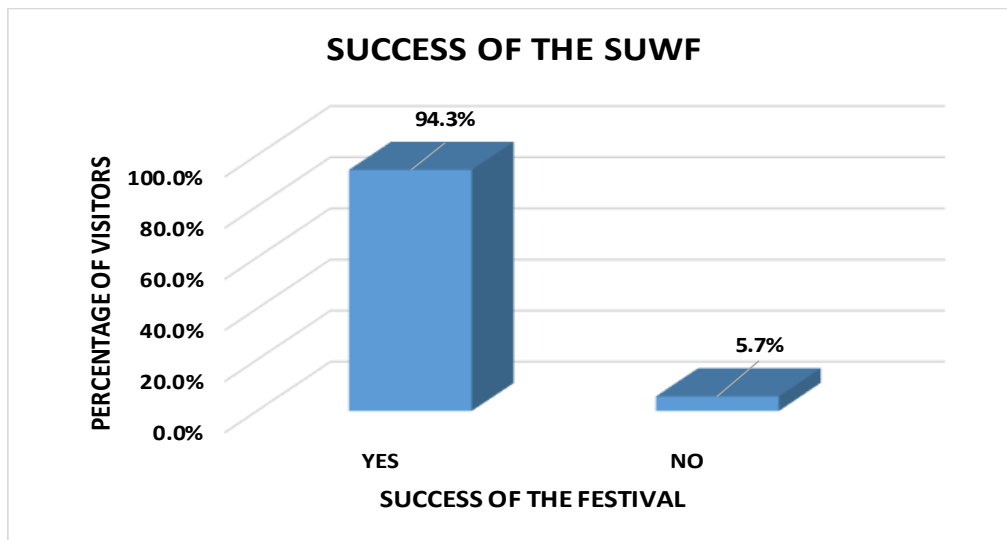
**Figure 5.4 Number of visits to previous SUWFs by visitors ( $n = 400$ )**

These figures suggest that returning visitors had a level of expectation that the SUWF had to uphold to retain their custom. The level of expectation plays an obvious role in the festival visitor's experience and is probably higher every year. Should there be a decrease in attendance compared to previous SUWFs, it probably means that certain expectations have not been fulfilled.

The number of SUWFs attended by visitors previously (Fig. 5.4) is information of the sort that Weiler et al. (2004:2-5) claim to be essential for festival planning. It (potentially, at least) enables festival organisers to develop a competitive edge and unique selling point

for a festival. In this study, the researcher determined why festival visitors attended and returned to the SUWF through their responses to an open-ended question. Most responses included “for a nostalgic tour”; “to receive educational value”; “value for money” and “quality programme content”. This supports Van Zyl’s (2013) and Klopper’s (2016) insistence that there is a strong relationship between the visitor’s perception of SUWFs previously attended and the decision to return to the SUWF the following year.

An analysis of variance (ANOVA) was done to determine if there were statistically significant differences between the number of festival visitors who visited the SUWF previously and the number of festivals attended before. The results gave festival management and organisers insight into the numbers of repeat visitors who stay loyal to the festival. The research revealed that the mean is 3.14, the median is 2, the mode is also 2, the variance shows 1.60 and the standard deviation is 1.26. This data is significant because it explains that perceptions are crucial to the decision-making process when potential visitors decide to attend a festival. The researcher asked festival visitors in this study whether the SUWF was successful and to substantiate their answer. Figure 5.5 indicates the perceptions of visitors regarding the success of the SUWF.



**Figure 5.5: Visitors’ perceptions regarding the success of the SUWF (n = 400)**

It is evident from the figures presented in Figure 5.5 that the majority of festival visitors (94.3%) believed that the SUWF was successful. They substantiated this answer with remarks of this kind: “well-planned festival”; “excellent atmosphere and ambience”; “the

variety and diversity of programme content is superb” and “excellent marketing”. This correlates with what Van Zyl (2013) and Klopper (2017) found in the past when research on previous SUWFs was conducted. The perception among festival visitors is that the festival is more focused on the arts and programme content than the socialising aspects. Visitors want to be educated via a diversity of programme content.

The remaining 5.7% of the visitors maintained that the SUWF was not successful, the reasons given including the following: “the festival being only white-orientated”, “mostly females attend”, “it’s a festival for the elderly only”, “the festival is too large for the town”, “the SUWF is pushing residents out of town” and “not well marketed in the coloured and black communities”. Regardless of these reservations, it remains evident that festival visitors overall have a positive perception of the SUWF. At the same time, the negative comments should be taken seriously. They may have come from newcomers to the festival or visitors with unpleasant past experiences at the SUWF (Anwar & Sohail, 2004:161-170). Some clearly come from disgruntled local residents. But perhaps it is time for the organisers to think seriously about promoting the festival more actively among “coloured and black communities”.

Perceptions are not easily changed, and the purchasing decisions of visitors are made in conjunction with a combination of social, cultural, and personal factors and past experiences. In this study, festival visitors were asked, in an open-ended question, what they liked most and what they least liked about the SUWF. The positive responses included comments about the “variety of programme content”, “diversity in the programme” and “festival atmosphere and ambience”. Negative responses referred to “no parking available”, “the town is too small for the festival”, “the starting time for shows and productions were poorly scheduled”, “not allowing enough time to move between venues” and “the venues are too far from each other”. There is not much that can be done about perceptions deriving from unpleasant past experiences, since what happened cannot be changed (Allen et al., 2011; Bowdin et al., 2012; Page & Connell, 2015; Getz & Page, 2019; Amorim et al., 2020:45-57; Armbrecht et al., 2021:49-59; Georgoula et al., 2021; Qiu et al., 2021). Yet attempts should be made to eradicate the grounds for the complaints received from visitors so as not to perpetuate any bad experiences.

The SUWF festival is a well-established literary arts festival brand. The festival attracts big names and celebrities in the arts industry (including large media houses such as Media 24, popular authors such as Deon Meyer, award-winning South African actors) and lays the foundation for leaving a lasting impression with festival visitors. But there is always room for improvement, with the overall goal of planning for sustainability. But before this process can commence, the reasons which motivated visitors to attend the festival in the first place should be identified.

### 5.2.4 Motivation

The motivation of potential visitors is a key element in the planning and staging of a festival because it bears on the festival visitor's behaviour. In this study, visitors were asked to indicate which factors motivated them to attend the SUWF (Figure 5.6).

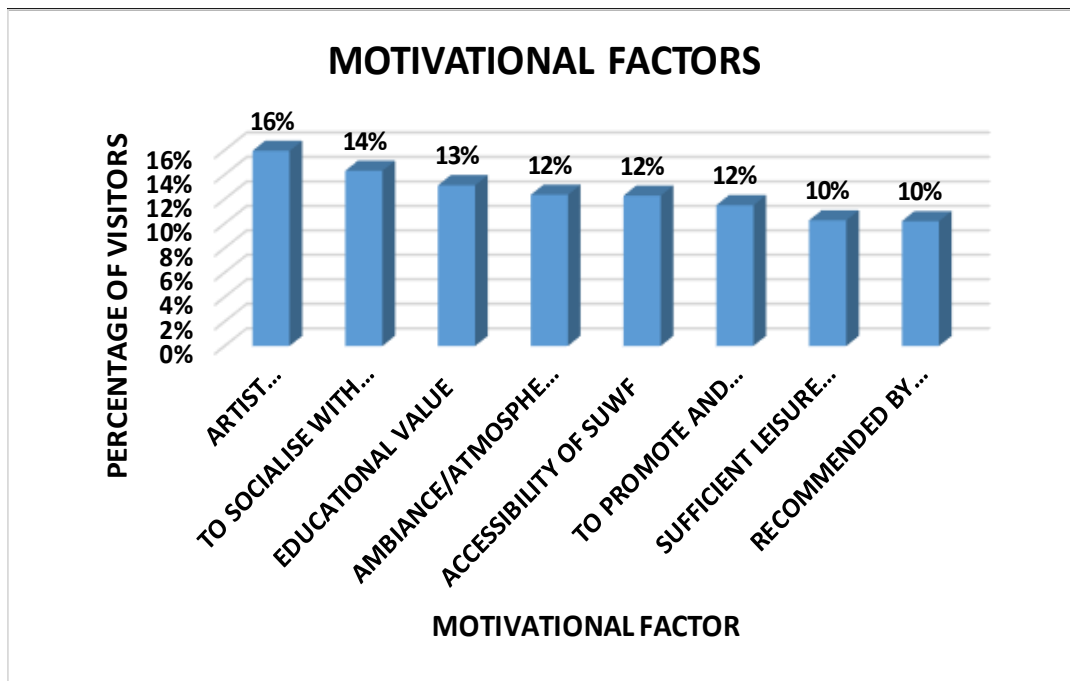


Figure 5.6 Factors that motivated festival visitors to attend the SUWF (n = 400)

The highest recorded response (16%) indicated that the artistic performances and productions were the core reason for attendance. Socialisation with friends and family followed, with 14% of the responses, just ahead of 'educational value' with 13% of the responses. Arts festivals will tend to have different profiles in this regard, as Williams and Saayman (2013:191) discovered when researching motives for attending the Cape Town Jazz Festival. They identified five main motivational factors, namely: socialisation,



exploration, escape, quest for excitement and jazz enjoyment. Kruger et al. (2012:150) conducted research on festival-goers' motives for attending a national arts festival and found that novelty and festival attractiveness were the main ones. This is relevant as it assist with the perception of festival visitors.

Ambience and atmosphere followed, rated most highly by 12% of respondents. The accessibility of the SUWF was also highlighted by 12% of the respondents, as was the promotion and keeping alive of the. These figures corroborate Klopper's (2017) finding that the main reasons given for attending the SUWFs were accessibility, the quality of programme content, the educational value as well as the ambience and atmosphere.

There is a strong relationship between the accessibility of the SUWF and the educational value the festival offers. Figure 5.6 illustrates what Van Zyl (2013) and Botha (2009) reported when researching previous SUWFs. Motivation to attend the SUWF has increased over the years due to the dynamic character of the festival as it evolves around authors, writers, books, arts, and culture. It further supports the findings of Lötter (2012), Van Zyl (2013) and Klopper (2017) which is that the literary tradition has been enhanced, a healthy reading culture has been established and critical debates in a congenial environment have been stimulated while, simultaneously, the Afrikaans language and its variants have been promoted inclusively.

The two factors that motivated SUWF visitors the least were the recommendation of friends and family (10%) and sufficient leisure time at hand (10%), although the figures were not so low as to warrant ignoring these factors. Maeng et al. (2016:15-17) found that sufficient leisure time at hand was among the main reasons for attending the Dickens on the Strand Festival in Galveston, Texas. Other motives recorded included stimulus seeking, meeting and observing new people, learning and discovery and escape from personal and social pressures to name a few. Unique settings and specific situations and factors affect visitor motivation and suggest that arts festivals have a variety of attractions for each visitor (Shone & Parry, 2013:202-203; Hattingh & Swart, 2016:2-5; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Amorim, et al., 2020; Armbrecht et al.,

2020; Beckman et al., Bezuidenhout, 2020, Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021).

Motivational factors for attending festivals derive from CSFs, motivation being a critical factor in making the festival a success in the eyes of a festival visitor. The experience of attending a festival assists the visitor to decide whether to attend the festival in future. CSFs play an integral part in creating a quality visitor experience and will be discussed in the next section.

### **5.2.5 Critical success factors**

CSFs affect the festival visitor experiences, and it is imperative to identify the ones required to provide a memorable visitor experience (Kruger et al., 2012:152). In this study, factor analysis was used to group various variables to obtain clarity of meaning, using SPSS version 25.0 for the statistical analysis. The first stage of the analysis is a principal component analysis and the rotation performed was Promax with Kaiser Normalisation on 21 critical success factors.

The results will be discussed in two sections. First, the importance of CSFs affecting the visitor experience will be discussed and compared to the SUWF visitors' own experience of the CSFs at the SUWF. Secondly, the importance of festival attributes (both internal and external) affecting visitor satisfaction will be discussed and compared with the respondents' personal experience of each festival attribute. The respondents were asked to rate the importance of CSFs (festival attributes and services) which could influence visitors' satisfaction, and then rated their own experience of CSFs at the SUWF using Likert-scale answers. Likert-scale questions are used to obtain information that relates to attitudes, opinions, emotions, and descriptive responses, so that the researcher can quantify constructs that are not directly or scientifically measurable.

Factor scores were calculated to an average of all items contributing to a specific construct and then interpreted on an original five-point Likert scale of measurement. The importance of CSFs are scaled as 1 = not important at all, 2 = not that important, 3 = not sure, 4 = important, 5 = extremely important. The visitor's own experience of CSFs were ranked as 1 = extremely poor, 2 = poor, 3 = average, 4 = good, 5 = exceptionally good.

### 5.2.5.1 CSFs that affected festival visitors' experience

The first output from the analysis is a table of descriptive statistics (Table 5.2, below) for all variables under investigation. The number of respondents who participated in the questionnaire (N=400), the factor loading, mean value and Cronbach's alpha are given.

**Table 5.2: Descriptive statistics**

<b>Factors</b>	<b><i>n</i></b>	<b>Factor loading</b>	<b>Mean value</b>	<b>Cronbach alpha</b>
Importance of festival attributes	400		4.46	.753
Experiences of internal festival attributes	400		4.16	.832
Experiences of external festival attributes	400		3.99	.980

The "factors" column presents the three constructs that were identified and labelled according to shared characteristics. A Cronbach's alpha value was computed for each factor to measure its internal consistency, and all factors with a Cronbach's alpha value of greater than 0.6 were considered acceptable. This is significant because the festival's attributes are important for the future success of the festival, and visitors' experience of both internal and external festival attributes will affect the future sustainability of the festival. The influencing CSFs which affected festival visitors' experience (see Table 5.3) resulted in three constructs, (1) the importance of festival attributes, containing nine items; (2) the importance of experiences of internal festival attributes, containing six items; and (3) experiences of external festival attributes, containing five items. The three constructs were labelled according to similar characteristics (see Table 5.3), which accounted for 65.19% of the total variance. All CSFs had high Cronbach's alpha (reliability coefficient) values. All Cronbach's alpha values ranged from .539 (lowest) to .872 (highest) which shows a high correlation between the items grouped within each construct. This indicates that value for money is important to festival visitors, followed by clear communication (signage and wayfinding), and sufficient support services and amenities. The experience of external festival attributes by festival visitors showed high correlations, in terms of their contribution to perceived success, among venue spacing and visitor services such as ticketing, ushering to seats and the availability of information.

**Table 5.3: CSFs which affected festival visitors' experience**

<b>CSFs and Items</b>	<b>Factor loading</b>	<b>Mean value</b>	<b>Cronbach's alpha</b>
<b>Construct 1: Importance of festival attributes</b>		<b>4.46</b>	<b>.753</b>
The importance of value for money	.872		
The importance of clear communication and information systems on-site (signage and wayfinding)	.845		
The importance of sufficient supporting services or amenities (accommodation and food and beverages)	.832		
The importance of excellent visitor service (staff, electronic applications for information, ticketing, ushering, stalls)	.832		
The importance of accessibility to quality entertainment	.751		
The importance of excellent marketing (effective communication and information dissemination off-site access to programme and ticketing information)	.821		
The importance of venue spacing (location of and distances between venues)	.816		
The importance of technology – an electronic application for ticketing, programme and shows	.765		
The importance of accessibility to quality entertainment	.751		
The importance of adequate facilities and infrastructure (parking, transport, toilets, water, etc.) on site	.623		
<b>Construct 2: Experiences of internal festival attributes</b>		<b>4.16</b>	<b>.832</b>
The experience of clear communication and information systems on-site (signage and wayfinding)	.832		
The experience of a variety in festival offering and programme content	.819		
The experience of a convenient festival environment and event setting (venues, sound, seating)	.704		
The experience of adequate safety and security	.666		
The experience of quality entertainment	.656		
The experience of value for money	.539		

<b>Construct 3: Experiences of external festival attributes</b>		<b>3.99</b>	<b>.980</b>
The experience of venue spacing	.825		
The experience of excellent visitor services (staff, electronic applications for information, ticketing, ushering, stalls)	.821		
The experience of technology – an electronic application for ticketing, programme and shows	.750		
The experience of excellent marketing (effective communication and information dissemination off-site access to programme and ticketing information)	.680		
The experience of sufficient supporting services or amenities (accommodation and food and beverages)	.679		

One can conclude that the respectability of the product (construct 1) was the most important variable that influenced festival visitors to attend the event. It had the highest mean of 4.46. The results of the component correlation matrix, as displayed in Table 5.4, below, shows that the three constructs were specific and defined (see Table 5.3), even though respondents did not rate one factor as significantly more important than the other. Construct 1 in Table 5.3 indicates the factor loadings for festival attributes and the importance thereof. This correlates with Saayman's (2010:96) finding that festival attributes create a quality experience for festival visitors but need to be managed effectively (Bowdin et al., 2006:353; Saayman et al., 2010:96; Silvers & Nelson, 2014:41).

Construct 2 in Table 5.3 displays the factor loadings for internal festival attributes and the experience thereof. This correlates with what Morgan (2005:1-17) found to optimise the entire event experience. Construct 3 in Table 5.3 shows the factor loadings for external festival attributes and the experience thereof. This is in line with Getz's (2010:1-47) finding that the positive experience of festival attributes influenced the success of a festival. All the items in Construct 3 had a factor loading greater than 0.5, from which it can be concluded that festival visitors had a pleasant experience of external festival attributes.

**Table 5.4: Component Correlation Matrix**

<b>Component</b>	<b>1</b>	<b>2</b>	<b>3</b>
Importance of festival attributes	1.000	.368	.488
Experiences of internal festival attributes	.368	1.000	.567

Experiences of external festival attributes	.488	.567	1.000
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**Extraction Method: Principal Component Analysis**  
**Rotation Method: Promax with Kaiser Normalization**

The mean values were close and measured the CSFs that were important to respondents. As shown in Table 5.3, the following CSFs were identified: the importance of festival attributes, experiences of internal festival attributes and experiences of external festival attributes. Construct 1, the importance of festival attributes, was rated the most important according to visitors to the SUWF and included attributes such as value for money, clear communication and information, sufficient supporting services and amenities, visitor services, accessibility to quality entertainment, marketing, venue spacing, technology, adequate facilities, and infrastructure. Experiences of external festival attributes, which were rated least highly, included attributes such as visitor services, staff, ticketing, stalls, technology, food and beverages and accommodation. Internal festival attributes were identified as unique CSFs and included attributes such as the festival offering, programme content, a convenient festival environment and event setting as well as adequate safety and security. The factors in all three constructs contributed to the overall experience of people who visited the SUWF. Each participant rated each factor on its importance to the entire event experience and on how they experienced the factor (see Table 5.5).

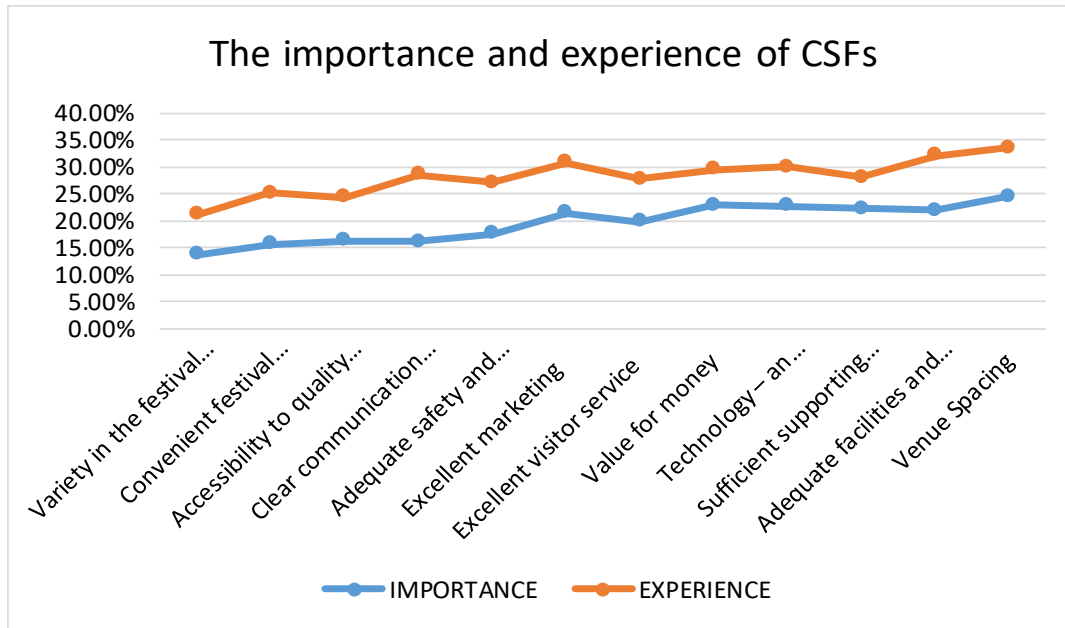
**Table 5.5 The importance and experience of factors influencing the festival visitor's experience**

Critical Success Factor	Importance of...			Experience of...		
	Mean	Std. Deviation	CV	Mean	Std. Deviation	CV
Variety in the festival offering and programme content	4.66	0.645	13.8%	4.35	0.915	21.1%
Convenient festival environment and event setting	4.61	0.721	15.6%	4.19	1.050	25.1%
Accessibility to quality entertainment	4.61	0.752	16.3%	4.20	1.024	24.4%
Clear communication and information systems on-site	4.60	0.746	16.2%	4.03	1.151	28.6%
Adequate safety and security	4.57	0.801	17.6%	4.15	1.124	27.1%
Excellent marketing	4.49	0.963	21.4%	3.98	1.224	30.8%

Excellent visitor service	4.48	0.890	19.9%	4.05	1.124	27.7%
Value for money	4.43	1.018	23.0%	4.04	1.188	29.5%
Technology – an electronic application for ticketing, programme and shows	4.42	1.008	22.8%	4.00	1.203	30.1%
Sufficient supporting services or amenities	4.41	0.982	22.3%	4.05	1.136	28.1%
Adequate facilities and infrastructure	4.41	0.966	21.9%	3.91	1.253	32.1%
Venue Spacing	4.34	1.064	24.5%	3.87	1.297	33.5%

Examining the correlations among the survey items reveals significant overlaps among the various subgroups. The importance of variety in the festival offering and programme content had the highest mean value (4.66), and this factor explained 13.8% of the total variance with a Cronbach's alpha value of 0.645. Alongside the visitors' actual experience, which also had a high mean value (4.35), this factor explained 21.2% of the total variance with a Cronbach's alpha value of .915. This is significant because these are CSFs that impact on the success of the festival and feed into visitors' decision to revisit the festival.

The importance of venue spacing at a festival had the lowest mean value (4.34), and this factor explained 24.5% of the total variance with a Cronbach's alpha value of 1.064. In addition, the visitors' actual experience of the venue spacing also had the lowest mean value (3.87), explaining 33.5% of the total variance with a Cronbach's alpha value of 1.297. The CSFs listed in Table 5.5 evidence a high correlation between variables. The result is the same for the visitors' experience of the CSFs and shows a highly correlated value. The difference between the importance of, and the actual experience of CSFs, showed that visitors perceive almost all CSFs equally and as very important. Yet their actual experience did not correspond in terms of the importance of the factors. This correlates with Cohen et al.'s (2014:872-909) finding that the importance of factors influencing visitors' experience as well as the visitor experience of each factor affected visitor perceptions, and thus influenced festival sustainability (Van Zyl & Strydom, 2007:121).



**Figure 5.7 The variance between the importance and actual visitor experience of CSFs (n = 400)**

Figure 5.7 displays an analysis of festival visitors who had different ratings regarding CSFs for attending the SUWF. For this reason, this research confirms the notion that what each festival visitor perceived to be important was not necessarily the same as the experience they received. Each visitor had different needs and perceptions regarding the importance of CSFs as opposed to their experience of these CSFs.

The implication is that, in relation to how successful festivals are, the results cannot be generalised because the situation requires a more in-depth analysis to ensure that all the needs of the various festival visitors are catered for. “Clear communication” was apparently not important to visitors and yet communication at the SUWF as experienced by the visitors showed a decrease in value (see Figure 5.7). Similarly, the “sufficient supporting services” were deemed not important to festival visitors, but they rated their experience in this domain as disappointing. The “adequate facilities and infrastructure” was “slightly important” to visitors, but the actual visitor experience showed this category to be somewhat more important. This all goes to support Klopper’s (2017) notion that if every visitor is to be satisfied (which is what each festival aims to achieve), clear communication, sufficient support services and adequate facilities and infrastructure remain a challenge to be met.



### 5.2.5.2 CSFs affecting visitor satisfaction

The output from the analysis is presented as a table of descriptive statistics (Table 5.6) for all the variables under investigation. The table displays the number of respondents who participated in the questionnaire (N=400), the factor loading, mean value and Cronbach's alpha.

**Table 5.6: Descriptive statistics**

Factors	<i>n</i>	Factor loading	Mean value	Cronbach's alpha
The importance of festival attributes	400		4.54	.737
The experiences of internal festival attributes	400		4.09	.939
The experiences of external festival attributes	400		3.62	1.321

The CSFs which influenced and affected the festival visitors' satisfaction indicated three constructs (see Table 5.6), namely (1) the importance of festival attributes, which contained twelve items; (2) the experience of internal festival attributes, which contained nine items; and (3) the experience of external festival attributes, which contained two items. The three constructs identified were labelled according to similar characteristics (see Table 5.7), which accounted for 70.55% of the total variance. All CSFs had high Cronbach's alpha (reliability coefficient) values and ranged from .666 (lowest) to .908 (highest). This is significant as these CSFs impact on the success of the festival.

**Table 5.7: Influencing CSFs which affected visitors' satisfaction**

CSFs and Items	Factor loading	Mean value	Cronbach's alpha
<b>Construct 1: Importance of festival attributes</b>		<b>4.54</b>	<b>.737</b>
The importance of value for money	.903		
The importance of scheduling and programme	.895		
The importance of food and beverage services	.869		
The importance of convenience	.860		
The importance of service personnel (ticketing, parking, security and ushers)	.859		

The importance of a higher level of customer service (VIP access and special menus)	.833		
The importance of safety and security	.825		
The importance of socialisation and concessions	.822		
The importance of Hygiene (clean restrooms, clean areas, well trained medical personnel)	.822		
The importance of culture and art (programme content, exhibitions, quality of musical performances)	.811		
The importance of atmosphere / ambience	.775		
The importance of infrastructure (road, signposts, festival)	.761		
<b>Construct 2: Experience of internal festival attributes</b>		<b>4.09</b>	<b>.939</b>
The experience of culture and art (programme content, exhibitions, quality of musical performances)	.908		
The experience of safety and security	.847		
The experience of atmosphere / ambience	.824		
The experience of scheduling of programme	.814		
The experience of service personnel (ticketing, parking, security and ushers)	.808		
The experience of convenience	.796		
The experience of hygiene (clean restrooms, clean areas, well trained medical personnel)	.756		
The experience of socialisation and concessions	.720		
The experience of higher level of customer service (VIP access and special menus)	.666		
<b>Construct 3: Experience of external festival attributes</b>		<b>3.62</b>	<b>1.321</b>
The experience of designated smoking areas	.903		
The experience of traffic	.822		

**Extraction Method: Principal Component Analysis**  
**Rotation Method: Promax with Kaiser Normalization**

The importance of festival attributes had the highest Mean value (4.54) and was therefore the most significant construct. It included attributes such as the importance of value for money, scheduling of the programme, food and beverages, convenience, customer service, safety and security, hygiene, culture and art, the atmosphere and infrastructure.

All the factor loadings in Construct 1 are not that close to “0”, which indicates that each factor had a strong influence on the variables.

This was followed by the experience of internal festival attributes (Construct 2) (4.09) and included items such as the experience of safety and security, atmosphere, scheduling of the programme, customer care, hygiene, convenience, socialisation. These were all factors that the festival visitor experienced directly. Construct 3 (experiences of external festival attributes) obtained the lowest mean value (3.62) and referred to the experience of designated smoking areas and the experience of traffic. It is interesting to note that there is a high correlation between the designated smoking areas and the experience of traffic. The component correlation matrix displayed in Table 5.8, below, shows that the three constructs were specific and defined (see also Table 5.7), even though respondents did not rate one factor significantly more important than the other. This demonstrates that festival visitors’ reported experience differs in terms of the importance allocated to various factors from that attached to the CSFs initially identified. It also suggests the way forward when planning future SUWFs.

**Table 5.8: Component Correlation Matrix**

<b>Component/Construct</b>	<b>1</b>	<b>2</b>	<b>3</b>
The importance of festival attributes	1.000	.567	.245
The experiences of internal festival attributes	.567	1.000	.448
The experiences of external festival attributes	.245	.448	1.000

**Extraction Method: Principal Component Analysis.**

**Rotation Method: Promax with Kaiser Normalization.**

The results displayed in Table 5.8 show that several factors were listed that might have influenced visitor satisfaction, because each participant had to go through each factor and rate how important it was to the overall experience of visitor satisfaction. Each visitor also had to rate their level of satisfaction for each factor.

**Table 5.9 The importance and experience of factors that affect visitors' satisfaction**

Critical Success Factor	Importance of...			Experience of...		
	Mean	Std. Deviation	CV	Mean	Std. Deviation	CV
Seating area (comfortable, event venue overcrowding)	4.68	0.686	14.7%	4.31	0.969	22.5%
Acoustics and sound	4.65	0.699	15.0%	4.19	0.937	22.4%
Lighting and sightlines	4.59	0.787	17.2%	4.18	1.008	24.1%
Temperature	4.43	1.006	22.7%	4.04	1.109	27.5%
Traffic	4.31	1.212	28.1%	3.66	1.382	37.8%
Designated smoking areas	4.15	1.447	34.9%	3.58	1.531	42.8%
Infrastructure (road, signposts, festival)	4.62	0.829	17.9%	3.99	1.206	30.2%
Service personnel (ticketing, parking, security, ushers)	4.55	0.877	19.3%	4.08	1.144	28.1%
Atmosphere / ambience	4.54	0.869	19.2%	4.24	1.048	24.7%
Value for money (food and beverage, ticket prices)	4.55	0.860	18.9%	4.12	1.103	26.8%
Food and beverage services	4.52	0.887	19.6%	4.00	1.193	29.8%
Culture and art (Programme content, exhibitions, quality of musical performances)	4.64	0.750	16.2%	4.24	1.031	24.3%
Safety and security	4.63	0.762	16.5%	4.23	1.064	25.2%
Hygiene (clean areas, clean restrooms, well trained medical personnel)	4.57	0.856	18.7%	4.08	1.198	29.4%
Socialisation and concessions	4.48	0.934	20.8%	4.08	1.165	28.6%
Level of customer service (VIP access, special menus)	4.40	1.052	23.9%	3.96	1.267	32.0%
Scheduling of programme	4.53	0.881	19.5%	3.93	1.259	32.1%

Convenience	4.50	0.947	21.0%	3.99	1.236	31.0%
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When the correlations among survey items in Table 5.9 were examined, a significant overlap was detected among various subgroups of items, with strong correlations among the CSFs. The importance of the seating area had the highest mean value (4.68), and this factor explained 14.7% of the total variance with a Cronbach's alpha value of 0.686. Alongside the visitors' actual experience, which also had a high mean value of 4.31, this factor explained 22.5% of the total variance with a Cronbach's alpha value of 0.969. The importance of a designated smoking area at the main festival area had the lowest mean value (4.15), and this factor explained 34.9% of the total variance with a Cronbach's alpha value of 1.447. Interestingly, the actual experience of the visitors regarding the availability of the designated smoking area at the festival also had the lowest mean value (3.58), which accounted for 42.8% of the total variance with a Cronbach's alpha value of 1.531. This is significant because it indicates that there is variance between which CSFs were deemed important by festival visitors and how such CSFs were experienced at the SUWF. The alleged importance of the CSFs as listed in Table 5.9 evinces a high correlation between variables. The same is presented for the experience of the CSFs and again shows a highly correlated value. The difference between the importance of CSFs and the actual experience of CSFs shows that the visitors perceive almost all CSFs as very important, yet their actual experience did not entirely reflect what they had declared to be important (cf. Esu & Arrey, 2009:116-117). This is in line with Ozturk and Qu's allegation (2008:292) that the CSFs impact on the perceived value and expectations the visitors have of the festival. Table 5.10 presents the percentage of variance (CV) between factors rated as important and factors experienced as important.

**Table 5.10 Factors of importance and factors experienced in order of magnitude**

No	Factor of importance	%	No	Factor experienced	%
1	Designated Smoking areas	34.9%	1	Designated Smoking areas	42.8%
2	Traffic	28.1%	2	Traffic	37.8%
3	Level of customer service	23.9%	3	Scheduling of programme	32.1%
4	Convenience	21.0%	4	Level of customer service	32.0%
5	Food and Beverage	19.6%	5	Convenience	31.0%

6	Scheduling of programme	19.5%	6	Infrastructure	30.2%
7	Service Personnel	19.3%	7	Food and Beverage	29.8%
8	Hygiene	18.7%	8	Hygiene	29.4%
9	Infrastructure	17.9%	9	Service Personnel	28.1%

It is interesting to note that in both instances, festival visitors rated designated smoking areas and traffic as the most important factors in making a festival successful. Customer service, convenience and food and beverages followed in 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> position as important factors for festival visitors. In the column for how factors were experienced (also in descending order), the scheduling of the programme, customer service and convenience followed in 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> place.

The important factors as rated by visitors and the factors as actually experienced appear in a different order of magnitude and differ significantly from each other. The scheduling of the festival programme received an emphasis comparable to that reported by Getz (2010:1-47) and Kruger (2012:152). This ranked in 6<sup>th</sup> place among factors considered to be important, whereas in the column of experienced factors the scheduling of events in the programme was ranked as high as 3<sup>rd</sup>.

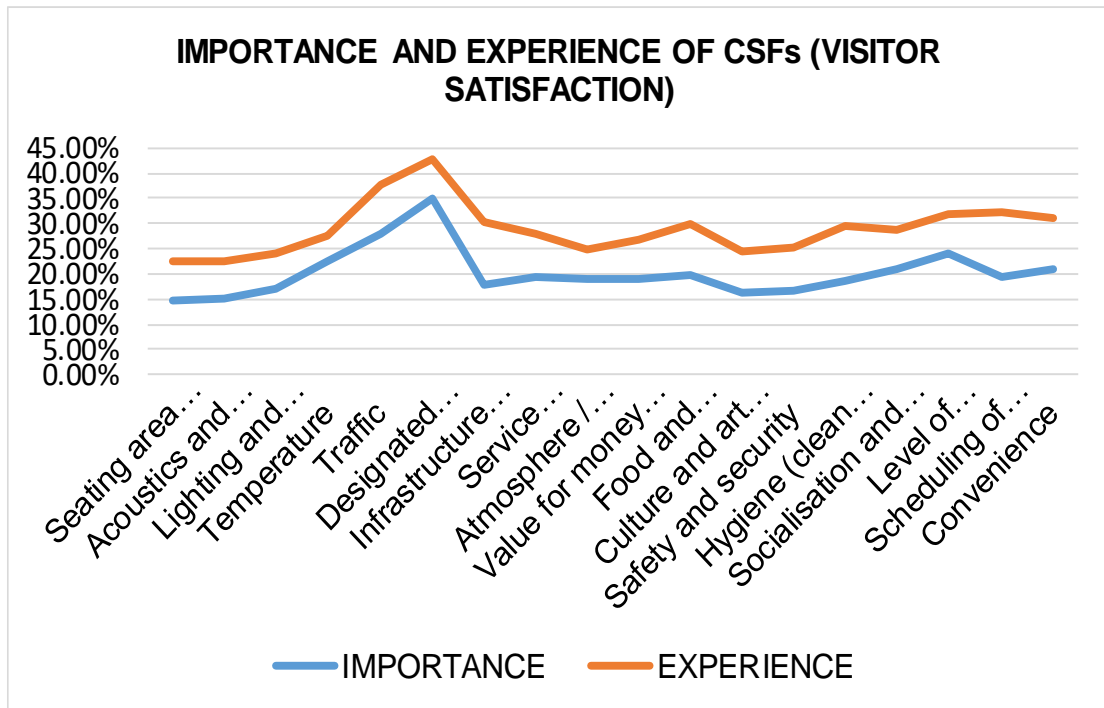


Figure 5.8 The importance of- and experience of CSFs in terms of visitor satisfaction (n = 400)

The importance and experience of CSFs in terms of visitor satisfaction as displayed in Fig. 5.8 shows a similar correlation between the importance attributed to CSFs and the entire visitor experience of the CSFs. This is in line with other CSF studies that have focused on the attributes of literary arts festivals in South Africa (Marais & Saayman, 2010; Williams, 2011; Kruger et al., 2012; Dobson & Snowball, 2012; Williams & Saayman, 2013). Certain external festival attributes (seating area, acoustics, lighting, temperature, and infrastructure in Figure 5.8) were rated as “important”, but not experienced as such in terms of actual satisfaction.

This chimes with Morgan’s (2005:4) finding that the external event management elements of festival design and operation need to be linked with internal benefits and the meanings that visitors can draw from these, to increase consumer satisfaction.

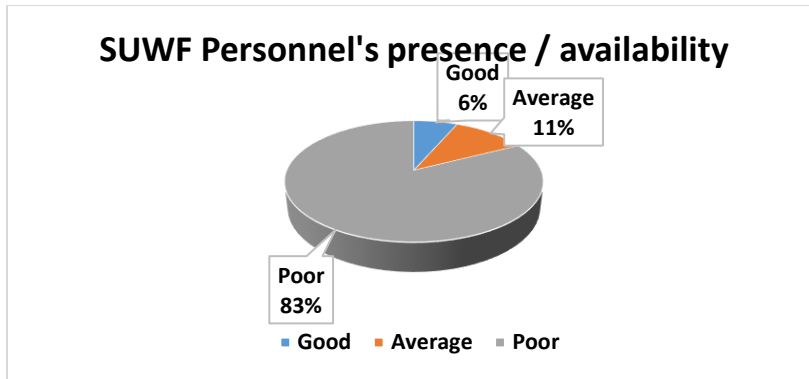
**Table 5.11: The CSFs which visitors perceived as important versus the actual visitor experience**

<b>Factors of influence</b>	<b>% of visitors rating the CSFs as <u>extremely important</u></b>	<b>% of visitors rating the CSFs as <u>not important</u></b>	<b>% of visitors rating their EXPERIENCE of CSFs as <u>exceptionally good</u></b>	<b>% of visitors rating their EXPERIENCE of CSFs as <u>extremely poor</u></b>
Variety of programme content	27%	73%	44%	56%
Festival environment and event setting (venues, sound, seating)	29%	71%	48%	52%
Adequate facilities and infrastructure (parking, transport, toilets, water)	36%	64%	54%	46%
Adequate safety and security	30%	70%	49%	51%
Clear communication and information systems (signage and way-finding)	30%	70%	52%	48%

Accessibility to quality entertainment	28%	72%	48%	52%
Sufficient support services (accommodation and food & beverage)	34%	66%	54%	46%
Excellent visitor service (staff, electronic applications for information, ticketing)	35%	67%	53%	47%
Value for money	32%	68%	52%	48%
Excellent marketing (effective communication and information dissemination)	29%	71%		48%
Technology (electronic application for ticketing, programme and shows)	33%	67%	53%	47%
Venue Spacing	35%	65%	55%	45%

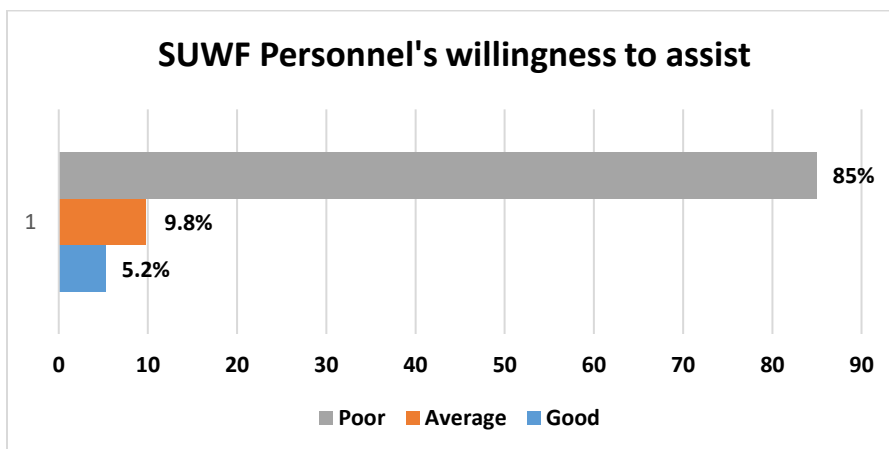
Table 5.11 indicates that a minority of visitors viewed most of the CSFs as ‘extremely important’ because of how they affect the experience of attending the festival. Interestingly, most visitors viewed almost all the CSFs as “not important”. If one compares their actual experience of the CSFs deemed not important, one can see a significant increase in CSFs that the visitor encountered as “extremely poor” shows a clear deviation in how festival visitors perceive the importance of factors influencing their experience from their actual festival experience. Most of the participants agreed that the venue spacing, technology, marketing, value for money, visitor service, sufficient support services, clear communication and adequate facilities and infrastructure are “exceptionally good”, while the following factors were rated “extremely poor”: the variety in programme content, convenient festival environment and event setting (venues, sound, seating), adequate safety and security and accessibility to quality entertainment. Below is an illustration of satisfaction with the personnel and customer care at the SUWF 2017.





**Figure 5.9: Personnel's presence and availability to assist festival visitors (n = 400)**

Figure 5.9 shows clearly that most participants were not satisfied with the presence and availability of SUWF personnel, with 83% giving a rating of "poor". Eleven per cent of the respondents indicated that the personnel's presence and availability were "average" whilst 6% of the respondents were satisfied and rated the personnel's presence and availability of staff as "good". This supports what Esu and Arrey (2009:116-117) found concerning a visitor's evaluative perception of a service encounter, which affects that visitor's decision to return to subsequent festivals. Klopper (2017) and Van Zyl (2013) also support the notion that the personnel's presence and availability are of the utmost importance because of their implications for the visitor's experience and his or her decision to return to the festival.



**Figure 5.10: Personnel's willingness to assist festival visitors (n = 400)**

Figure 5.10 shows that most participants were not satisfied with staff members and their willingness to assist festival visitors at the SUWF, with 85% rating the service as poor. Another 9.8% of the respondents rated the willingness of staff members to assist festival

visitors as “average”, and only 5.2% of the participants were sufficiently satisfied with the staff’s performance to rate it “good”. As Engelbrecht (2011:39) insists, management needs to be conscious of customer care at festivals as unfulfilled needs impact negatively on the visitor’s decision to return to an event.

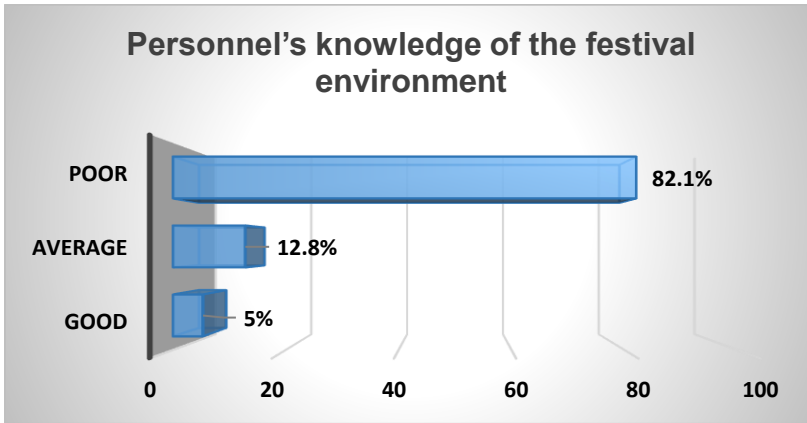


Figure 5.11: Personnel’s knowledge of the festival environment (*n* = 400)

Furthermore, most participants were not satisfied with the knowledge possessed by the SUWF staff members about the festival in general (information on venues, timeslots, shows and location of venues) and 82.1% of the respondents rated it as “poor” (see Figure 5.11). A further 12.8% of the respondents adjudged the knowledge of SUWF staff members to be “average”, and only 5% were satisfied with the knowledge displayed by the SUWF staff and rated it “good”. This supports the beliefs published by the annual report of the SUWF in 2016 (Van Zyl, 2013).

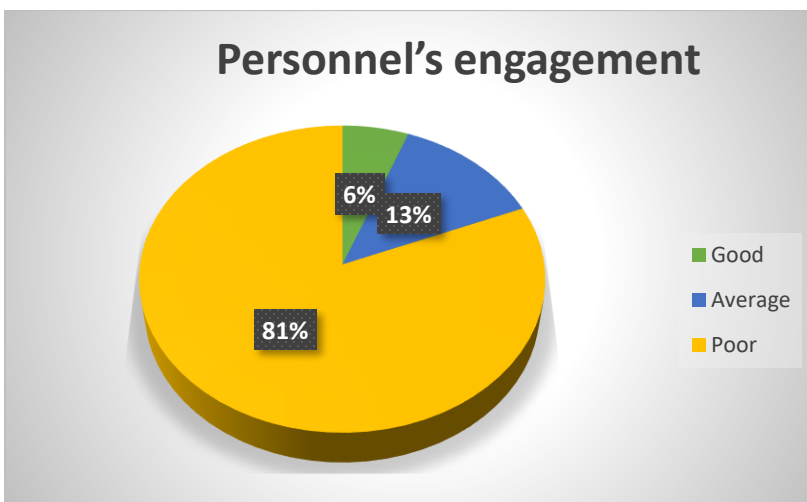


Figure 5.12: Personnel’s engagement with festival visitors (*n* = 400)

Figure 5.12 shows that most participants were again not satisfied with the personnel's engagement with the festival visitors at the SUWF, with 81.25% of the visitors rating it "poor".

Another 13% of participants described personnel's engagement with festival visitors as "average", whilst 5.75% were satisfied with the engagement of SUWF staff members and rated it to be "good". It is evident from Figure 5.12 that there is a general sense among festival visitors of a lack of customer care at the SUWF. From this and the preceding graphics, it emerges that respondents were not satisfied with the presence, availability, visitor engagement, useful knowledge, and willingness to assist festival visitors on the part of festival staff members. Visitor perceptions of and satisfaction levels with the 2017 SUWF were adversely affected.

According to SUWF management, the SUWF has proved over the years since the festival's founding that motivation to attend the festival has increased because of its dynamic character as an event originating in and created around authors, writers, books, arts, and culture (Botha, 2009; Van Zyl, 2013). As a result, literary tradition has been enhanced, a healthy reading culture has been established and critical debates have been stimulated. The festival thus appears to be being promoted in an inclusive way (Lötter, 2012; Van Zyl, 2013; Klopper, 2017).

The perceptions formed by festival visitors from previous experience generates expectations that contribute to the decision-making process about whether to attend a festival. Perceptions are crucial to the festival visitor's experience, not only enabling them to distinguish arts festivals from other events and festivals but also motivating them to attend other arts festivals, helping festival management to enrich festival visitors' experiences and ensure sustainability (Axelsen, 2006:4; Hattingh & Swart, 2016:2-5; Maeng et al., 2016:14-17). Previous impact studies conducted at the SUWF have shown visitors' perceptions of SUWFs to be positive, and the SUWF organisers aim to keep it that way. Festival programmes are adjusted to meet visitors' ever-changing needs (Van Zyl, 2013; Klopper, 2017) and quality content is provided to add value, justifying ticket prices, and enhancing the overall festival experience.

In summary, the SUWF organisers are able to ascertain a clear relationship between the visitor's perception of previous SUWFs and the decision to attend the SUWF on an annual basis (Van Zyl, 2013; Klopper, 2017). Klopper (2017) notes that some festival visitors attend the SUWF as part of a nostalgic tour, whilst others are in search of innovation and fresh ideas to take home with them. For whatever reason, those who attended the SUWF 2017 indicated that they had received value for money and quality programme content. It seems likely that the SUWF attracts more visitors than other festivals because of the broad spectrum it covers in respect of the Dutch and Afrikaans culture in the form of theatre productions, performances and shows (Van Zyl, 2013).

In terms of prevalent tastes and sensitive issues in the new South Africa, the festival audience of the SUWF should never be underestimated (Lötter, 2012; Van Zyl, 2013). According to Klopper (2017) and Van Zyl (2013), the SUWF offers variety, a mix of seriousness and escapism that is apparently an ideal package for modern consumer society. Festival visitors in 2017 responded to open-ended questions by saying: "the SUWF is brilliant and exceeds my expectations each year", and "the festival is better than any other arts festival and I would attend the SUWF definitely every year to come". Some festival visitors claimed that the SUWF had motivated them to attend other cultural and art gatherings (Klopper, 2017), while others observed that no festival should be in competition with another but should rather co-exist in an interactive and synergistic relationship.

Motivation is the element that provokes, integrates, and directs a festival visitor's behaviour, launching their decision-making process. Having some awareness of it is thus essential for the festival organising team when they are designing festival offerings (Yolal et al., 2012:67; Tontini et al., 2018; Alananzeh et al., 2019; Collins & Potoglou, 2019; Gannon et al., 2019; Idahosa & Tichaawa, 2019; Kozak & Buhalis, 2019; Kruger & Saayman, 2019; Okuyuku & Kilic, 2019; Pivac et al., 2019; Saqub, 2019; Al-Dweik, 2020; Amorim et al., 2020; Armbrecht et al., 2020; Beckman et al., 2020; Bezuidenhout, 2020; Castillo-Canalejo et al., 2020; Cheng et al., 2020; Okhiria, 2020; Roustia & Jamshidi, 2020; Georgoula et al., 2021; Qiu et al., 2021).

Klopper (2017) notes that the SUWF comprises day visitors (visitors travelling daily to and from the festival) and overnight visitors (visitors who reside in Stellenbosch during the festival), but that his organisation perceives the day visitors to be the most valuable ones.

The reason for this is that day visitors spend much more on festival offerings, productions and shows than overnight visitors, as the latter have already spent a lot on accommodation and transport, perhaps leaving less to spend on entertainment. Kruger et al. (2010:97) conducted a study on first-time visitors versus repeat visitors at a national arts festival and found that repeat visitors are more loyal in the sense that they spend a significant amount on productions and shows and tend to stay longer at the festival (cf. Allen et al., 2011:272-279; Bowdin et al., 2012:386-389). For this reason, determining visitor motivation for attending the SUWF is crucial: loyal visitors need to be retained because they play an integral part in the sustainability of the festival (Klopper, 2017).

#### **5.4 Explanation of unexpected results**

After determination of the factors that motivated visitors to attend the SUWF, certain unexplained and unexpected results emerged from this study. In the questionnaire, festival visitors were granted the opportunity to provide additional comments on the SUWF that might assist with the sustainability of the festival. Most of the responses indicated that the infrastructure of Stellenbosch was not sufficient to support the festival. Festival visitors felt that, because of the festival's growth, the town was now too small to host the SUWF. As a result of this, logistics were problematic and impacted on the festival visitor experience, as access to and from the venues was affected. Infrastructure problems included parking facilities, toilet facilities, movement and accessibility through the town, venue capacities and insufficient food and beverage supplies. Among the respondents, residents of Stellenbosch who also attended the festival felt that the festival "pushes them out of town" every year the festival is hosted. Some claimed to not be able to move through the town and find parking at their local shop to buy bread because of the traffic.

Another unexpected result that surfaced was that festival visitors were extremely dissatisfied with the location of venues and the scheduling of productions and shows. The consensus was that the venues were too widely spread, and respondents felt that no consideration was given to this when the festival programme was drawn up. Visitors needed time to get from one venue to the next. Some of them were even obliged to forfeit attendance because of insufficient time. The infrastructure was partly to blame, because of limited or no parking near the venue.

The last unexpected result that emerged was that all shows and productions were advertised, and tickets were sold on a first-come, first-served basis. Due to the inadequate tracking of sold tickets and the venue size and capacity in relation to the number of tickets sold, many festival visitors could not attend shows for which they had paid. Free tickets and additional productions and shows were offered to the festival visitor to compensate for the inconvenience caused. Unfortunately, in some instances, this form of compensation was not acceptable, bearing in mind that this is the largest literary festival in South Africa and that international guests travel from abroad to experience its offerings.

## **5.5 Summary**

As stated in the introduction, the purpose of this study was to examine critical success factors that motivated festival visitors to attend a literary arts festival in Stellenbosch. The study has shown that interest in attending the SUWF, as well as its survival and sustainability, are determined by critical success factors as perceived by festival visitors. Festival programme content, venue space, parking and the overall infrastructure of Stellenbosch were key festival attributes that had a persuasive effect on festival visitors and will continue to be significant factors when the festival visitor decides whether to return the following year.

There is tension between the emphasis in this thesis, which is on maintaining and growing the numbers at the SUWF, and the fact that the festival is becoming, in a sense, a victim of its own success and has outgrown the town of Stellenbosch. There might be a case for slightly reducing the size of the festival, for example by scheduling fewer shows and concentrating the venues in a smaller area. The National Arts Festival in Makhanda (informally known as the Grahamstown Arts Festival), which has been in existence since 1974, at one stage faced a similar dilemma. But then, as more arts festivals emerged nationally, the problem resolved itself by attrition: in recent years the event has become a more manageable size and a less frenetic experience for the visitor.

The next, final chapter offers a summary of the conclusions reached and makes recommendations to identify further possible research areas.

## **CHAPTER SIX CONCLUSIONS AND RECOMMENDATIONS**

### **6.1 Introduction**

This study investigates the critical success factors of a literary arts festival in relation to festival visitors' motives and experiences. The identification of visitor perceptions and motivations plays a critical role in determining the CSFs of literary arts festivals. Knowledge of the CSFs is in turn essential to ensure the optimisation and sustainability of the festival. This chapter provides a summary of the conclusions reached and makes recommendations for possible further research.

In earlier chapters, the study's objectives, goals, and research questions were formulated to address the identified research problem. The research methodology in this study was quantitative. Data was gathered through self-administered survey questionnaires and analysed through statistical analysis. The results of that analysis were presented in Chapter 5.

The objectives of the study were as follows:

- To analyse festival visitors' perceptions of and motivation for attending the SUWF.
- To identify critical success factors to assist with the sustainability of literary arts festivals.
- To determine the profile of visitors attending the SUWF, and
- To identify and examine the marketing methods used, to assist in the further development and sustainability of the festival.

The next section addresses the achievement of these objectives and presents the recommendations of the study.

### **6.2 Recommendations of the study**

For the SUWF to be sustainable, festival management should plan and manage the festival to meet the needs of festival visitors (Van Zyl, 2006:1-2,150; Bowdin et al., 2011:265). Festival management therefore needs to re-evaluate the utilisation of resources to this end (Mykletun et al., 2001:493; Williams, 2011:2). One such critical need for a festival visitor is the festival programme. The festival programme content, interpretation and scheduling constitute the cornerstone of a festival's success, because

(as this study has shown) it generates the principal motives for attending a literary arts festival. The festival programme of the SUWF proved to be a challenge for visitors as the venues for scheduled productions, shows, performances, book readings and discussions were located too far apart. The scheduling of these did not allow enough time for visitors to commute between venues and be in time for the next event. A total of 50.79% of festival visitors were highly disappointed in the shuttle service that commuted between venues, and additional comments from open-ended questions reinforced this view. Several respondents claimed that the shuttle passed them without picking them up and in some instances, the shuttle actually avoided festival visitors. This contributed to the parking situation experienced by some visitors. While some felt that the parking facilities available were “exceptionally good” or “good”, 53.36% of festival visitors were disappointed and frustrated by the lack of parking space.

It is recommended that a safe and trustworthy transportation option be readily available at future SUWFs. Transport remains a challenge, especially commuting between different productions and venues. Due to the great variety of programme content offered, the festival visitors had a wide choice of preferred shows, but when tickets were booked for these shows, visitors did not take into consideration the fact that space is limited and that it would take them some time to make their way from one venue to the next.

The geography of the town is challenging, and the resultant logistics and infrastructure impact on the quality of the festival. Even though the following points remain a challenge for festival organising teams worldwide, they must be addressed in the compilation of the festival programme (Klopper, 2017):

- The size of the venue and the number of people it can accommodate.
- The logistical arrangements (access to and from venues and moving between venues).
- Parking at venues and the number of festival visitors’ cars that can be accommodated.
- Logistical infrastructure of the town (small side streets for parking, number of traffic lights to go through when travelling from one venue to the next in peak traffic) to allow enough time between productions hosted at different venues.



Festival visitors also remarked that the catering in the festival area was too expensive. In future, they would visit the festival for shows and productions only and rather support local restaurants in town than pay exorbitant prices for the food and beverages available inside the festival area. It is recommended that festival organisers negotiate with local restaurants and businesses in town to charge a special price for festival visitors (only during the SUWF time, and on presentation of the festival ticket for that day) for the festival to make a profit while supporting restaurants and businesses in the community. Some sort of incentive might be in order: for example, for every show visited, the visitor might receive a discounted coffee at “partners”. This would promote inclusivity for the town, its residents and festival visitors.

No set marketing plan or strategy is in place for the SUWF. Careful planning and analysis for the development of a marketing plan is another crucial CSF for a festival. The appropriate message should be delivered through the media available and directed at the target audience. It is important to know what perceived benefits the event holds for the intended target market. Festival attributes that impact on the level of satisfaction of festival visitors should be embedded into both service and product development and, even more importantly, the marketing strategy and plan. The marketing plan of the SUWF should seek to convince festival visitors that it is a robust festival with its own distinct character, that it is impeccably managed of a festival. It should make use of effective networks and exercise appropriate persuasion on special interest groups. The segmented target markets the SUWF caters for are a strength to be depended on for the survival of the festival. The most effective marketing tool used to create awareness of the festival is the traditional medium of radio, the national radio station Radio Sonder Grense (RSG). The second most important factor in creating awareness consisted of local and regional newspapers. Also important was word-of-mouth (WOM) marketing and other traditional media, specifically brochures, billboards, posters, and pamphlets. Interestingly, the Internet proved to be least important marketing medium, even though it appealed most to younger visitors.

It can be concluded that the target market of this festival leans towards the more traditional kinds of media, though this is likely to change and should be regularly monitored. There can be no doubt that digital media will eventually overpower the event industry and the events domain.

Another important conclusion that can be drawn from this festival is that the town, Stellenbosch, is too “small” for the festival. The local community of residents felt temporarily marginalised and penned into their own town because of the masses of festival visitors that impede their daily routine. Residents feel that during the SUWF time, hundreds and thousands of visitors invade Stellenbosch, taking over parking at churches, school halls and even the café on the corner. Traffic is extremely heavy; parking is very limited and accessibility to and from the festival is restricted. Research regarding the infrastructure of the town, festival logistics and other practical implications that the SUWF might have for the town, needs to be conducted. Residents’ viewpoints need to be accommodated and festival management engaged to look at solutions, such as possibly moving the festival site. Having a larger event site will be less restricting in various ways.

The careful recording of attendance information about visitors and participants is useful for the future planning and operation of festivals, including making sure that they are encouraged to return to the next festival the following year. It is important to collect the same information each year for consistency’s sake and to retain festival visitors, making accurate comparisons among visitor numbers, the CSFs, the effectiveness of marketing methods, and visitor expectations and satisfaction. The SUWF bases its visitor attendance figures on ticket sales, which may detract from their credibility. Tickets are sold online and if (for instance) the weather is bad, do not guarantee that the visitor actually arrived at the venue and watched the production concerned. At this SUWF, “visitor attendance” was calculated based on ticket sales and might not have been a true reflection of actual attendance. These considerations could map out future directions in hosting literary arts festivals in South Africa.

The festival organisers must accept that various markets exist, and each market has a different set of desires and expectations that needs to be fulfilled. Festival management needs to realise that not all visitors can be happy all the time. For this reason, research on festival visitors’ perceptions is crucial as it depicts the way forward.

What festival organisers deem to be important is not necessarily the same as what festival visitors deem to be important, which is why the identification of critical success is such a valuable exercise.

### **6.3 Limitations of the study**

The SUWF is presented during the first quarter of the year (e.g., 3-12 March 2017) and research regarding the SUWF 2017 could only be conducted during this time. The probability might exist those respondents in this study completed the survey hastily to be punctual for the commencement of productions and shows. It is also possible that not all of them understood the overall strategy informing the questions asked, so may have responded inappropriately. The survey was presented in both the Afrikaans and English language.

### **6.4 Future research**

Ideas about future trends in the event and the festival management profession are in demand among students pursuing careers and employees seeking new opportunities within tourism, hospitality, sports and leisure events, business communications, or experiential marketing (Silvers & Nelson, 2014:44). Research can assist these people to make wise career choices and identify new opportunities to expand their knowledge and skills within the profession.

Research regarding CSFs should be conducted annually from both the supply and the demand side at the SUWF. It is imperative to know what festival management and organisers value and consider to be the factors critical for keeping the SUWF competitive. Equally important is what festival visitors value and prize. The purpose is to provide them with event products that will satisfy their needs and induce them to return to the festival each year. When the right message is marketed to the right sector, an increase in visitor attendance will be the result and the competitiveness and sustainability of the SUWF will be ensured. The festival's management and organisers must stay attentive to the changing needs and expectations of visitors, to change event products and service delivery accordingly so that the SUWF will continue to have unique selling points.

Research should also be conducted at other literary arts festivals for the sake of comparison. For instance, the target groups that were attracted least to the SUWF were the aged 26-30 years, 31-35 years, and 36-40 years. It would be interesting to see if this pattern prevails at other festivals, and if not, why not?

Consideration should be given to creating a literary arts festival manual to deliver a successful festival flawlessly. Exploring why people attend literary arts festivals lays the foundation for future research: as we establish the needs and requirements of festival visitors, the planning, organising, management and control of the festival can be successfully mastered. Research regarding the infrastructure of the town, logistics and other practical implications the SUWF might have for the town, needs to be conducted to determine the perceptions of the local Stellenbosch community and their views on possibly moving the festival site, given the infrastructural limitations of the town.

### **6.5 Concluding remarks**

This study has explored critical success factors of a literary arts festival in Stellenbosch, as derived from festival visitors' motives and experiences. As many as 75.2% of the respondents indicated that they had attended the SUWF before, the majority (65.8%) having been to between one and six previous festivals. This shows loyalty from festival visitors, as positive past experiences led to positive attitudes and brought them back to the SUWF.

Festival management and organisers must continue to differentiate the SUWF from other literary arts festivals in South Africa to maintain a unique drawcard. This approach will assist in the sustainability of the festival and deal with the existing fierce competition in the literary arts festival market. Despite its particular focus, this is the first study to focus on the literary arts festival market in South Africa. Similar studies should be conducted on other cultural and arts festivals to compare and analytically benchmark these. festivals.

Research could be conducted at an international level, to compare results with the Edinburgh literary arts festival in Edinburgh or the Adelaide festival fringe in Adelaide, for example. More immediate research might embrace the Franschhoek literary festival in Franschhoek and the Cape Town literary festival in Cape Town, comparing strategies and structures for the strategic planning and staging of literary arts festivals. This would be of great help to festival organisers, helping them to discern the various needs, wants and requirements of festival visitors attending literary arts festivals in this and other countries.

Literary arts and other cultural festivals create a powerful demand and therefore contribute to tourism of the host destination. The rapid growth of the SUWF has provided some useful

pointers on the critical success factors for literary arts festivals. The sustainability of festivals is perceived to be threatened by the current abundance of Afrikaans arts festivals hosted in South Africa. The findings, discussion, conclusions, and recommendations in this study are intended to provide support to SUWF management and organisers.

These findings were reached via the identification and exploration of critical success factors. CSFs are used to explain why festival practices are successful or unsuccessful and help delimit both the potential and the capacity of a location. According to the SUWF management team, there are still festival visitors who are not sure how the festival area is controlled, do not understand the logistics of productions and performances, and are unaware of even basic arrangements such as festival opening and closing times during the ten-day festival period (Klopper, 2017). Adding to the possible confusion is the challenging geography of the town, and the impact of festival crowds on logistics and infrastructure, such as the provision of parking. The conclusion drawn is that the town is too small for the festival. Festival planners must therefore strive to organise the SWUF in such a way that it benefits both visitors and the residents of Stellenbosch. The capable and responsive hosting of festivals is a pivotal foundation for the continuation of existing and the establishment of new literary arts festivals within the tourism sector in South Africa.

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# APPENDIX A: RESEARCH QUESTIONNAIRE

NO: .....

## Dear Festival Visitor

This questionnaire forms part of a research-based study towards a Master's degree in Hospitality and Tourism. This survey is to understand visitor perceptions and motivations for attending a literary arts festival. The completion of this questionnaire is voluntary and information provided by the participants will be given anonymously. This information given will be treated confidentially and you are therefore requested not to indicate any personal details on this document. Thank you for time taken to complete this questionnaire.

1. Indicate the following demographics:

GENDER:	AGE:	OCCUPATION:	HIGHEST QUALIFICATION:
Male:	18-25yr:	.....	.....
Female:	26-30yr:	.....	.....
	31-40yr:		
	41-60yr:		
	Over 61yrs:		

2. Have you attended the SU Word fest before? If yes, indicate the number of times.

a) Yes	<input type="checkbox"/>	Number of times: .....
b) No	<input type="checkbox"/>	

3. **Open-ended question:** Why are you attending the SU Word fest?

.....  
 .....

4. Please rate the following additional factors that may have motivated you to attend the SU Word fest. Rate 1 (not influenced your attendance at all) to 5 (greatly influenced your attendance)

To socialise with friends and family at the SU Word fest	<input type="checkbox"/>
Accessibility of the SU Word fest	<input type="checkbox"/>
Artists performances/productions	<input type="checkbox"/>
Recommendations by friends and family	<input type="checkbox"/>
Ambiance/atmosphere at the festival	<input type="checkbox"/>
Sufficient leisure time at hand	<input type="checkbox"/>
Educational value of the festival	<input type="checkbox"/>
To promote and keep the festival alive	<input type="checkbox"/>
Other(specify) .....	<input type="checkbox"/>

5. **Open-ended question:** In you view, why is the SU Word fest successful or unsuccessful?

.....  
 .....

6. Two part-question: We have listed a number of factors that might have an influence on your experience. Kindly go through each factor and **rate how important** that factor was for your total experience. **Also rate your experience of each factor** ("5" represents extremely important to your experience and "1" represents not relevant to your experience).

KEY	
How important	Rate experience
5) extremely important	5) exceptionally good
4) important	4) good
3) not sure	3) average
2) not that important	2) poor
1) not important at all	1) extremely poor

Factors of influence	Importance (1 – 5)	Experience/Perception (1 – 5)
a) Variety in the festival offering and programme content		
b) Convenient festival environment and event setting (venues, sound, seating)		
c) Adequate facilities and infrastructure (parking, transport, toilets, water, etc.) on site		
d) Adequate safety and security		
e) Clear communication and information systems on-site (signage and way-finding)		
f) Accessibility to quality entertainment		
g) Sufficient supporting services or amenities (accommodation and food and beverage)		
h) Excellent visitor service (staff, electronic applications for information, ticketing, ushering, stalls)		
i) Value for money		
j) Excellent marketing (effective communication and information dissemination off-site access to programme and ticketing information)		
k) <i>Technology – an electronic application for ticketing, programme and shows????</i>		
l) Venue Spacing		

7. **Open-ended:** What did you enjoy most about the SU Word fest?  
 .....  
 .....
8. **Open-ended:** What did you enjoy least about the SU Word fest?  
 .....  
 .....
9. **Open-ended question:** Why are you satisfied or dissatisfied with the level of customer service at the SU Word fest?  
 .....  
 .....

10. Two part-question: We have listed a number of factors that influence visitor satisfaction at festivals (rate importance 1 – 5) and (rate your experience/perception 1-5) at the SU Word fest?

KEY	
How important	Rate experience
5) extremely important	5) exceptionally good
4) important	4) good
3) not sure	3) average
2) not that important	2) poor
1) not important at all	1) extremely poor

Factors influencing visitor satisfaction	Importance (1 – 5)	Experience/Perception (1 – 5)
<b>Physical attributes:</b>		
a) Seating area (comfortable, event venue overcrowding)		
b) Acoustics and sound		
c) lighting and sightlines		
d) temperature		
e) traffic		
f) designated smoking areas		
<b>Festival attributes:</b>		
g) Infrastructure (road, sign posts, festival area, accessibility of venues, venue spacing; benches, parking)		
h) service personnel (ticketing, parking, security, ushers)		
i) atmosphere / ambience		
j) value for money (food and beverage, ticket prices)		
k) Food and beverage services		
l) culture and art (Programme content, exhibitions, quality of musical performances)		
m) Safety and security		
n) Hygiene (clean areas, clean restrooms, well trained medical personnel)		
o) Socialisation and concessions		
p) Higher level of customer service (VIP access, special menus)		
q) Scheduling of programme		
r) Convenience		

11. Rate your experience of customer care at the SU Word fest?

KEY
5) exceptionally good
4) good
3) average
2) poor
1) extremely poor

Customer care	Experience (1-5)
a) Personnel's presence/availability	
b) Personnel's willingness to assist	
c) Personnel's knowledge of the festival environment	
d) Personnel's engagement	



12. In order of relevance, rate which advertising medium has made you aware of the SU Word fest? 1 – least relevant and 8 – most relevant.

<b>Advertising medium</b>	<b>Order of relevance (1-8)</b>
a) TV	
b) Radio	
c) Print (newspaper and magazines)	
d) Social media FB	
e) Social media Twitter	
f) Internet – website and website links	
g) Outdoor advertising – billboards, posters, notice boards, exhibitions	
h) Pamphlets and brochures	

**Thank you for completing the survey.**

## APPENDIX B: ETHICS APPROVAL



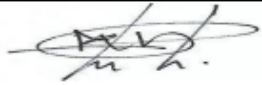
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Office of the Chairperson Research Ethics Committee	<b>FACULTY: BUSINESS AND MANAGEMENT SCIENCES</b>
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The Faculty's Research Ethics Committee (FREC) after consultation with relevant stakeholders on **22 February 2022**, ethics **APPROVAL** was granted to **Chrismare Carse (202001377)** for a research activity for **M Tech: Tourism and Hospitality Management** at the Cape Peninsula University of Technology.

Title of project:	<b>An analysis of visitor perceptions and motivations for attending an arts festival: A case study of the University Stellenbosch Word Fest 2013</b>  Researcher (s): Ms E Vensk and Prof J Steyn
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**Decision: APPROVED**

 <hr/> Signed: Chairperson: Research Ethics Committee	<hr/> 21 April 2022 <hr/> Date
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The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the CPUT Policy on Research Ethics.
2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study requires that the researcher stops the study and immediately informs the chairperson of the relevant Faculty Ethics Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines, and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, notably compliance with the Bill of Rights as provided for in the Constitution of the Republic of South Africa, 1996 (the Constitution) and where applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003 and/or other legislations that is relevant.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data requires additional ethics clearance.
7. No field work activities may continue after two (2) years for Masters and Doctorate research project from the date of issue of the Ethics Certificate. Submission of a completed research ethics progress report (REC 6) will constitute an application for renewal of Ethics Research Committee approval.

**Clearance Certificate No | 2022 FBMSREC 010**

## APPENDIX C: EDITOR CERTIFICATE

### Epsilon Editing

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21 Park Drive  
Gqeberha  
6001

[dgncornwell@gmail.com](mailto:dgncornwell@gmail.com)

tel. 084-9897977

12 September 2022

#### TO WHOM IT MAY CONCERN

This serves to confirm that the Master's thesis by Chrismaré Carse (CPUt student number 202001377), "Critical success factors influencing visitor attendance at a literary arts festival in Stellenbosch," has been proofread and edited to my satisfaction for English idiom and correctness of expression. The referencing has been checked against the CPUt Harvard standard.



Professor D G N Cornwell  
(PhD, Rhodes University)