

AN INVESTIGATION INTO THE  
ABSA KLEIN KAROO NATIONAL ARTS  
FESTIVAL (ABSA KKNK) AS A VEHICLE  
FOR SUSTAINABLE TOURISM  
DEVELOPMENT IN OUDTSHOORN

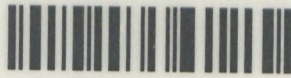
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**AN INVESTIGATION INTO THE ABSA KLEIN KAROO  
NATIONAL ARTS FESTIVAL (ABSA KKNK) AS A VEHICLE  
FOR SUSTAINABLE TOURISM DEVELOPMENT IN  
OUDTSHOORN**

A DISSERTATION SUBMITTED IN FULFILMENT OF THE  
REQUIREMENTS FOR THE DEGREE

**MAGISTER TECHNOLOGIAE**

IN

**TOURISM MANAGEMENT**

AT THE

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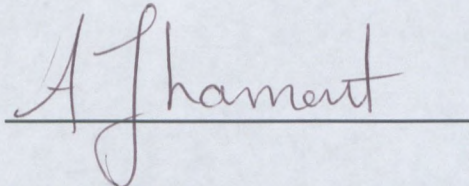
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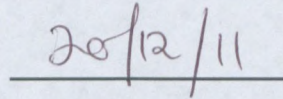
SUPERVISORS: PROFESSOR I W FERREIRA  
PROFESSOR J P SPENCER

## DECLARATION

I declare that this dissertation, which I hereby submit for the degree M. Tech Tourism Management at the Cape Peninsula University of Technology, is my own work and has not previously been submitted by me for a degree at another university.



**A J LAMONT**



**DATE**

**Student number: 208182810**

## **ACKNOWLEDGEMENTS**

I would like to express my sincere gratitude and appreciation for my supervisors, Professors I. W. Ferreira and J. P. Spencer, for their positive attitude, guidance and support at all times.

# **AN INVESTIGATION INTO THE ABSA KLEIN KAROO NATIONAL ARTS FESTIVAL (ABSA KKNK) AS A VEHICLE FOR SUSTAINABLE TOURISM DEVELOPMENT IN OUDTSHOORN**

## **ABSTRACT**

The revenue generated by tourism can be directed to the social and cultural well being of communities. This aspect is considered as an important social dimension of sustainable tourism.

Management should develop a prescient, well-founded, and creative view of future opportunities that will spur pre-emptive competence-building, provide focus into their efforts, ensure consistency in investment programmes, and serve as a guide for decisions concerning strategic alliances and acquisitions.

It is necessary to acknowledge the impact of tourism on the socio-economic development of communities. The creation of employment, transfer of skills, contribution to venue infrastructure, local arts and cultural development, as well as the process of product ownership to show their willingness to do so, may add to a great deal of community pride.

Over a period of time, the ABSA Klein Karoo Nasionale Kunstefees (KKNK) has developed into a major arts festival in South Africa. Since its inception in 1994, and with an initial investment of R750 000.00, the festival turn-over grew to an estimated R65 million in 2006. As the festival operates as a Section 21 Company (an organisation not for gain), funding depends entirely on grants, donations, contributions and corporate sponsorships. Arts festivals can be grouped within the current corporate and social funding framework of ABSA Bank. Despite the type and

rate of growth, local communities and consumers have reached different stages in the adoption of the festival. Since 2010, there has been a growing concern amongst Board Members of ABSA KKNK about certain challenges as outlined below:

- Should the ABSA KKNK extend its scope to fulfil its role as a tourist attraction?
- Should it secure its role as a national leader in the field of arts festivals?
- As a destination festival should it try to improve on the content and total experience of visitors to provide a real “sense of place”?
- What is its corporate and social responsibility towards local and rural communities?
- Should it narrow the gap between those that participate and those who do not?

Within the above context, the essence of the research sheds light on the following:

- The popularity of the ABSA KKNK to the broader South African community and the benefits it offers.
- The perceptions of the festival, or are participants confused about what it offers them?
- The benefits of the festival, and who should benefit?
- The present aims of the festival.
- The level of expertise of the ABSA KKNK about these aims and the scope of opportunity to address sustainability.
- Where community upliftment features in the KKNK festival planning.

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## CHAPTER ONE

### INTRODUCTION AND BACKGROUND TO THE STUDY

#### 1.1 INTRODUCTION

According to Hamel and Prahalad (1994:95), it is possible to influence the future by adopting a new approach to a tried and tested activity. The Management Board of the ABSA KKNK took a decision in 2007 to determine the future of the festival with special reference to any meaningful contribution to be made towards a sustainable local community.

All festivals function as tourist attractions; in this context their social significance extends beyond its definition. Quinn (2006:288) contends that irrespective of their initial objectives, festivals inevitably develop tourist profiles over time. Such development is associated with increased revenue, improved venue infrastructure and increased arts activity. Further, he contends that problems emerge in terms of the quality of relationships forged between festivals and local communities where these festivals take place. This shows that it is imperative that the festival's engagement with tourism should be effectively managed in the interests of promoting the socially sustainable function of festivals and of encouraging sustainable approaches to tourism development. According to Wall (1997a: 485), a basic principle of sustainable development is intergenerational equity. Development is sustainable only to an extent that contemporary needs can be fulfilled without prejudice to those of future generations. This idea is confirmed in the Bruntland Report (1987), which defines sustainability as "meeting the needs of the present generation without compromising the ability of future generations to meet their own needs." The present generation should leave for the next generation a stock of

quality-of-life assets no less than those inherited from previous generations (Bruntland Report, 1987).

Sustainable tourism, in its present sense, is an industry which attempts to make low impact on the environment and local culture, while helping to generate income, employment, and the conservation of local ecosystems. Sustainable tourism can be equated to responsible tourism which is both ecologically and culturally sensitive (National Geographic Online (2002).

According to Pearce (1992: 52), Hall (1994: 12), and McIntosh, Goeldener and Ritchie (1995: 220), sustainable development is a political concept, and as a result, achieving the goals of sustainable community tourism depends on the society's political system and power distribution, in spite of the fact that sustainable community tourism goals represent improved quality of life for local residents in both developed and developing countries; governments control tourism development, and as a result local residents are often excluded from the decision making process McIntosh, et al., (1995: 221).

Pearce (1992: 55) states that sustainability means that we should ensure that the average well-being of the global population rises over time. In this context, Hunter and Green (1995: 2) argue that although sustainable development does in fact have specific meaning in the case of the tourism industry, the concept often remains oversimplified and vague. Jacobs (1991: 26) identifies three core ideas, which relate to sustainability. First, he argues that institutions should incorporate environmental considerations into policy and practice in a consistent way. Second, he reaffirms the principle that no depletion of natural resource stock is justifiable; that there should be intergenerational equity with respect to the natural capital of the planet. Finally, he

argues that sustainable development is not the same as growth, and that it is essential to consider community well-being, cultural values and intrinsic values of the environment in any comprehensive examination of development (Jacobs, 1991: 28).

## 1.2 PROBLEM STATEMENT

It is not known at the present time whether the KKNK provides opportunities for tourism to develop in the Oudtshoorn area, which could lead to the upliftment of the local communities. The research question is:

***How can opportunities be provided by the ABSA KKNK for sustainable tourism in the Klein Karoo area, which will lead to community development?***

In order to establish a basis to conduct the research, the following sub-problems can be stated as emanating from the main problem statement:

- What is the level of (i) awareness and (ii) adoption of the festival amongst marginalised local communities?
- What is the potential of the ABSA KKNK to demonstrate its (i) role and (ii) impact on local communities? and
- How can the ABSA KKNK be used to act as a catalyst for sustainable tourism development in the area?

## 1.3 RESEARCH METHODOLOGY

Research methodology basically deals with two steps, the collection of relevant data, and the analysis there-of.

### **1.3.1 Research design**

The empirical study was conducted by means of:

- Secondary data researched on arts festivals, for example the Grahamstown Arts Festival, Aardkolp National Arts Festival, and the Volksblad Arts Festival; in South Africa, and a number of international events, and
- Surveys with the use of questionnaires, which were developed from a literature study.

### **1.3.2 Secondary data search**

According to Mouton (2001: 71), secondary information sources refer to written sources (including the Internet), which discuss, comment, debate and interpret primary sources of information.

### **1.3.3 Quantitative approach**

This study followed a quantitative approach. A quantitative research approach is grounded in the positivist social science paradigm, which primarily reflects the scientific method of the natural sciences. Such a paradigm adopts a deductive approach to the research process. Hence, it commences with theories or hypotheses about a particular tourism phenomenon, gathers data from real-world settings and then analyses the data to support or reject hypotheses (Jennings, 2001: 20). According to Lamb, Hair and McDaniel (1998), the three options available when undertaking quantitative research are experiments, observations and surveys. The quantitative approach's main aims are described by De Vos, Strydom, Fouche, and

Delpont (2005: 75) as being to objectively measure the social world, to test hypotheses and to predict and control human behaviour.

According to De Vos, *et al.*, (2005: 74), a quantitative study may be defined as an enquiry into a social or human problem, based on testing a theory composed of variables, measured with numbers and analysed with statistical procedures in order to determine whether the predictive generalisations of the theory hold true.

Babbie (1983: 537) provides an alternative definition where a quantitative study is defined as the analysis of the numerical representation and manipulation of observations for the purpose of describing and explaining the phenomenon that those observations reflect.

#### **1.4 DEMARCATION OF THE STUDY**

The study was confined to Oudtshoorn, the main centre of the Klein Karoo region that forms part of the Eden District in the Western Cape Province of South Africa. Oudtshoorn hosts the annual ABSA KKNK festival. The research focused on visitors to the festival, officials and members of the ABSA KKNK Management Board, representatives of community organizations, tourism product owners and two learners from a high school in the rural area. Visitors included all attendees of the festival coming from all over the country and some from abroad, while the officials included all those that were employed on a full-time or part-time basis in the area. The product owners are those that own either guest houses or tourism attractions. Community organizations included churches, non-governmental organizations, sports bodies and transport organizations. A follow-up survey was conducted among taxi owners, church ministers, environmental officers at the local municipality, farmers and tourism product owners to establish the sustainability of tourism in the

area, and its possible contribution to community upliftment. The map below shows the location of, and link roads to, Oudtshoorn, the host town of the ABSA KKNK.

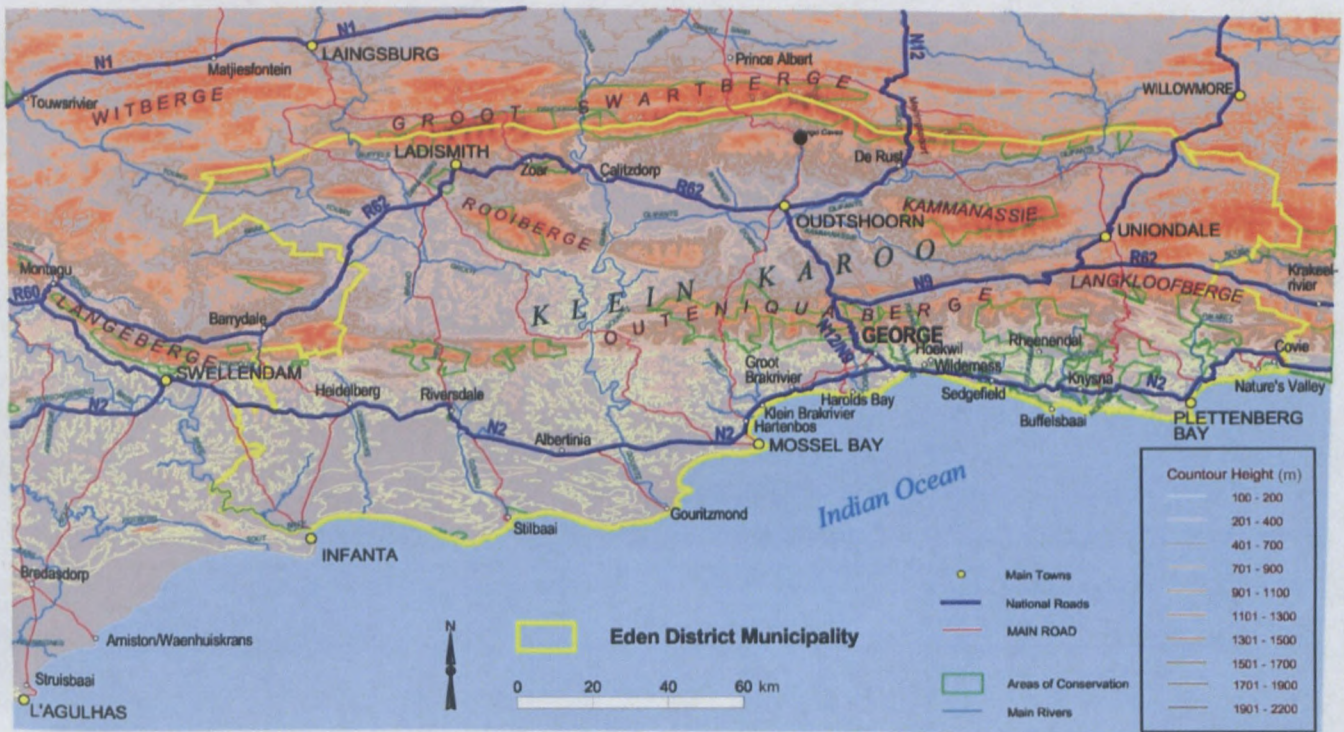


Figure 1.1 Map of Garden Route, Western Cape, South Africa. (Eden Spatial Development Framework, 2003)

The Garden Route is located along the south-eastern coast of the Western Cape Province. It stretches for approximately 350 kilometres along the Indian Ocean, from the Bloukrans River in the east, to Witsand at the Breede River Mouth in the west (see Figure 1.1). The coastline of this vast area varies dramatically from white sandy beaches to rocky cliffs. The Garden Route is endowed with rich natural resources and picturesque landscapes, the most prominent of which are associated with the coastal zone, the indigenous forests on the coastal plateaux and the dry succulent Karoo environment of the Klein Karoo where Oudtshoorn is located, between the two main routes from Cape Town, namely the N2 and R62. The town is approximately 52km north of George, where the nearest major airport is located.

## 1.5 CLARIFICATION OF CONCEPTS

Clarification of concepts is necessary for the purpose of understanding specific meanings, (McKernan, 1996: 62), while Chinn and Kramer (1995: 92) believe that we consider the knowledge of describing virtues where theoretical interrelation is necessary. The interpretation and understanding of concepts is important for readers in order to comprehend the lines of argument and findings.

### Concepts

ABSA: a financial service provider.

Arts festivals: an arts festival, according to Odendal and Gouws (2006: 638), is a festivity with a variety of performances by authors and stage performers in music, song and drama.

KKNK: Klein Karoo - the Afrikaans (language) listing of a geographical area. "Klein" means small while "Karoo" refers to a semi-desert climate. (Allen, 1984)

Learner: a pupil at school.

Locale: in this regard locale (or local) would refer to the venue or area of operations (Oudtshoorn).

Marginalised: disadvantaged (refers to community members who were disadvantaged by the Apartheid policies of the previous government before the 1994 elections in South Africa).

Section 21 company: an organization that exists not for gain (ABSA KKNK).

Sustainable development: capable of being maintained at a steady level without exhausting natural resources or causing ecological damages (Crozier J., et al., 2005 Collins English Dictionary, 2005)

## **1.6 Chapter outline**

Chapter 2 presents an overview of arts festivals in South Africa, specifically the ABSA KKNK, and some international events.

Chapter 3 discusses the legislation and scope of arts festivals in South Africa.

Chapter 4 discusses the research methodology that was used for data capturing and analysis.

Chapter 5 presents the major findings of the study.

Chapter 6 focuses on a summary of the research, general conclusions and recommendations for future studies.

## **1.7 Summary**

This chapter introduced arts festivals regarding their relevance to contribute to sustainable tourism in the future. The problem statement was identified, as well as the sub-problems that stem from the problem statement. The research design and methodology that was used to collect the data was introduced, together with a demarcation of the research that was conducted.

## CHAPTER TWO

### ARTS FESTIVALS: AN OVERVIEW, SPECIFICALLY OF THE ABSA KKNK

#### 2.1 Introduction

Arts festivals can be regarded as a niche form of tourism, which has the potential to create economic benefits and development nationally and internationally in cities, towns, and in rural and coastal areas. The term “arts” is often closely linked to festivals and events and the arts are seen as an integral part of any country’s history and culture (Yeoman, *et al.*, 2004).

From a traditional perspective, the arts usually refers to performing arts such as classical music, ballet, plays and opera, as well as to activities such as paintings and the (sculpture) fine arts (Hughes, 2000: 13). However, most recently, “arts” also includes a wider collection of activities such as contemporary dance, film, popular music and various components of visual arts. Indeed, the programme content of any national or international arts festival reflects the diversity of contemporary arts and its audience base.

Arts festivals are found virtually everywhere in the world, (e.g. Canadian Aboriginal Festival, Toronto, Canada; Wexford Festival, England) and resonate as a type of arts-related tourism product that has potential to attract audiences from a geographical area or region. By definition, arts festivals celebrate an art form, artist or historical event in the world of the arts (Getz, 1997). Such festivals may bring together an unusual repertoire of performances or exhibits, top performances and artists in the field, and may also include educational events.

Emphasis on sustainable development of future programmes will ensure that these arts festivals figure prominently in years to come (KKNK has been in existence for 14 years). In order to be sustainable in the long term, these festivals are dependent on sponsorship (Getz, 2000: 212). Nevertheless, the reasons for establishing and hosting these festivals requires attention, and these are elaborated on in the next section.

## **2.2 Reasons for establishing arts festivals**

The reasons (aims and objectives) for establishing arts festivals are crucial and should be highlighted as they affect several aspects of the event, including marketing and sponsorship (Salem, Jones and Morgan, 2004: 16). Arts festivals reflect almost an unlimited diversity in the form and types of arts that are featured, and there are many different reasons or aims for holding these festivals. The main reason or objective for either not-for-profit or profit-making may fall into one of the following three main categories:

- Economic reasons may be direct or indirect;
- Social and cultural reasons may focus on encouraging local participation to increase awareness of a venue, occasion, tradition or socio-cultural value; increase civic pride; satisfy the needs of special interest groups or conserve local heritage; and
- There may be political reasons, for example in cases where arts festivals become “policy tools” to promote cultural development.

The above mentioned reasons further emphasize that most festivals have economic aims, although these may not be the main reason and may at most only be to break even. Therefore, the purpose of arts festivals varies and there are several tangible

and intangible reasons why communities host festivals and events. Irrespective of the aims or reasons for hosting arts festivals, they themselves have both advantages and disadvantages, which are highlighted below.

### 2.3 Advantages and disadvantages of arts festivals

Arts festivals have strong drawing power and can attract large numbers of locals and non-locals in the festival audience (Hughes, 2000: 78; Getz, 1997: 44). Greater awareness of the arts could be created through arts festivals than through ongoing arts or entertainment programmes in theatres, and larger numbers of people may recognize arts festivals than theatre programmes (Hughes, 2000: 92). The advantages and disadvantages of arts festival tourism are outlined in Table 2.1 below.

**Table 2.1 Advantages and disadvantages of arts tourism**

| Advantages   | Disadvantages  |
|--|--|
| Spending by tourists in the audience contributes to an additional flow of money into the host region   | In some cases, festival tourists have no economic impact on the host region. They may have visited anyway and others may have brought forward their visit. In such cases, the festival brings no real benefit  |
| The festival may also create good publicity and a good image of the area, with two possible effects: <ul style="list-style-type: none"> <li>• tourists at non-festival times; and</li> <li>• other non-related businesses encouraged to relocate to the area.</li> </ul> | Some regular visitors to the area may have been deterred from coming to the event, so the festival tourists would, therefore, only replace them with little or no addition to the overall numbers.   |
| Arts festivals held in the community establish a strong sense of community pride and provide an opportunity for all to attend, which might otherwise not have been possible.   | There may be fewer tourists than anticipated at festivals, partly because of peoples' constraints and beliefs that the festival would be overcrowded or they will be unable to obtain tickets or book accommodation. The popularity of the festival may be counter-productive. |
| Arts festivals hold strong elements of educating arts and culture to previously excluded groups.   | Arts festivals may easily lose their unique appeal, leading to a decline in attendance.  |
| Usually started by volunteers, are service-orientated and non-profit principles.   | As it is difficult to conduct market research during the festival, it leads to insufficient data on the requirements of attendees  |
| No barriers exist to entry into the field at present; anyone can start a festival.   | Attendees do not always have a responsible attitude towards the environment where the festival is held.  |
| Festivals are likely to raise greater ongoing awareness of the arts and confirm a sense of belonging to a social group.  | Lack of quality in the production and management of arts festivals.  |
| Festivals encourage audiences from a wide catchment area; in the local, as well as non-local market.   | The positive impact of arts festivals seems to be short-lived.   |

|   |  |
|---|--|
| Word-of-mouth recommendation of festivals is still one of the best marketing tools and is cheaper than other forms of advertising.                          | Certain productions are likely to be characterized by high prices, which may deter the audience from attending these productions.  |
| Create a "refinement" of the nation as the arts are now available through festivals rather than only at city theatres and halls.                            | Some people might regard arts festivals as being only for well-educated and wealthy sections of society, thus excluding others.  |
| Tickets for performances are less expensive at arts festivals than at city theatres and halls.  | Difficult to market arts festivals in the long term as the nature of performances and audiences might change.  |
| Participation by all cultural groups of society is a priority of the sponsors.  | Poor productions at arts festivals draw smaller audiences, so there is less income to improve productions, which causes a vicious cycle.   |
| Live performances at festivals can be more satisfying than other aspects of popular culture at home such as television, computer games, and recorded music. | Most spending by locals on tickets and associated services adds little to economic contribution, and may only be diverted from spending on other local goods and services. It is merely local money that is re-circulated unless it can be shown that the locals would have spent that money outside the area. |

Source: adapted from Hughes (2003: 93) and Getz (1997: 16)

A quick review of the advantages of festivals noted above is that the potential exists for tourism development, leading to community upliftment. It is also clear that cases of poor performance at arts festivals and negative media publicity will have a negative impact on people's future attendance at arts festivals. Such cases might result in less revenue, which may, in turn, endanger the future of arts festivals, and community upliftment – the major reason for this study.

## 2.4 South African Arts Festivals

According to the White Paper on the arts, (Department of Arts, Culture, Science and Technology 1996: 7) (DACST) opportunities and training in arts and culture for non-whites were limited. Under the new dispensation there was a reduction in funding and subsidies for existing institutions and structures because the distribution of funds had to support a broader spectrum. Several existing institutions and organizations could not meet their budgetary requirements (DACST, 1996: 7). The tourism industry suffered as the information bureaux and general tourism distribution offices in place during the National Party rule, were dismantled and only gradually replaced from the early 2000's.

The creation, promotion and protection of arts, culture and heritage became most evident when individuals and organizations applied their energies to rescue the industry (Saayman and Saayman, 2004: 629). The process was considered as an effort to provide opportunities, as well as a platform for local and national artists. Maintenance and the provision of infrastructure were expensive and funding was required to support the process (Saayman and Saayman, 2004: 629). Hauptfleisch (2001:169) claims that the establishment of arts festivals in South Africa can be directed at the collapse of the theatre culture. Many artists were obliged to seek alternatives. Because of the limited opportunities for black artists under the old dispensation in South Africa, arts and management were not practiced with the same enthusiasm by Black South Africans (Department of Arts, Culture, Science and Technology, 1996: 7).

It is expensive to establish a festival. Organisations have to ensure that the costs do not outweigh the benefits (Saayman and Saayman, 2004: 630). Shone and Perry (2004:2) refer to the importance of the role of event tourism with regard to the economic impact, entertainment and uniting communities.

People attend events wherever they take place if the events suit their interests. Saayman and Saayman (2004: 629) state that events formed an integral part of people's interest throughout history. Opperman (2004) notes that arts festivals can only survive if they follow principles of sustainability. Without funding security, no festival can survive. Events, where festivals are included together with attractions, are considered as important ways to attract visitors to tourist destinations (Kotler, Bowen and Makens, 2003: 734).

## 2.5 Economic and other impacts of tourism

Tourism is the fastest growing sector of the South African economy, contributing 7.4% of the total economic activity in 2004 (World Travel and Tourism Council WTTC, 2004). There is a growing perception that tourism can be used as a tool in the fight against poverty. This has been reflected in international initiatives, such as the World Tourism Organisation's (WTO) Global Code of Ethics of Tourism (WTO, 1997). The code argues that local populations should share equitably in the economic and cultural benefits generated from tourism, and in particular from employment opportunities (WTO, 1997). The code offers ten general principles that embrace the concerns of ecotourism, pro-poor tourism, and community-based tourism and provides a single framework for the development and promotion of sustainable tourism. The ten articles of the code relate to:

- Tourism's contribution to mutual understanding on respect between peoples and societies;
- Tourism as a vehicle for individual and collective fulfillment;
- Tourism as a factor of sustainable development;
- Tourism as a user of the cultural heritage of mankind and contributor to its enhancement;
- Tourism as a beneficial activity for host countries and communities;
- Obligations of stakeholders in tourism development;
- The right to engage in tourism;
- The liberty of tourist's movements;
- The rights of workers and entrepreneurs in the tourism industry, and
- The implementation of the principles of the Global Code of Ethics for Tourism.

Poverty can be defined both using “economic” and “non-economic” approaches (Sultana, 2002). The “economic” approach typically defines poverty in terms of income and consumption. The ‘non-economic” approach incorporates concepts such as living standards, basic needs, inequality, subsistence, and the human development index. The range of characteristics integrated within the notion of poverty means that definitions of the term may differ both within and between societies, institutions, communities and households. Tangible socio-economic benefits have been documented in South Africa in relation to community based tourism enterprises such as Amadiba Adventures (private sector), joint ventures with the private sector, and where tourism enterprises have channelled donations into community initiatives (Spenceley, 2001).

Braman and Amazonia (2001) found the barriers to participation of the poor in tourism in Ecuador as:

- Lack of human capital of the poor – i.e. skills;
- Lack of social capital, organizational strength;
- Gender norms and constraints;
- Location;
- Lack of ownership, tenure;
- Lack of product;
- Regulation and red tape;
- Inadequate access to tourist market;
- Low capacity to meet tourist expectations, and
- Tourist market segment inappropriate.

The main motivation for a business or region to serve tourists is linked to the economy. Business' care about their income and expenditure while communities or local authorities are mainly interested about the overall contribution of tourism to the economy. A further concern is the impact on the environment and social-cultural aspects.

### **2.5.1 Tourism-based local economic development in South Africa**

A wide range of local authorities in South Africa are driving development of their service area through tourism promotion. This has become popular especially in towns without major tourist destinations such as the Kruger National Park or Garden Route.

According to Binns and Nel (2002) an emerging trend is that local authorities, who are now regarded by national government as the champions and deliverers of Local Economic Development (LED) are undertaking various programmes specially designed to make their areas more exciting or attractive places for purposes of consumption, entertainment or recreation. Their initiatives include the promotion of townships as African cultural tourism destinations, the hosting of cultural and arts festivals, urban development programmes, heritage tourism, the promotion of newly identified tourist routes and the massive expansion in game parks that is now taking place. Tourism has come to be widely recognized by local authorities in South Africa as a mechanism through which development can be attained, yielding benefits for the host community. The promotion of local arts, crafts and cultural festivals features particularly prominent across South Africa.

Festival tourism, as all types of tourism, is pursued by organisations and institutions in all manner of localities because of the opportunities it provides for community

development and environmental enhancement, in addition to the more obvious benefits of income generation (Shaw and Williams, 2002). More specifically, festivals are understood to aid in place marketing; extend tourist seasons (or create one); generate revenue for different levels of government; and generally have a positive impact on the local economy by generating incomes, supporting existing business and encouraging new small, medium and micro enterprise development. Economic leakages out of the local economies of Grahamstown and Oudtshoorn (KKNK) were far larger than for Potchefstroom (Aardklop). The reason for this was that the latter location was a larger urban economy and that many of the services of the festival uses were from local service providers. This situation keeps the income generated by the festival in the local economy. In the smaller centres (of Grahamstown and Oudtshoorn), many of the services have to be contracted in from service providers outside the respective regions. (Visser, 2005; Urban Forum, 2005).

Internationally various types of festivals are increasingly being used as instruments for promoting tourism and boosting the regional economy (Chabra, et al., 2003; Felsentein and Fleischer, 2003). Similarly, many South African towns and cities have introduced festivals as a way by which to generate income and promote tourism development. Nearly every city and town in South Africa has an arts/cultural/heritage festival specifically designed to draw tourists to their area (Visser and Kotze, 2004).

Museum complexes such as Constitution Hill, the Apartheid Museum and the Newtown cultural precinct in Johannesburg are clear examples of support through cultural tourism (Rogerson, 2004). The significance of these projects is heightened for the regeneration and re-imaging of Johannesburg's inner-city and for the

promotion of day visitors (McKenzie, 2004). Day visitors contribute especially to the revenue of shops as they do not need accommodation.

An economic impact analysis assists in measuring the economic benefits that accrue to a host community (Fayos-Sola, 1997: 242). This deals with the improvement of the way of life, economy and environment of that host community (Saayman and Saayman, 2004).

**TABLE 2.2                    COMMUNITY PROFILE**

|                               |               | 2001   | 2007   | 2010   |
|-------------------------------|---------------|--------|--------|--------|
| <b>Population</b>             |               | 85 577 | 89 754 | 92 112 |
| <b>Gender</b>                 | <b>Male</b>   | 41 607 | 43 691 | 44 877 |
|                               | <b>Female</b> | 43 970 | 46 063 | 47 235 |
| <b>Households (Families)</b>  |               | 19 109 | 20 857 | 22 200 |
| <b>Economically Active</b>    |               | 21 875 | 29 895 | 33 105 |
| <b>Unemployed</b>             |               | 6 744  | 7 730  | 10 414 |
| <b>Income (Per Household)</b> |               |        |        |        |
| 0 –                           | 2 400 pa      | 44     | 45     | 34     |
| 2 401 –                       | 6 000         | 429    | 174    | 69     |
| 6 001 –                       | 12 000        | 2 215  | 1 779  | 1 773  |
| 12 001 –                      | 18 000        | 2 622  | 1 889  | 1 597  |
| 18 001 –                      | 30 000        | 3 922  | 1 878  | 725    |
| 30 001 –                      | 42 000        | 2 719  | 2 377  | 2 093  |
| 42 001 –                      | 54 000        | 1 697  | 1 936  | 1 713  |
| 54 001 –                      | 72 000        | 1 238  | 2 265  | 2 510  |
| 72 001 –                      | 96 000        | 765    | 1 823  | 2 275  |
| 96 001 –                      | 132 000       | 1 041  | 1 871  | 2 616  |

|                                       |         |         |         |
|---------------------------------------|---------|---------|---------|
| 132 001 – 192 000                     | 10 23   | 1 665   | 2 301   |
| 192 001 – 360 000                     | 943     | 1 984   | 2 714   |
| 360 001 – 1 200 000                   | 325     | 763     | 1 081   |
| 1 200 000 – 2 400 000                 | 73      | 343     | 580     |
| 2 400 001 <sup>+</sup>                | 11      | 60      | 105     |
| <b>Education</b>                      |         |         |         |
| No Schooling                          | 4 830   | 3 326   | 2 565   |
| Gr. 0 – 2                             | 1 420   | 1 270   | 910     |
| 3 – 6                                 | 10 875  | 9 469   | 7 780   |
| 7 – 9                                 | 16 934  | 18 423  | 19 077  |
| 10 – 11                               | 9 281   | 11 368  | 13 264  |
| Certificate – 12                      | 191     | 268     | 276     |
| Matric only                           | 10 351  | 13 454  | 15 474  |
| Matric & Certificate                  | 2 572   | 3 297   | 4 035   |
| Degree                                | 623     | 717     | 887     |
| Post Graduate                         | 336     | 351     | 427     |
| <b>Sector contribution to Economy</b> |         |         |         |
| Agriculture                           | 267 438 | 476 176 | 440 919 |
| Mining                                | 490     | 1 696   | 2 369   |
| Manufacturing                         | 12 542  | 218 524 | 221 450 |
| Electricity                           | 10 164  | 23 549  | 35 965  |
| Construction                          | 11 114  | 33 040  | 45 562  |
| Trade                                 | 119 608 | 228 933 | 306 606 |
| Transport                             | 33 064  | 60 077  | 72 623  |
| Finance                               | 119 924 | 358 895 | 506 002 |
| Community Services                    | 71 739  | 142 810 | 206 198 |
| Tourism (Ex Festivals)                | 348 293 | 712 465 | 697 608 |

| <b>Functional literacy (20yrs and older)</b> |                |                |               |
|--|----------------|----------------|---------------|
| Illiterate                                   | 15 942 (67.8%) | 15 351 (71.5%) | 14 199(74.8%) |
| Literate                                     | 33 619 (32.2%) | 38 540 (28.5%) | 14 042(25.2%) |
| <b>Sector Contribution to Labour</b>         |                |                |               |
| Agriculture                                  | 4 891          | 3 665          | 2 972         |
| Mining                                       | 87             | 134            | 106           |
| Manufacturing                                | 4 466          | 1 521          | 1 463         |
| Electricity                                  | 59             | 57             | 49            |
| Construction                                 | 1 106          | 1 632          | 1 403         |
| Trade  | 4 372          | 5 205          | 4 783         |
| Transport                                    | 581            | 567            | 674           |
| Finance                                      | 791            | 1 127          | 1 369         |
| Community Services                           | 5 362          | 6 336          | 7 232         |
| Households                                   | 1 503          | 1 605          | 1 641         |

Source: Oudtshoorn Municipality, 2010

Oudtshoorn, a town in the Klein Karoo with a population of 92 000, is the host town of the Klein Karoo National Arts Festival (KKNK).

To understand the economic impacts of tourism on the development of communities and the town, it is important to understand the community profile. Table 2.2 is a summarised reflection of the various elements of the community for the period 2001 to 2010.

The population increased from 85 577 (2001) to 92 112 (2010) and is representative of the following ethnic groups: White, Coloured, Black African, Indian/Asian and other. The economically active decreased from 27 185 (2001) to 22 200 in 2010. Unemployment is still very high (11.3%) compared to 7.8% in 2001. There are only 1 314 persons with tertiary level education. In terms of functional literacy in the age

group of 20 years and older (74.8%) are still illiterate. The agriculture, trade and community service sections are the biggest contributors to the labour sector.

The information on tourism reflects income as per the municipal tourism office as there is no official tourism bureau in the town. The amounts include income from revenue based on leisure, business, visitors, and medical of 49% since 2001. These amounts do not include for additional revenue from festivals.

### **2.5.2 The ABSA Klein Karoo Nasionale Kunstefees (KKNK)**

The location of the KKNK makes it easy to combine performances with other activities in the area. Visitors can take a 4 x 4 vehicle trail, ride an ostrich or explore the world famous Cango Caves. The KKNK also attracts hundreds of artists and crafters. The host town of Oudtshoorn is known for its stunning landscapes and country charm. It also provides a platform to showcase the cultural diversity and environment of a semi-desert climate. The KKNK plays an important role in the local economy, generating significant returns for the local community.

During 2010 a total of 166 446 tickets were sold of which 64 434 went to theatre productions, and 105 012 for outdoor performances. These figures exclude attendance at free concerts and performances. 750 artists participated in the festival for which they received R6.1 m. Reservations by the KKNK totalled R3 m of which R1.7 m went to guest houses, hotels and private accommodation. Schools, hostels and camping sites accrued R1.3 m. 211 owners of accommodation venues were involved in providing accommodation, of which 20% were black. Fifty percent of the participating schools are for black communities. Sixteen of the taxis owned by members from the marginalised communities earned an average of R10 000 during the festival. There were 411 temporary jobs opportunities for which 76% went to

black applicants. The budget expenditure for temporary jobs totalled R1, 766m. The total economic impact of the KKNK for Oudtshoorn is estimated at R110 m. The festival is held during March/April which is a low tourist period and can therefore be accepted as a way of extending the high peak season that normally ends in February of each year.

The chairperson, in the 2010 festival annual report, included the following:

- The expansion of the festival site made it the biggest festival site in South Africa. This action forced the Local Authority to introduce new by laws to protect the environment.
- More stalls will be created to accommodate the wider community in future festivals.
- New initiatives are underway to accommodate outlying venues in the festival arrangements.
- Restructuring of the staff will take place to create a section for development and community projects that can be held outside the festival period.
- There will be an extension of fringe programmes.
- A formal KKNK Academy will be established to promote the arts and enhance community involvement.
- A mentorship programme will soon be introduced as a follow-up to the learnership programme.
- The Economic Forum of the town will have more scope in terms of proposals and advice.
- Consideration will be given to the inclusion of more local community representatives on the Management Board. At present there is only one

representative from the Local Authority and the Chamber of Commerce each that are serving on the Management Board.

The decision of the main sponsor, ABSA, to renew its sponsorship is testimony of the trust they have in the future of the festival.

### **2.5.3 Notting Hill Carnival**

Notting Hill Carnival is the largest street carnival in Europe. It takes place in August in the streets of London, but has moved to Hyde Park since 2007.

The increase in children's involvement has inspired other festival such as Ryde Carnival and Mayor's Thames Festival. The carnival began in 1959 as a response to the state of race relations and was a huge success. Since 2007 the Notting Hill Carnival and the Summer Carnival in Rotterdam work together in a coalition in which they exchange brass- and steel bands.

#### **Attendance Figures**

|        |           |
|--------|-----------|
| 2007 - | 2 000 000 |
| 2006 - | 1 000 000 |
| 2005 - | 750 000   |
| 2004 - | 750 000   |
| 2003 - | 600 000   |
| 1996 - | 1 000 000 |

Source: ([http://en.wikipedia.org/wiki/Notting Hill Carnival](http://en.wikipedia.org/wiki/Notting_Hill_Carnival))

## 2.5.4 Spoleto Festival USA, and Piccolo Spoleto in Charleston, South Carolina

Schunk and Teel (2000) claim that the importance of the arts as an economic industry is supported by its impact on wages and salaries, jobs and economic output in South Carolina.

The annual Spoleto Festival and Piccolo Spoleto are visible aspects of the cultural industry in South Carolina. An estimated 153 500 visitors attended the two festivals in 2000. The festival attendees spent a total of \$43.1 in the Charleston area, mainly on food, accommodation and beverages, and tickets to the performances. Festival attendees across the state, excluding the above-listed festivals and the Wildlife Exposition, spent a total of \$40 million in South Carolina. This spending supports an amount of \$27.7 million in labour earnings, 1044 jobs, and \$194.3 million in output.

**Table 2.3 Economic impact of the cultural industry in South Carolina, USA**

|                          | <b>Earnings</b>      | <b>Jobs</b>   | <b>Output</b>          |
|--------------------------|----------------------|---------------|------------------------|
| Artist                   | \$23,043,234         | 870           | \$120,549,386          |
| Arts Education           | 98,398,308           | 3,712         | 120,549,386            |
| Festivals                | 27,719,877           | 1,044         | 105,444,058            |
| Film Industry            | 29,454,420           | 1,491         | 74,521,536             |
| Cultural Organisations   | 148,998,123          | 5,639         | 424,936,314            |
| For-Profit Organizations | 329,910,001          | 14,963        | 925,471,851            |
| Spoleto USA/Piccolo      | 29,200,138           | 1,628         | 67,799,479             |
| <b>TOTAL</b>             | <b>\$686,724,151</b> | <b>29,348</b> | <b>\$1,913,056,654</b> |

Source: Schunk and Teel (2000)

As cultural activities in South Carolina help to attract out of state visitors there is no doubt about the linkage of festival to the tourism industry and their ultimate effect on the economy of a region.

### 2.5.5 Cultural festivals in the East Midlands of England

The Arts Council of England, because of its recognition of the value and role of festivals in the region, agreed to fund a research project to provide them with information on the social and economic impact of Cultural Festivals in the East Midlands of England. Other partners that were also involved in the project include the East Midlands Development Agency and Regional Economic and Arts Partnership with local authority officers from the whole region.

De Montfort University, Leicester, was commissioned to do the research into festivals, and the final report was submitted in 2004 by the team of researchers.

**Table 2.5 Cultural festivals in the East Midlands of England**

| Festival                      | No of artforms | Principal artforms   | Duration    | Established |
|-------------------------------|----------------|--|-------------|-------------|
| Art on the Map                | 3              | Crafts, visual arts and photography  | 10 days     | 1994        |
| Buxton Fringe Festival        | 26             | Theatre possibly dominant but music and visual arts also well represented in 2002  | 4 week-ends | 2000        |
| Derby Caribbean Carnival      | 14             | Opera, classical music, literature and walks   | 3 days      | 1999        |
| Leicester Belgrave Mela       | 18             | Dance, visual arts, photography, crafts folk music, combined arts  | 16 days     | 1979        |
| Leicester Comedy Festival     | 15             | Comedy which in addition to stand-up comedy includes theatre, visual arts, community focused workshops and processions/spectacle | 13 days     | 1979        |
| Newark on Water Festival      | 10             | Spectacle, street arts, world music, popular music, combined arts  | 2           | 1983        |
| Northamptonshire Open Studios | 4              | Crafts, visual arts, photography and new. digital media  | Week-end    | 1975        |
| Now Festival                  | 10             | Theatre, new/digital media, visual arts  | 16 days     | 1975        |

|                         |   |   |            |      |
|-------------------------|---|---|------------|------|
| Tideswell Well Dressing | 6 | Visual arts, crafts, spectacle, street arts | 3 week-end | 1978 |
| Wirksworth Festival     | 6 | No analysis supplied                        | 17 days    | 1989 |

Source: Adapted from East Midlands Report (2004:19)

### **Economic impact**

Only one of the festivals did not provide budget information during the research. The Leicester Belgrave Mela attracted the largest overall audience with approximately 100 000 attending. The average attendance for the remaining festivals was 15 000. Interesting about the festivals is that 58.1% of the audiences were in full employment, 10.3% were students and 25.2% retired. More than half of the attendees were over 45 years of age.

From the survey of the eleven cultural festivals the following findings reveal their contribution to the economy of the area:

- The income from all eleven festivals totaled almost \$1m.
- Ticket sales generated more that 40% of the income.
- The amounts spent may have contributed a further \$570 000 to the East Midlands economy which is equal to the equivalent of 29 full time jobs.
- Fifty percent of the expenses were paid to artists with considerable new work opportunities created.
- Local business received \$7m through spending by attendees. The economic impact of this spending may have generated an additional \$4m to the area which is equivalent to 213 full time jobs.
- 33% of the local businesses thought the festivals brought new business, against 45% who suggested no new business was developed.

- 84% of the businesses saw the festivals as making a good contribution to the development of tourism.

### **2.5.6 THE VOLKSBLAD ARTS FESTIVAL**

The Volksblad Arts Festival (VAF) is held in Bloemfontein, the capital of the Orange Free State Province in South Africa. The VAF is held during July of every year and celebrated its 10<sup>th</sup> anniversary in 2010. The festival is very small in comparison with the KKNK, or the Aardklop Festival in Potchefstroom.

Bloemfontein is not often scored as an end-destination for leisure tourists (Nel, 2003: 165) and therefore needs to be exposed to various forms of tourism in order to generate positive income for the local communities. Thaba-Nchu and Botha-belo, together with Bloemfontien, are ideally situated and possesses over the required infra-structure to utilize event tourism as a primary source of income generation (Claassens, 2006).

The economic impact of a special event has been described by Crompton and MacKay (2003: 214), as: "The net economic change in a host community, attributable to the event." Saayman and Saayman (2004: 630) argue in the same vein in their formulation of the economic impact of events as "the net economic change in a host community that results in spending attributed to a cultural event.

According to Kitshoff (2004: 65) there are more than thirty notable festival events in South Africa. Major festivals generated considerable amounts for the economy of the town where the festival takes place. For example, the Grahamstown National Arts festival at R33m; the Klein Karoo National Arts festival at R60m; the Aardklop National Arts Festival at R30m (Saayman and Saayman, 2004).

Table 2.5 Estimated local expenditure (Rands) according to category for the festival

| Category                  | Locals              | Visitors            |
|---------------------------|---------------------|---------------------|
| Accommodation             | 0                   | 142 138,81          |
| Food and restaurant       | 738 670,62          | 438 157,45          |
| Alcohol                   | 378 504,69          | 210 365,44          |
| Non-alcoholic             | 187 049,31          | 98 807,64           |
| Tobacco                   | 47 275,87           | 22 863,18           |
| Shows                     | 268 601,32          | 108 103,64          |
| Shopping                  | 618 784,01          | 318 874,82          |
| Souvenirs                 | 265 703,50          | 115 767,53          |
| Transport to festival     | 13 798,72           | 348 633,24          |
| Transport during festival | 61 684,89           | 61 089,45           |
| Parking                   | 774,04              | 2 322,61            |
| Other                     | 187 555,41          | 7 258,15            |
| <b>TOTAL</b>              | <b>2 768 402,40</b> | <b>1 874 374,98</b> |

Source: North West University 2006 (<http://www.gal.co.za>)

With reference to Table 2.5 the direct sales effect of the Volksblad festival is estimated at R6 346 777. It is therefore clear that almost R2.4m of the total expenditure does not take place in the local area and thus the direct sales effect is less than the total expenditure. The direct sales effect is the first round of funds that accrue to the local area. In order to establish the indirect and induced effects, a multiplier must be applied.

Table 2.6 Average leakages according to business type

| Type of business | Number of respondents | Average percentage of stock bought outside the area |
|------------------|-----------------------|---|
| Accommodation    | 29                    | 10,95%  |
| Café/Take away   | 13                    | 33,75%  |
| Bar/Bottle Store | 6                     | 24,17%  |
| Restaurant       | 18                    | 43,28   |
| Petrol Station   | 6                     | 48,00%  |

Source: Saayman, M. and Saayman, A. (2005)

Table 2.6 indicates the average leakages, in terms of stock bought from outside the area from different types of businesses. It is clear that accommodation outlets have a very low stock leakage factor, while fuel stations show high leakages. It is estimated that the economic impact at .the festival on the Bloemfontein economy totals R18 405 653 (Strydom, et al.)

### 2.5.7 Aardklop National Arts Festival

The first Aardklop National Arts Festival (Aardklop) was held during 1995 in Potchefstroom, North West Province of South Africa. The Aardklop Festival was established because of the growing concern amongst the local communities regarding the disappearance of arts and artists. Secondly, to strive towards entertainment for the youth (students).

Since the inception of the festival, the town of Potchefstroom became more attractive to students and tourists. The festival presents a platform for the promotion of arts production with Afrikaans as a predominant language. The festival improves by the

year and has a growing effect on the infra-structure and the preservation of cultural heritage.

The Institute for Tourism and Leisure Studies at the North West University in Potchefstroom, in collaboration with the Management of Aardklop undertook a research study in 2006. The purpose of the study was to establish the economic impact of the festival on Potchefstroom, and also the visitors profile at the festival. Saayman (Institute for Tourism and Leisure Studies) and Saayman (School of Economics), at the North West University led the research project.

In order to establish the direct economic impact on the economy three aspects had to be taken into account, namely:

- The number of visitors;
- The extent of their spending;
- The duration of their stay.

### **The number of visitors**

The total number of 81 002 tickets were sold, which was 10 000 less than the previous year.

### **The extent of visitor spending**

It was calculated that an amount of R34.5m was spent by visitors. Because of the fact that visitors from outside the town travelled to the festival, all spending did not take place in Potchefstroom. Adjustments therefore had to be taken into account. After all the adjustments were made the visitor spending at the festival was estimated at R24.4m. Based on the questionnaire it was estimated that group visitors spend an amount of R1 799.55 during the festival. Eventually the total

amount of spending was estimated at R34m. In order to establish the direct economic impact of the festival more adjustments had to be made, for example 50% of the transport costs were spent outside Potchefstroom because of the travelling to Potchefstroom. After all the adjustments were taken into account, the direct spending of visitors was estimated at R24.24m.

The following table provides a summary of the economical impact of the festival. If the multiplier of 1.5 is applied then the total economic impact of the festival (Aardklop) is estimated at R42.9m.

**Table 2.7 Economic Impact of the Festival**

|                              |                    |
|------------------------------|--------------------|
| Visitor spending             | R24 237 640        |
| Organiser spending           | R 3 164 723        |
| Exhibitor spending           | R 1 203 187        |
| <b>TOTAL DIRECT SPENDING</b> | <b>R28 605 549</b> |
| Multiplier                   | 1.5                |
| Indirect impact              | R14 302 775        |
| <b>TOTAL IMPACT</b>          | <b>R42 908 324</b> |

Source: Saayman, M. And Saayman, A. (2005)

The expenditure of the Local Authority is excluded.

## **2.6 Introducing the Absa Klein Karoo National Arts Festival (Absa KKNK)**

The ABSA Klein Karoo National Arts Festival (Absa KKNK) began in 1994 in the town of Oudtshoorn in the Klein Karoo region of the Western Cape Province in South Africa (Saayman, Saaymant and Slabbert, 2006:1). Many other festivals began after 1995 based on feasibility studies that were conducted in communities (Kitshoff, 2000). The Absa KKNK was an initiative of the local attorney and businessman from

Oudtshoorn. He attended the Grahamstown National Arts Festival on two occasions prior to 1994. During 1993 the Barrow, Vermeirin and Marais families joined forces and decided to start a festival with Afrikaans (one of the national languages in South Africa) as the main theme. They argued that if the Grahamstown National Arts Festival could draw so many visitors with English (one of the other national languages in South Africa) as its main theme, then Afrikaans could be an ideal theme for their idea. They were particularly concerned about the economy of Oudtshoorn during the low tourism season. The festival was important to them to promote capacity building, tourism development and community upliftment through economic activities. They believed that the success of the festival was a priority, with tourism the beneficiary.

Another factor that counted in their favour was that Oudtshoorn was the birthplace of CJ Langenhoven, who made a great contribution to the development of Afrikaans as a national language.

After a meeting with Vosloo, Chairperson of the Nasionale Pers, it was agreed that they would consider sponsorship (Nasionale Pers is an Afrikaans printing company) for the KKNK.

The minutes of the first meeting held on 22 January 1994 also refer to the establishment of an Afrikaans festival. The meeting was appropriately held in the committee room of the CJ Langenhoven Memorial Library in Oudtshoorn.

Barrow reported that Nasionale Pers agreed to a sponsorship of R 250 000 for the 1995 event. At this meeting it was stated that the festival would be solely for the promotion of Afrikaans, and that not more than 20 % of activities and events should be allocated for other language productions.

At the meeting held on 4 March 1994, it was further resolved that:

- No politics would influence or affect the festival;
- No religion will be promoted;
- No specific values or morals would influence the festival; and
- The official name of the festival would be the Klein Karoo Kunstefees (Klein Karoo Arts Festival).

It was further resolved that the festival would centre on drama, writing skills, filming, photography, story-telling and food and wine. It was also decided to contact the local municipality for their support and contribution. The festival would operate as a Section 21 company (an organisation not for gain). In his draft programme, Geertsema, the interim festival director, stressed that the productions should be items with which the audience could identify.

A follow-up meeting was held on 6 June 1994, where the identity of the festival was further discussed, members stressed that the festival should have an Afrikaans identity. The festival should also be able to reflect the new generation and soul of South Africa. It should be a multi-cultural festival and not solely an Afrikaner festival. It was agreed that people who had expertise and influence from all over South Africa would be approached to serve on an Advisory Committee without executive powers. The chairperson and vice-chairperson of the festival would represent the local committees on the Advisory Committee. The chief aim of the Advisory Committee was to formulate guidelines regarding the involvement of all South Africans and, in particular, those from the Klein Karoo.

Since 2006 the Klein Karoo Nasionale Kunstefees is known as the ABSA Klein Karoo Nasionale Kunstefees (ABSA Klein Karoo National Arts Festival), mainly because of a new anchor sponsor, ABSA Bank.

## **2.7 Operations and management of ABSA KKNK**

The ABSA KKNK is registered as a Section 21 company, which is an organization not for gain. The Board of Directors comprise 11 non-executive members with a full-time staff of 11. Prior to August 2007, the Chief Executive Officer was also a director. The current CEO, who was appointed in August 2007, is not a director. At present there is no authentic representation of local communities on the Board of Directors. Members are elected for a period of three years, but may avail themselves for re-election. Members are nominated by current members who serve on the Board and local communities have no representation in terms of the composition of the Board.

In terms of establishment and registration, the activities of the Absa KKNK should be accessible to the poor and needy, and should operate mainly for the promotion, encouragement and presentation of arts and culture. Weiler and Hall (1992: 69) and Scott, Parfitt and Laws, (2002: 40) wrote that the celebration of cultural heritage, historical events, sporting events and religious traditions are typical of arts festivals.

A state institution for the promotion of arts and culture in the United States (2006: 4) states that a Section 21 company (organization not for gain) must strive to serve communities in the promotion of arts, religion, science, welfare and relevant social activities. The ABSA KKNK has its office in a building, which is in the centre of the main festival area.

## 2.8 Location of the festival

Oudtshoorn is known as the “Capital” of the Klein Karoo and is approximately fifty two kilometres from the nearest major airport in George, a coastal town in the south. The town has an ideal setting as a nodal intersection with road linkages to major cities as such Cape Town, Johannesburg and Port Elizabeth. Because of the accessibility by road, most tour operators use the town as a convenient stop-over. Oudtshoorn is situated in the area between the Outeniqua and Swartberg mountain ranges in the heart of the Klein Karoo region. It has a semi-desert climate with sensitive natural vegetation.

## 2.9 Population dynamics of Oudtshoorn

The 2008 population is estimated at 106 638 with a growth rate of 0.17 % (Integrated Development Plan (IDP) Review, 2008:7). Socio-economic indicators clearly reflect the poverty situation amongst local communities:

|                           |         |
|---------------------------|---------|
| Unemployment rate 2010    | 11.4%   |
| Number of unemployed 2010 | 12 231; |

The annual household income levels within the Oudtshoorn municipal area in 2009 reveal that households earning less than R6000 per month was less than 1%, where-as 77.8% earned between R30 000 to R600 000. Unfortunately, possibly because of the high unemployment rate, crime is increasing, as shown in Table 2.8. A more vibrant KKNK festival could lead to economic growth in the area, and the lowering of crime.

**Table 2.8 Crime statistics in Oudtshoorn**

| Crime Category   | April 2003 to March 2004 | April 2004 to March 2005 | April 2005 to March 2006 | April 2006 to March 2007 | April 2007 to March 2008 | April 2008 to March 2009 | April 2009 to March 2010 |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| CONTACT CRIME (CRIMES AGAINST THE PERSON)              |                          |                          |                          |                          |                          |                          |                          |
| Murder   | 32                       | 34                       | 34                       | 51                       | 36                       | 27                       | 28                       |
| Total sexual crimes                                    | 174                      | 174                      | 141                      | 116                      | 143                      | 114                      | 146                      |
| PROPERTY RELATED CRIME                                 |                          |                          |                          |                          |                          |                          |                          |
| Burglary at residential premises                       | 709                      | 611                      | 398                      | 390                      | 344                      | 358                      | 469                      |
| CRIME HEAVILY DEPENDENT ON POLICE ACTION FOR DETECTION |                          |                          |                          |                          |                          |                          |                          |
| Drug related crime                                     | 333                      | 620                      | 792                      | 911                      | 1 022                    | 1 196                    | 1 116                    |
| Driving under the influence of alcohol/drugs           | 87                       | 142                      | 187                      | 269                      | 279                      | 311                      | 283                      |

Source: Oudtshoorn Municipality, 2010.

From the above table we learn of an increase in sexual crimes in 2008 and drug abuse. Murder and sexual crimes however decreased by an annual average of 2.8% and 2.9% respectively. The increase in drug and alcohol related crime is an indication of the poverty in the area, and the need for economic upliftment activities for Oudtshoorn.

## 2.10 Growth forces in Oudtshoorn

A Western Cape Investment and Trade Promotion Agency (Wesgro) Report (2006) identifies three of the main growth forces in Oudtshoorn as tourism, agriculture, and retail and business services. The world famous Cango Caves attract more than 250 000 tourists per year, followed by the ostrich show farms. Oudtshoorn is regarded as the world's leader in the ostrich industry, which over the past one hundred years had been dominated by the Klein Karoo Co-operative, a major employer. The ABSA KKNK, which is held over ten days over the Easter period each year, has a turnover of more than R100m.

## 2.11 Relationship between festivals and tourism in Oudtshoorn

**Table 2.9 Visitors to the Cango Caves**

|              | 2001    |                  | 2003    |                  | 2005    |                  | 2007    |                  |
|--------------|---------|------------------|---------|------------------|---------|------------------|---------|------------------|
|              | Total   | Foreign Visitors | Total   | Foreign Visitors | Total   | Foreign Visitors | Total   | Foreign Visitors |
| JANUARY      | 27,214  | 18,072           | 27,633  | 11,108           | 23,963  | 10,511           | 23,655  | 10,448           |
| FEBRUARY     | 14,721  | 8,876            | 17,497  | 13,379           | 16,462  | 12,465           | 16,777  | 12,593           |
| MARCH        | 15,471  | 8,056            | 22,085  | 13,597           | 26,106  | 12,116           | 19,006  | 11,153           |
| APRIL        | 26,352  | 9,344            | 20,303  | 10,866           | 13,474  | 7,598            | 21,759  | 8,391            |
| MAY          | 8,170   | 4,456            | 9,568   | 6,064            | 9,453   | 4,921            | 8,749   | 4,891            |
| JUNE         | 9,513   | 2,986            | 8,725   | 3,585            | 8,170   | 3,126            | 6,060   | 3,391            |
| JULY         | 14,160  | 4,934            | 15,253  | 5,722            | 13,071  | 4,410            | 13,825  | 5,020            |
| AUGUST       | 12,372  | 6,243            | 14,795  | 9,032            | 12,962  | 5,626            | 13,694  | 7,420            |
| SEPTEMBER    | 16,755  | 10,225           | 20,311  | 8,481            | 19,939  | 7,599            | 19,298  | 7,967            |
| OCTOBER      | 23,194  | 14,840           | 23,916  | 16,332           | 19,482  | 13,233           | 20,800  | 13,906           |
| NOVENBER     | 19,273  | 15,119           | 23,206  | 18,179           | 23,643  | 18,481           | 22,321  | 16,891           |
| DECEMBER     | 32,504  | 10,376           | 35,442  | 7,744            | 32,857  | 9,081            | 32,957  | 9,454            |
| GRAND TOTALS | 219,699 | 113,527          | 238,734 | 124,089          | 219,582 | 109,167          | 218,631 | 111,525          |
|              |         | 52%              |         | 52%              |         | 50%              |         | 51%              |

Source: Oudtshoorn Municipality, 2010

These figures show clearly an increase in visitor totals during March/April, which can be attributed to the KKNK attraction, which confirms the thinking that festivals could be used to boost the local economy, create work and provide for community upliftment. Over the years the Congo Caves and the ostrich show farms were the main tourist attractions in Oudtshoorn. The visitor numbers, however, decline during the winter season that includes the period from April to August, which is normally the cold season. "Foreign" visitors refer to visitors outside South Africa. The idea of a festival, such as the ABSA KKNK, was primarily to extend the tourism season, hence the idea of having the festival in April of each year. Saayman and Saayman (2004: 629) identified the following goals of event tourism:

- Increased community pride and spirit;
- Strengthening of values and traditions;
- Marketing benefits such as a positive image creation;
- Increased community involvement;
- Intercultural interaction;
- Extension of the tourism season; and
- Economic benefits / impacts.

Presently, there is no agreement or memorandum of understanding between the local tourism bureau and the ABSA KKNK. The festival brochure is the only document available to tourism product owners. This hampers investigations into winter numbers, and economic impacts. Only the Congo Caves responded to a request for information by providing a comprehensive table of attendance during festival periods over the past several years, so it is difficult to draw conclusions about visitor numbers during the KKNK.

## 2.12 Development of the arts festival in Oudtshoorn

The ABSA KKNK was established for the promotion, encouragement and preservation of arts and culture. During the second and third years (1996 and 1997), the organizers had problems with securing sponsors and much negotiation took place to secure funds. The quality and variety of presentations depended on what organizers could afford. During 2006, 49% of visitors attended the festival because of the artists; 22% because content; and 11% based on recommendations from other people (Saayman, et al., 2006:19).

According to Saayman, et al., (2006:19), other arts festivals attended by the same respondents in 2006 included:

|                                    |   |       |
|------------------------------------|---|-------|
| Aardklop Arts Festival             | - | 42 %  |
| Grahamstown National Arts Festival | - | 24 %; |
| Volksblad Arts Festival            | - | 13 %; |
| Innibos Arts                       | - | 10 %; |
| Others                             | - | 11 %. |

The attendance at the Aardklop Arts Festival by 42 % of those visitors who also attended the ABSA KKNK is a clear indication of support for festivals in general and specifically Afrikaans festivals. With reference to the festival, the ABSA KKNK strives to be a leader festival with a South African emphasis regarding values and the Afrikaans language. For the past fourteen years (1994-2008), the ABSA KKNK provided a platform and support for new works in theatre, music and visual arts. The

length of the festival had a direct effect on tourism as it extends the stay of visitors at various venues.

### **2.13 Programme review of Absa KKNK Arts Festival**

The programme for all festivals is guided by submissions from artists and cultural practitioners. Although there are no specific perimeters, the merit of the proposal will take preference over existing administrative guidelines. These guidelines accommodate existing accommodation, audience profile, budget and other strategic objectives. Careful consideration is given to genres that compromise the standard contents of annual programmes.

Afrikaans is predominant in the majority of performances and the festival attracts therefore mainly Afrikaans-speaking visitors. The festival for 2009 was committed to South African works, with inclusive understanding of Afrikaans. Pyper (2008) refers to the following medium-term objectives:

- To support the development of flagship South African theatre and music;
- To more closely integrate the creativity and diversity of the programme with its street culture, tents, caravan parks and public spaces;
- To support projects that contribute to audience development and skills transfer; and
- The positioning of predominantly Afrikaans-speaking audience as a support-base for the best of South African arts as a whole.

Theatre, music, dance, street theatre and heritage performance, literary art and film opportunities form part of the main genre that dominates the list of presentations.

Theatre in Afrikaans is a major dimension of the KKNK programme, while theatre in English remains small. An arts academy with workshops for the youth is currently under consideration.

Music follows Afrikaans theatre with a range of Afrikaans contemporary music in different genres. Classical music focuses mainly on choral and chamber music. Dance is not well supported although it is a priority at other festivals. Street theatre and heritage performances had been identified as a growth area. Heritage and identity are expected to be promoted in various new productions in the future as a result of complaints from visitors to the festival.

The site of the festival is in the centre of the town, divided by the main link road from the north to the south. Because of the old system of separate development (prior to 1994), residential areas, which are occupied by previously disadvantaged communities, are nowhere near the festival site. As the main activities take place in the central business area, only business owners that are located in the area have an advantage of additional footprint. One example of the discrimination is the cultural village located in the south of the town with no nearby businesses. Because it is not near the main area visitors have to make a special effort to travel the extra distance to this site.

## **2.14 SUSTAINABLE TOURISM**

According to Wall (1997b: 485), a basic principle of sustainable development is intergenerational equity: development is sustainable only to the extent that present needs can be fulfilled without prejudice to those of future generations. The present generation should leave the next generation a stock of quality-of-life assets no less than we have inherited. According to National Geographic Online (2002), sustainable

tourism, in its present sense, is an industry which attempts to make a low impact on the environment and local culture, while helping to generate income, employment, and the conservation of local ecosystems. It is responsible tourism, which is both ecologically and culturally sensitive.

Pearce (1992), Hall and McIntosh (1994), and Goeldner, et al., (2000), state that sustainable development is a political concept and, therefore, achieving the goals of sustainable community tourism depends heavily on society's political system and power distribution. Despite the fact that sustainable community tourism aims to improve the quality of life for local residents in both developed and developing countries, governments control tourism development and as a result local residents are often excluded from the decision-making process.

Pearce (1992), states that sustainability means that communities should ensure that the average wellbeing of the global population rises over time. However, Hunter and Green (1995) argue that although sustainable development did in fact have a fairly specific meaning in the case of the tourism industry, the concept often remained oversimplified and vague. Jacobs (1991) identified three core ideas, which relate to sustainability. First, the author argued that institutions should incorporate environmental considerations into policy and practice in a consistent way. Second, the author reaffirmed the principle that no depletion of natural resources stock was justifiable: there should be intergenerational equity with respect to the natural capital of the planet. Finally, it was argued that sustainable development is not the same as growth, and that it is essential to consider community well-being, cultural values and intrinsic value of the environment in any comprehensive examination of development. Mbaiwa (2001: 499) observed that the concept of sustainable development was hinged on three broad approaches and concerns:

- Economic efficiency;
- Social equity; and
- Ecological sustainability.

This opinion was further supported by Keyser (2004: 374) who classified these three broad approaches and concerns as economic efficiency, social equity and environmental integrity.

#### **2.14.1 Economic efficiency**

Economic efficiency is aimed at making optimal use of natural resources. The aim was to produce the maximum output in order to achieve a high standard of living for people, within the constraints of the existing capital (Keyser, 2004:374). Although economic sustainability implies meeting the needs of everyone through the use of natural resources, it is possible to have a booming tourist industry while the majority of local people live in poverty. This, therefore, suggests that tourism development should meet the needs of all stakeholders particularly in rural communities in an attempt to promote rural development.

#### **2.14.2 Social equity**

Social equity is concerned with the conservation and promotion of socio-cultural diversity. It advocated fairness and equal access to resources by all user groups. This was aimed at ensuring equity in the distribution of costs, benefits, decision-making and management, which in theory would eradicate poverty. Tourism development should show that tourism was a socio-cultural event for both the traveler and the host. Cultural tourism should be promoted for the sustainability of the industry. Cultural tourism broadens the scope of the industry, promotes

appreciation among locals and thus ensures a greater community involvement and a more equitable share of the prosperity brought about by tourism.

### **2.14.3 Ecological (environmental) sustainability**

Ecological sustainability emphasizes that the rate of renewable natural resources used should not be faster than the rate at which the natural process renewed itself. This is based on the assumption that the dynamic processes of the natural environment can become unsustainable as a result of stress, which is imposed by human activity (Keyser, 2004: 374).

According to Stabler (1997: 282), the principles underpinning sustainable tourism are not unique to the tourism case, but to sustainable development in general. The ultimate aim of all economic activity should be to maximize social welfare or the real net benefits to society. This overarching principle, from an economic standpoint, should be considered if tourism development or activity is to be truly sustainable. The following principles should govern tourism activity:

- Treat the environment as natural capital;
- Act with caution in the absence of conclusive scientific evidence of the impacts of the activity (exercise the precautionary principle);
- Use resources so that the environmental quality is not discernibly changed, or at least confined within some critically acceptable limit; and
- Correct any environmental damage on the polluter must-pay principle.

#### **2.14.4 Ensuring sustainability**

Tourism's unplanned growth had damaged the natural and socio-cultural environments of many destinations (Domet, 1991; Frueh, 1986; Hall and Lew, 1998; Hiding, 1996; Mowforth and Munt, 1998; Murphy, 1995). These undesirable side-effects have led to a growing concern for the conservation and preservation of natural resources, human well-being and the long-term economic viability of communities (Akis, Peristianis, and Warner, 1996; Buttler and Boyd, 2000; Cater, 1993; Hall and McArthur, 1998; Haralambopoulos and Pizam, 1996; Healy, 1994; Mowforth and Munt, 1998; Place, 1995; Richard and Hall, 2000). Musselwhite (1997: 1) note that the concept of equitable community participation in the decision-making process of tourism planning is increasingly viewed as being central to the success of sustainable tourism development initiatives.

According to Keyser (2004: 387), in order to ensure sustainability, the following three areas of action should be followed:

- Planning, which entails deciding what type and level of tourism is desirable and sustainable at a destination level;
- Managing tourism development, which entails implementing techniques and strategies to ensure that tourism development remains within limits of what is regarded as sustainable; and
- Monitoring tourism development, which means periodically determining whether development falls within the guidelines and conforms to principles, and taking correction where necessary.

Another perspective offered by Walter and Noble (2000) is that sustainable tourism development should be based on the following important principles:

- Tourism should be initiated with the help of broad-based community-inputs and the community should maintain control of tourism development;
- Tourism should provide quality employment to its community residents and a linkage between local business and tourism should be established;
- A code of practice should be established for tourism at all levels – national, regional, and local – based on internationally accepted standards. Guidelines for tourism operations, impact assessment, monitoring of cumulative impacts, and limits to acceptable change should be established; and
- Education and training programmes to improve and manage heritage and natural resources should be established.

Tosun (2002: 25) proposed that deliberate measures be carefully introduced to enable indigenous people to take advantage of opportunities brought about by tourism if the objectives should achieve sustainable development. Without much admission and implementation of such necessary measures, the industry might lose host communities' support in a gradual manner that may, in turn, threaten the sustainability of the development in future.

In the following section, residents' perceptions of the benefits of tourism is examined. In order to ensure sustainability of the tourism industry, it is important that destinations should peruse strategies that aim to ensure a sensitive approach when dealing with tourism. According to Strong (1993), the following are principles that can be applied as basic guidelines to ensure sustainable and responsible tourism.

- Residents of a community must maintain control of tourism development by being involved in setting a community tourism vision, identifying the resources to be maintained and enhanced, and developing goals and strategies for tourism development and management.
- A tourism initiative should be developed with the help of broad stakeholder input.
- Tourism development must provide quality employment. The provision of fulfilling jobs had to be seen as an integral part of any tourism development. Part of the process of achieving quality employment was to ensure that, as much as possible, the tourism infrastructure was developed and managed by local people.
- Broad-based distribution of the benefits of tourism must occur at the tourism destination. Local linkages and resident participation in planning, development, and operation of tourism services would help to ensure that a more equitable distribution of benefits should occur among residents, visitors, and other service providers.
- Tourism planning must move away from a traditional growth-orientated model to one that focused on opportunities for employment, income and improved local well-being, while ensuring that development decisions reflected the full value of the natural and cultural environments.

Sustainable tourism development requires the establishment of education and training programmes to improve public understanding and to enhance business, vocational and professional skills.

Festival tourism contributes to increased organizational activity in a locality and better co-operation between the private and public sectors. Visitors to these festivals

bring economic benefits to shops, restaurants, entertainers and service providers. Such festivals are considered a success if they provide wholesome fun, put money in the pockets of local vendors, create a positive image of the host community and environment as well as keeping donors satisfied.

Central government is responsible for governance and responsibility, as well as co-operation between stakeholders. Strategies for sustainability and the role of provincial and local government and their attitude in this regard are important. The co-ordination of research is another aspect that requires constant consideration.

The commitment and understanding of the ABSA KKNK to sustainable tourism can therefore be determined by their response to conservation, cultural exchange, local job creation, service benefits and upliftment of communities as reflected in the results of the follow-up survey.

## **2.15 EVOLUTION OF ARTS FESTIVALS IN SOUTH AFRICA**

### **2.15.1 National Arts Festival, Grahamstown, South Africa**

The Grahamstown festival runs over a period of between 8 and 10 days during June/July in Grahamstown in the Eastern Province in South Africa. The festival promotes English as a language, typical of the British tradition. The inaugural festival took place in 1974. The festival is staged by the Grahamstown Foundation, which is also Section 21 organization not for gain. The festival comprises of more than 350 events and 500 performances. The Studio Project provides a platform for young and emerging artists from disadvantaged communities to perform at the festival, which generated more than R35.5 million in 2009 for the city, and provides a

life line for several businesses in Grahamstown. ([www.standardbankarts.co.za](http://www.standardbankarts.co.za), 2009}

### **2.15.2 Aardklop National Arts Festival**

The festival originated in 1998 in the town of Potchefstroom in the Gauteng Province of South Africa. The festival caters predominantly for Afrikaans productions. Aardklop is an annual national arts festival that distinguishes itself as a festival of the highest standards. Aardklop makes a constructive contribution to the celebration and development of local arts in a universal context, and strives to provide a platform for the creative talents of South African artists.

Aardklop is a showcase of the best in current and developmental tendencies within local and international arts communities ([www.Aardklop.co.za](http://www.Aardklop.co.za)), and establishes a unique platform for up-and-coming artists to perform alongside established performers. Aardklop, though it focuses on Afrikaans, is committed to a universal character, just as Afrikaans forms part of a wider community. According to the Aardklop website the vision of the Aardklop National Arts Festival is to host a sustainable festival of the highest standards. The mission of the festival hinges on the following:

- Aardklop is an annual national arts festival that wishes to distinguish itself as a festival of the highest standards;
- Aardklop makes a constructive contribution to the celebration and development of local arts in a universal context;
- Aardklop strives to provide a platform for the creative talents of South African artists;

- Aardklop is a showcase of the best in current and developmental tendencies within the local and international arts communities;
- Aardklop establishes a unique platform for up-and-coming artists to perform; and
- Aardklop acknowledges its responsibility towards social development ([www.Aardklop.co.za](http://www.Aardklop.co.za)).

### **2.15.3 Volksblad Arts Festival (VAF)**

The Volksblad Arts Festival is a non-profit association. The first Volksblad Arts Festival was presented in July 2000 as part of Media24's arts festival initiative. Volksblad and the University of the Free State (UFS) act as partners in the organisation and presentation of the festival. The UFS provides the theatres and physical infrastructure for the festival, while Volksblad, as title sponsor, is responsible for marketing and organizing. In 2001, 6 000, and in 2005, 30 000 tickets were sold. Approximately 300 000 people attend the festival annually. The Volksblad Arts Festival is, after the Klein Karoo National Arts Festival and Aardklop, the largest Afrikaans arts festival in the country, measured in ticket sales only. The arts festival is also the only festival that only uses well-equipped theatres for its productions. The vision of the VAF is to develop and expand the arts, in all forms thereof, in the central part of the country, while the mission is an inclusive, unique and enjoyable opportunity, through which an interest in, and enthusiasm for, the arts is improved, and which holds economic benefits for all involved parties and the community in general.

## VAF Aims

The Volksblad Arts Festival is presented annually during the winter school holidays and aims to:

- Develop local talent and secure opportunities for upcoming artists to perform with established artists in festival productions;
- Improve creative work in all art disciplines ;
- Attract children and young people through the presentation of suitable programmes before and during the festival;
- Involve the community, as a whole, in the festival activities; and
- Gain provincial and local government`s full support for the festival.

Since its inception in 2000, there has been a remarkable improvement regarding the economic impact of the festival. Although the festival is classified as one of the smaller festivals, it generates an average of R19 million for the six day duration. It is held during July, which is also considered as a winter tourism period. Seventy percent of visitors are locals and Afrikaans is the dominant language of all the arts productions. (Voksblad Arts Festival, 2010)

### **2.16 Summary**

The ABSA KKNK, as a form of events tourism, has an advantage of an ideal setting in a region where no other Afrikaans festivals take place. It attracts high number of visitors to every festival to secure its expenditure. In 2010, 166 446 tickets were sold,

which included 64 434 for theatre productions and 105 012 for outdoor music productions. There were all together 493 stalls selling a variety of consumer products. It provides a platform that artists require to expose their talents and potential.

The next chapter discusses and analyzes the impact of government legislation in relation to the development of arts festivals from a nation and provincial perspective. Discussion and comparisons are done on the ABSA KKNK arts festivals, and other arts festivals in South Africa.

## **CHAPTER 3**

### **LEGISLATION ON AND SCOPE OF ARTS FESTIVALS IN SOUTH AFRICA**

#### **3.1 INTRODUCTION**

Sustainability hinges on the institutional capacity of the owner. Sustainable tourism development can be seen as meeting the needs of visiting tourists, and of the hosts of the ABSA KKNK, while protecting and enhancing opportunities for future generations. It is intended to reduce the tensions and frictions created by the complex interactions between the tourism industry, visitors, the environment and the local communities. Fundamentally, sustainability implies that all environmental elements are dealt with simultaneously and form an integrated and holistic relationship. Festivals are, therefore, considered as major vehicles for sustainable tourism as they involve tourists/visitors, the entire community and the economy. Sustainability is propelled by the awareness, identity and responsible use of a tourism product, in this case the KKNK.

The development of sustainable tourism depends on the conceptualization and operationalisation of a product or idea. In order to achieve this, such implementation requires the involvement of people through their ideas, talents and skills. What is important is that the climate for such development should be conducive for such development to take place.

This chapter deals with the current nature and extent of arts festivals in South Africa since new legislation was introduced, as well as the evolution of the arts festivals and challenges that the festival industry faces.

### **3.2 LOCAL GOVERNMENT LEGISLATION**

The Municipal Structures Act 117 of 1998 includes the promotion and development of tourism at district and municipal level. What is important is the fact that local government is not a level, but a sphere of government. Local municipalities (also known as B-municipalities) and district municipalities (also known as C-municipalities) are, in terms of the National Constitution, fully autonomous. The promulgation, for instance, of by-laws require no approval from the Provincial Government. However, they cannot be in conflict with national policy. At present, there is at least one tourism bureau in every town. Some bureaux operate as a Section 21 company (organization not for gain), while others obtain their revenue through municipal subsidies and levies from accommodation outlets, or grants.

In the Western Cape there are no official Regional Tourism Organizations and co-ordination of tourism bureaux is non-existent. Local municipalities and district municipalities have no tourism policies.

### **3.3 NATIONAL ARTS COUNCIL**

The National Arts Council (NAC), as a statutory body, receives a parliamentary grant to distribute to artists, non-governmental organizations (NGO's), community-based organizations (CBO's) and cultural institutions. In addition, it also provides study bursaries in the fields of arts and culture to practitioners, administrators and educators. The NAC Board is representative of all nine provinces in South Africa.

The mandate of the NAC includes the following objectives:

- To provide, and encourage the provision of opportunities for persons to practice the arts;
- To promote the appreciation, understanding and enjoyment of the arts;
- To promote the general application of the arts in the community;
- To foster the expression of a national identity and consciousness by means of the arts;
- To uphold and promote the right of any person to freedom in the practice of the arts;
- To give the historically disadvantaged such additional help and resources as are required to give them greater access to the arts;
- To address historical imbalances in the provision of infrastructure for the promotion of the arts;
- To promote and facilitate national and international liaison between individuals and institutions in respect of the arts; and
- To develop and promote the arts and to encourage excellence in regard to these.

### **3.4 PERFORMING ARTS COUNCIL (PAC)**

Under the old dispensation, the period prior to 1994, there were four Performing Arts Councils (PAC's), one in each of the four provinces of South Africa. These councils were registered in terms of Section 21 of the Companies Act of 1973. After 1994, the PAC's, with their access to state funds, created a lot of dissension amongst communities because of disparities in terms of transformation and their lack of eradication of historical imbalances. As there are now nine provinces in the country

as opposed to four previously, resources had to be distributed more widely. The PAC's, being major, urban-based consumers of resource structures, did not meet the goals of access and redress as required by the Reconstruction and Development Plan (RDP).

During 1995/6, the PAC's were disbanded under the new dispensation in South Africa. The operating income was R160 million and revenue at box offices accounted for 18% of this. The government provided a grant of R112 million. An analysis of box office returns proved that income did not cover administrative costs. A further conclusion was that the government subsidized art forms and infrastructure for a small audience, at a level that they could not afford. Ballet and opera consumed 30% of the total expenditure, and these activities were exclusive to only two Provincial Arts Councils because of the existing infrastructure in these two provinces, namely Gauteng and the Western Cape, and the interest amongst local communities.

It was proposed that the physical infrastructure of these buildings, offices and theatres should be the financial responsibility of the national government, local municipality and provincial government in areas where they are located. The strategy also involved a 22% reduction in subsidies to PAC's. An amount of the funding freed from the process would be distributed to a wide variety of artists, cultural groups and art disciplines.

### **3.5 VISUAL ARTS**

Self-supporting agencies, for the provision of opportunities for development and marketing of cultural industries, are considered by interest groups because of limited resources and funding. Visual arts and crafts are considered as important as they provide employment for especially rural and urban communities, as well as some

formal and non-formal industries because of unemployment in especially the rural areas.

### **3.6 ARTS EDUCATION**

Access to equitable and life-long education and training is considered an important element within the formal school system and arts education structures. Arts festivals at present provide a platform for local interest groups to develop their skills with regard to performances as well as the appreciation of arts and culture. It is the intention of the Ministry of Arts and Culture to promote arts education within the formal school system. It is further intended to develop the extension of community based arts education structures.

### **3.7 HUMAN RESOURCES DEVELOPMENT IN ARTS AND CULTURE**

The Department of Arts and Culture realized that the growth and development of the arts is dependent on the availability of skilled human resources. Education and training would provide for:

- Arts practitioners to create and produce works of art in various disciplines; and
- Educators to provide training and education to children, youth and adults in arts and culture.

Prior to 1994, the education system provided for arts education and largely served the needs of cultural institutions that were developed during the apartheid era. Capacity in tertiary-level arts education should add to the policy of life-long learning. Wikipedia (2011) defines lifelong learning as the continuous building of skills and

knowledge throughout the life of an individual. It occurs through experiences encountered.

The future of arts and culture is dependent on audiences and markets. Attendance at performances and the financial viability of performance production depends on the location of infrastructure, disposable income and the nature of artistic forms.

Newly-developed national policies will assist resource infrastructure, projects and practitioners with funding from provincial and local government. Cultural tourism will be developed in conjunction with the Department of Tourism (previous Department of Environmental Affairs and Tourism), and the Department of Trade and Industry.

Further co-operation with the Department of Education will be based on a strategy that will incorporate the following:

- The provision of art education at school level to cultivate an interest in arts;
- The provision of community art centres to introduce children to arts at an early level; and
- Supporting growth and sustainability of a range of arts festivals that will ultimately lead to more opportunities for artists and markets for the arts.

### **3.8 FUNDING SOURCES**

The Department of Arts and Culture forms co-operative alliances with the public- and the private sectors. Because of the media exposure national sponsors like banks and corporates are keen to sponsor training and major events, especially the arts. The ABSA KKNK (Absa Bank) and Grahamstown National Arts Festival (Standard Bank) are examples of such sponsorships.

Provincial Governments contribute major amounts to existing and established tourism events especially if there are elements of training, capacity building and the transfer of skills.

### **3.8.1 PUBLIC SECTOR**

Relationships with the Department of Trade and Industry, the Department of Education and the Department of Tourism will be established in order to develop appropriate human resources for the Reconstruction and Development Plan. Funding that will be obtained from the National Lottery Fund will be earmarked for arts and culture.

### **3.8.2 PRIVATE SECTOR**

Tax incentives for corporates who donate funds for arts development is under consideration. There are existing laws in place that advocate tax deductions for donor organizations. It is an intention to establish a National Association for Business Sponsorship of the Arts. The international community will be encouraged to support non-governmental organizations with assistance in training, organizational capacity and development of infrastructure. (Department of Arts, Culture and Technology, 1996)

## **3.9 SOUTH AFRICAN TOURISM**

South Africa Tourism (SAT) declared 1997 as the year of "Culture and Tourism" to boost cultural tourism in South Africa. In the Western Cape Province, tourism marketing is coordinated by the destination marketing organization, called Cape Town Routes Unlimited (CTRU). SAT is the statutory agency, which is responsible for national tourism marketing. One of the pillars of the Western Cape's, economic

strategy focuses on enhancing economic growth and development. Marketing activities include packaging tourism themes and attractions that include routes and itineraries. Oudtshoorn, where the ABSA KKNK is held, is situated on Route 62, which links Oudtshoorn with Cape Town and Port Elizabeth.

### **3.10 ARTS**

After 1994 most local authorities decided to improve their economies because of the new statutory requirements. Marginalized communities became part of the mainstream economy. In their efforts to obtain additional income, the business sector, in particular, identified tourism as an avenue for development (Williams 1998; Dann, 2002: 236). Tourism, as a so-called anti-poverty strategy, emerged as a theme in development literature (Ashley and Roe, 2002). Debates arose around tourism development to promote community development and sustainability in ways that do not lead to drastic environmental and social change (Wahab and Pigram 1997; Elliot, et al., 2001; Sharpley, 2002). Tourism-based development was undertaken to ensure sustainability and minimal environmental damage (Dann, 2002). In many towns, e.g. Oudtshoorn and Cape Town, in South Africa, local government authorities and private partnerships applied strategies that were underpinned by a culture of creativity. This action can be ascribed to the disappearance of formal Arts Councils and the desire to re-establish arts performances in the former predominant Afrikaans language. The business sector saw this as an opportunity to obtain publicity and, therefore, showed a keen interest in providing financial support. Festivals and events became vehicles for considerable contributions to tourism (Arcodia and Robb, 2000: 154). The growth potential of this

arts sector has been identified globally, as well as in South Africa (Tassiopoulos, 2005: 25; Goldblatt, 2000: 9).

### **3.10.1 ROLE OF FESTIVALS**

Internationally, various types of festivals are used to promote tourism and to boost the regional economy (Chabra, et al., 2003; Felsentein and Fleischer, 2003). Presently, many towns in South Africa have an arts/cultural festival that is designed to draw tourists to their region (Visser and Kotze, 2004). Studies on the festival market in South Africa had been completed (Snowball and Antrobus, 2001; Van Zyl and Botha, 2004). Rogerson and Visser (2004) refer to the growth in tourism since 1994, while O'Sullivan and Jackson (2002: 325) assert that festival tourism refers to "a festival period" where people from outside the festival locale visit during a "festival period". Since 1994, festivals of all types were introduced by organizations and institutions because of opportunities that they provided for community development and income generation (Shaw and Williams, 2002: 265). O'Toole (2005: 215) declared that festivals have become more important to countries and their economies. Goeldner, et al., (2000: 24) refer to festivals as an important part of the tourism industry.

### **3.10.2 GROWTH**

Aspects of festival tourism with reference to community upliftment were slow in developing during the past seven years. (Visser and Rogerson, 2004). It was only after 1994 that serious consideration was given to tourism as a vehicle for development. In order to address poverty alleviation, opportunities were created to capture the needs in rural communities. Since 1995, local economic development (LED) also included tourism as an avenue for job creation (Rogerson, 1995: 58).

Different types of festivals were introduced to promote tourism to especially support the regional economy (Chabra, et al., 2003; Felsenstein and Fleischer, 2003). In South Africa, smaller towns like Clanwilliam, Knysna and Mossel Bay introduced festivals to extend the tourism season to secure jobs. The economic value of festivals is interesting. Snowball and Antrobus (2001), state that the ABSA Klein Karoo National Arts Festival in 2001 drew 100 000 visitors with an income of R100 million. Aardklop and the ABSA KKNK together generated more than R200 million (Snowball and Antrobus, 2001).

### **3.10.3 SOCIAL AND CULTURAL INFLUENCES**

Actual social and cultural influences on localities are difficult to understand, although festivals do generate income (Shaw and Williams, 2002: 267). Contribution of funds with regard to the social and economic development of communities is not well known. According to O'Sullivan and Jackson (2002: 326-327), festival growth results in the development of stronger links outside the locale, which causes entrepreneurs to become resentful and festival benefits less significant. The actual beneficiaries have become a subject within communities. In the case of urban centres, it is debated that the general population seldom benefits from sustainable employment opportunities (Janiskee and Drews, 1998).

The benefits of festival tourism in an urban context does not only affect the economy (O'Sullivan and Jackson, 2002: 321). It is believed that festival tourism also has an effect on the organizational activities of communities with regard to improved leadership, public-private co-operation and the ploughing back of profits into the community. In the case of smaller urban centres, the development of a festival

affects not only income, but also the celebration of communities, and further gives rise to place awareness (Janiskee and Drews, 1998; Falassi, 1987).

Another social impact of festival tourism is the improvement of the environment within the tourism locale (Janiskee, 1996). The role of festivals, in terms of environmental conservation, was recognized (Mathieson and Wall, 1982) and acknowledged (O'Sullivan and Jackson, 2002: 328). The participation and enthusiasm of communities and representatives of the business sector to prepare the locality prior to a festival has also been noted by Janiskee (1996: 392), where he further argued that money becomes available for visible investment, such as the re-development of central town areas, renovation and building of theatres and historic buildings, multi-purpose centres, festive decorations and parks (Gahr, 2004; Janiskee, 1996).

### **3.11 Summary**

This chapter introduced the different pieces of legislation in terms of how they impact arts festivals in South Africa. This was done by considering both the national, provincial and municipal legislation that governs the hosting of arts festivals. The mandate (objectives) of the National Arts Council was also elaborated on. The history of the now dissolved Performing Arts Council was also discussed and the implications that it had on the development of arts festivals at that time.

The funding process was also analyzed from both the public and private sector's perspective. As this study focuses on using the festival as a vehicle for sustainable tourism, the influence and objectives of the Department of Environmental Affairs and Tourism, were analyzed. Summarily, arts festivals have been in existence for a long

time and their sustainability can be traced during their period of existence. The ability of festivals to promote community upliftment is alluded to.

In the following chapter we will focus on the empirical study relating to the sustainability of the festival as a vehicle for sustainable tourism in Oudtshoorn.

## CHAPTER 4

### RESEARCH METHODOLOGY

#### 4.1 Introduction

Research methodology deals with two questions, which are: how the data is collected and analysed, and how the results are obtained. It must be made clear why a particular methodology was chosen, as this affects the validity and reliability of the data. The research methods must be appropriate to the objectives of the study.

#### 4.2 Research purpose and approach

##### 4.2.1 Aim of Research

The purpose of this study is to investigate the *ABSA Klein Karoo National Arts Festival (ABSA KKNK)* as a vehicle for sustainable tourism and community upliftment.

Babbie (1983: 75) identifies the two most common purposes of research as being descriptive, or exploratory in nature. In order to answer the research question posed in this study, a descriptive approach was followed..

The study was carried out in two stages; it represents a snap-shot at two points in time, during the Easter period of 2008, and a follow-up survey conducted in 2011 to establish tourism sustainability, and the consequent drive for community upliftment. According to Cooper and Schindler (2003: 149), the topic is classified as a statistical study since it attempts to capture a population's characteristics by making inferences from a sample's characteristics. The research takes place under actual, as opposed

to staged or manipulated, environmental conditions and can, therefore, be regarded as being field testing in nature.

#### **4.2.2 Approach to research methodology**

Welman and Kruger (1999:2) state that research is a systematic enquiry that is reported in a form that allows research methods and outcomes to be accessible to others. There are two types of research: pure and applied research. Pure research is that which has no obvious practical implications beyond contributing to a particular area of intellectual enquiry. Conversely, applied research, is problem-focused and is directed towards solving a particular intellectual question that has practical implications for a client outside the academic world.

This study aims to solve a problem, that is to determine the economic viability of the ABSA KKNK festival, which could lead to community upliftment, and its focus is thus applied. A research problem refers to some difficulty that the researcher experiences in the context of either a theoretical or practical situation. In the case of this study the problem question asks whether: *the ABSA Klein Karoo National Arts Festival could be used as a vehicle for sustainable tourism in the region, resulting in community upliftment of the local peoples.*

When considering the approach that may be used in a research project, the researcher had three options, namely:

- A quantitative methodology;
- A qualitative methodology; and
- A mixed method approach.

The choice centres on the nature of the research topic, the setting, the possible limitations and the underlying theoretical paradigm that informs the research project (Jennings, 2001).

This study followed the quantitative approach. It commences with theories or hypotheses about a particular tourism phenomenon, gathers data from a real-world setting and then analyses the data to support or reject the hypotheses (Jennings, 2001:20). Lamb, Hair and McDaniel (1998), observe that the three options available when undertaking quantitative research are experiments, observations and surveys. The quantitative approach's main aims are described by De Vos, et al., (2005: 75) as being to objectively measure the social world, to test hypotheses and to predict and control human behaviour.

De Vos, et al., (2005: 74), define a quantitative study as an enquiry into a social or human problem, based on testing a theory that is composed of variables, measured with numbers and analysed with statistical procedures in order to determine whether the predictive generalisations of the theory hold true.

Babbie (1983: 537) provides an alternative definition where a quantitative study is defined as the analysis of the numerical representation and manipulation of observations for the purpose of describing and explaining the phenomenon that those observations reflect.

### **4.3 Secondary data search**

According to Mouton (2001: 71), secondary information sources refer to written sources (including the Internet), which discuss, comment, debate and interpret primary sources of information. In order to achieve the objectives of the study, a

secondary data search was conducted by consulting relevant information sources on arts festivals.

#### **4.4 Survey research – structured questionnaire**

##### **4.4.1 Background and design**

Survey research, according to Cooper and Schindler (2003: 319), involves surveying people and recording their responses for analysis. The great strength of a survey as a primary data collecting approach is its versatility. The quality and quantity of information secured in this research technique, depends mainly on the ability and willingness of participants to cooperate. Babbie (1983: 209) noted that survey research is probably the best method available to the social scientist interested in collecting original data to describe a population that is too large to observe. Structured questionnaires and personal interviews were used in this study. Questionnaires were disseminated amongst 550 participants and local residents in Oudtshoorn during the festival in 2008. 502 responses were received for data analysis. At the same time, personal interviews were conducted with seven members of the Organising Committee of the Festival. On the follow-up survey 68 questionnaires were distributed to a cross-section of community leaders with a 100% response rate.

Cooper and Schindler (2003: 323) identified survey methods, which could be used by researchers to collect primary data, which are outlined below.

- Personal interviews – this is a form of direct communication in which an interviewer asks respondents questions in a face-to-face situation. Zikmund (2003:199), comments that personal interviews allow for feedback, increase the

chance that the questionnaire will be answered and increased participation. However, anonymity is not guaranteed, and different interviewer techniques may encourage interviewer bias. Personal interviews are also known for producing high-quality information, but this advantage is offset by a high cost incurred by travel, time and mileage.

According to Chisnall (1991), personal interviewing should be seen as a function which requires special skills, and interviewers should be informed of background information, which they may require during the interviewing process. Baines and Chansarker (2002) believe that personal interview questionnaires are generally administered in shopping centres (more commonly known as mall intercepts), or on the street (street interviews), or at a respondent's home (door-to-door interviews). However, this survey method tends to be time-consuming and expensive. Personal interviews were considered in this study because the target population was available on site for interviews during the festival.

Babbie (1985:223) believes that when either a research worker delivers the questionnaire, collects or both, the completion rate is higher than straight forward mail surveys. A mail survey was not necessary because the target respondents were given the questionnaires personally to complete during the Festival.

Welman and Kruger (1999:172) suggested the following techniques and hints for the development and construction of questionnaires:

- Choose judiciously between open-ended and closed-ended questions;
- Take the respondent's literacy level into consideration;
- Be careful not to offend;

- Strive for conciseness (briefness), yet be unambiguous (having one meaning only);
- Maintain neutrality;
- Use a justified sequence; and
- Be sure the question is appreciable to all respondents.

These techniques and hints were further supported by George (2004:109) who established the following guidelines for effective questionnaire design:

- It should not be too long – to avoid respondent fatigue;
- Ensure that individual questions are short and to the point;
- Avoid technical terms;
- Be as specific as possible – do not use long-winded questions;
- Examine each question to ensure that it contributes to the research objectives; and
- Decide whether open-ended questions or closed questions (including multiple choice and scale/rating questions) should be used.

All of the above principles, hints and guidelines were followed for the design of the questionnaires and closed questions which were used for the research study.

#### **4.4.2 Pilot testing**

- According to Cooper and Schindler (2003:286), a pilot test is usually conducted to detect weakness in design and implementation. It should draw subjects from the target population and simulate the procedures and protocols that have been designated for data collection. Particular attention was paid to the following aspects:
  - time spent on completing the questionnaires;

- ambiguity of questions based on questions for clarification around the questions, and
- soliciting interest in answering the questionnaire. A small pilot test was done on the initial survey questionnaire to establish the relevancy of the questions.

#### **4.4.3 Layout and content of the questionnaire**

An example of the questionnaires is attached as Annexures 1 and 2. The questions contained within the questionnaires were grouped into the following sections:

The initial survey questionnaire was designed in such a way that firstly, required general information about the respondent's biographical information; their gender, age, educational background, nationality, and place of origin. Secondly, the questionnaire enquired about the festival visitation, meaning whether a first time visitor or not, who respondents visited with, and whether they would visit other tourist attractions in the surrounding areas. Lastly, the questionnaire dealt with issues concerning motivations to attend the KKNK, type of accommodation used, and satisfaction levels with services rendered during the festival. A follow-up questionnaire based on the Likert scale was developed and distributed to 68 participants to test tourism sustainability and community upliftment in Oudtshoorn. This questionnaire was distributed to farmers, non-governmental organizations, church ministries, taxi-owners, municipal officials, municipal councillors, product owners, environmental practitioners, sports bodies, youth groups, and the local Department of Agriculture. A 100% response rate was achieved.

#### **4.4.4 Population and sample size**

##### **4.4.4.1 Population**

According to Welman and Kruger (1999: 47), the population is the study object, which may comprise individuals, groups, organizations, human products and events, or the conditions to which they are exposed. It encompasses the total collection of all units of analysis about which the researcher wishes to draw conclusions. The initial target population was the festival goer, organisers and general the population of Oudtshoorn during the Easter weekend of 2008.

#### **4.4.4.2 Sampling**

Sampling is a procedure that uses a small number of units of a given population as a basis for drawing conclusions about the entire population. The sample frame is a complete list in which each unit of analysis is listed only once (Welman and Kruger, 1999: 49). The idea of sampling, as described by Cooper and Schindler (2003: 179), is that, by selecting some elements in a population, conclusions may be drawn about the entire population. The sample comprised 502 randomly selected festival attendees in 2008. Cooper and Schindler (2003: 179) identify reasons for sampling as lower costs, greater accuracy of results, greater speed of data collection, and availability of population elements.

The selected sample type was that of convenience sampling with no database.

#### **4.4.4.3 Execution of the survey**

Questionnaires were initially hand-delivered to 550 conveniently selected festival attendees during the KKNK festival of 2008 over the duration of the festival. 502 persons agreed to complete the questionnaire immediately.

#### **4.4.4.4 Data capture and analysis**

Once the initial questionnaires were collected, each questionnaire was assigned a number and then captured on an Excel electronic spread sheet, in order to ensure that the information was:

- Accurate;
- Consistent with the intent of the question and other information in the survey;
- Uniformly entered;
- Complete; and
- Arranged to simplify coding and tabulation. (Cooper and Schindler, 2003: 45)

Once the data was captured it was processed by the Statistical Support Unit of the Cape Peninsula University of Technology (CPUT), using the Statistica software 1.8 package. The data analysis for the follow-up survey was similarly processed.

#### **4.4.4.5 Reliability and validity of the research**

The reliability of a test refers to the consistency of scores obtained by the same persons when they are re-examined with the same test on different occasions, or with different sets of equivalent items, or under other variable examining conditions (Anastasi and Urbina, 1997:84). Within the hypothetico-paradigm, reliability is a matter of whether a particular technique, applied repeatedly to the same object, would yield the same result each time (Jennings, 2001:149)

The validity of a test concerns what the test measures, and how well it does (Anastasi and Urbina, 1997: 113). If valid, it measures what it is supposed to measure. According to Babbie (1990), and Jennings (2001: 149), validity refers to

the extent to which an empirical measure adequately reflects the real meaning of the concept under consideration.

Because “reliability is a characteristic of data” researchers must attend to the influence that the participants themselves have on score quality in every study Thompson (1994: 839). He further notes that because total score variance is an important aspect of reliability, the participants involved in the study will themselves affect score reliability: “the same measure, when administered to more heterogeneous or more homogenous sets of subjects, will yield scores with differing reliability”.

Leedy (1997: 35) defines reliability as a consistency with which the measuring instrument performs. This was achieved in the study by:

- Performing a comprehensive literature study in the field of interest; and
- Having the questionnaires critically reviewed by the researcher’s supervisors.

The data produced, can therefore be safely accepted as reliable and valid, for the purpose of the study.

#### **4.5 Summary**

This chapter discussed the methodologies which were followed in the study. The research approach and methodology were elucidated together with the planning of the empirical study, covering aspects of secondary data research, the structured survey, questionnaires design and layout, population, as well as sampling. Furthermore, the distribution of the questionnaire and the reliability and validity of the data was discussed.

The following chapter deals with the major findings and data analysis of the ABSA KKNK as a vehicle for sustainable tourism in Oudtshoorn, and the consequent upliftment of the local communities.

## **CHAPTER FIVE**

### **MAJOR DATA ANALYSIS AND FINDINGS**

#### **5.1 INTRODUCTION**

The primary research objective of the study was to investigate the ABSA KLEIN KAROO NATIONAL ARTS FESTIVAL (ABSA KKNK) as a vehicle for sustainable tourism, which could lead to community upliftment in Oudtshoorn. The primary objective was achieved by means of both primary and secondary research objectives. A literature review was conducted and presented in Chapter Two to establish the history of South African arts festivals with specific reference to the Absa KKNK. For purposes of the primary research objective, a questionnaire was distributed amongst festival attendants in 2008 in order to again establish interest in the festival and also to determine its future on the basis of repeat visits and recommendations to friends and relatives.

A support survey was conducted among local businessmen, the community and local government to establish the extent of community involvement in ABSA KKNK activities, and the sustainability of tourism in the area, leading to the upliftment, through job creation and income distribution, of the local communities.

The target population in the initial study comprised of 550 attendees at the festival in 2008, with 502 usable responses. The analysis presented in this chapter is grouped in two parts. The first part covers biographical information; followed by duration of stay including (mode of transport, accommodation and amount spent); services rendered during the festival and the booking system of tickets; and finally future visits

and recommending the festival to others. These are presented in the form frequency tables.

The second part considers the responses of the second support survey to establish the sustainability of tourism, especially that generated by the ABSA KKNK, to the upliftment of local communities.

## 5.2 SURVEY RESULTS

In this section, the results of the initial questionnaires are summarized and figures are included to illustrate the different variables used in the survey. The first section of the results is biographical information of respondents, which is important to understand the trends of results.

### 5.2.1 Biographical information

#### 5.2.1.1 Gender of respondents

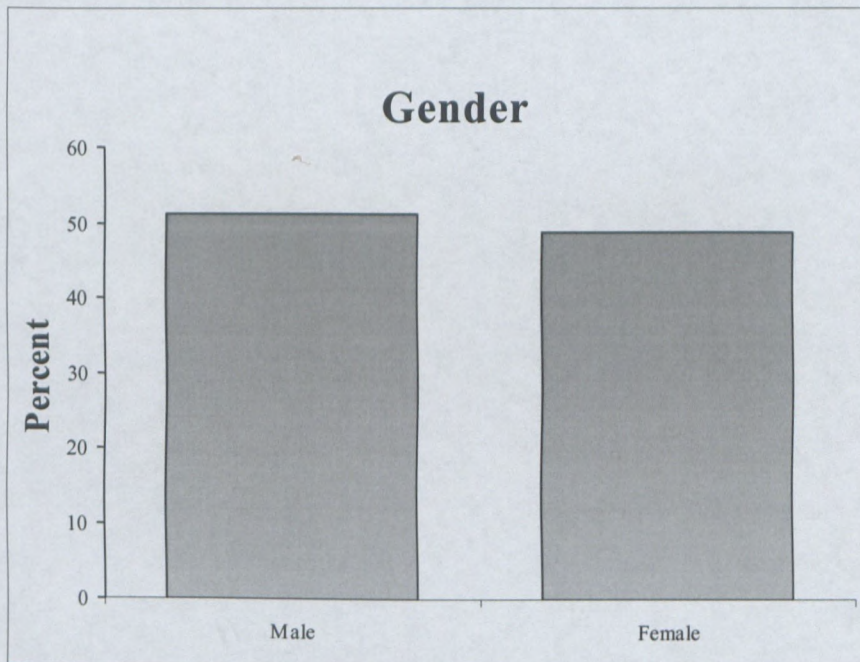


Figure: 5.1 Gender of respondents

From the above information in figure 5.1, it is evident that attendants at the 2008 arts festival was dominated by males who numbered 51.3% compared to females who represented 48.7% of the total number of attendants at the festival. The possible reason for this may be that the festival appeals more to males than females based on activities on offer at the festival, or that males are, generally, more interested in festivals than females.

### 5.2.1.2 Language of the respondents

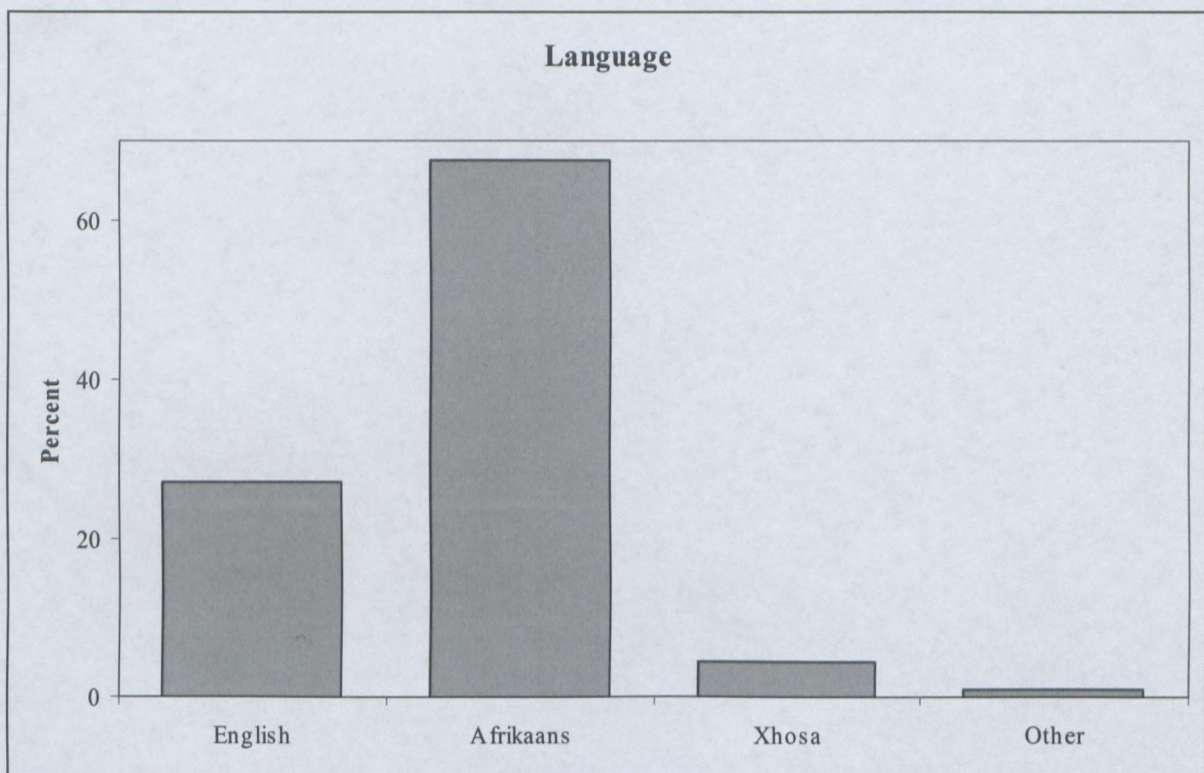


Figure: 5.2 Language of respondents

The Absa KKNK was established as an Afrikaans festival initially and it is interesting to note that attendance at the festival is still dominated by Afrikaans-speaking people, totalling 67.6%, followed by English-speaking people at 27.1%. Of interest in these findings is that Xhosa-speaking people, one of the three language groups of the Western Cape Province, were represented at 4.4%. A reason for this could be

based on the historical past of South Africa where Afrikaans and Xhosa-speaking people were not on good terms. However, it is pleasing to note that people from other population/language groups are showing interest in festivals as a form of tourism participation. An interesting finding is that the majority of attendees at the 2008 festival were between the ages of 18 to 25, which represented 34.5%, followed by ages between 26 and 35, which represented 28.6%. This is positive for the future of the festival as these represent those that will have more buying power in future years, and is also important for the future of the festival in terms of preserving the Afrikaans culture. (Figure 5.3)

### 5.2.1.3 Age of respondents

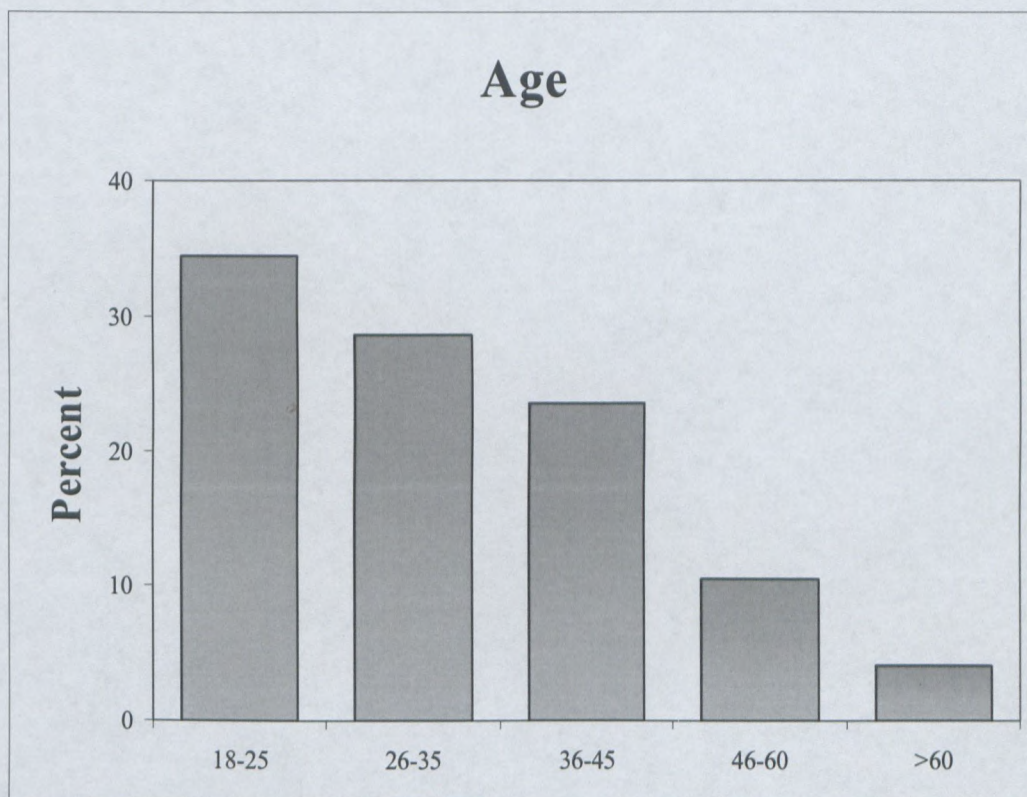


Figure: 5.3 Age of respondents



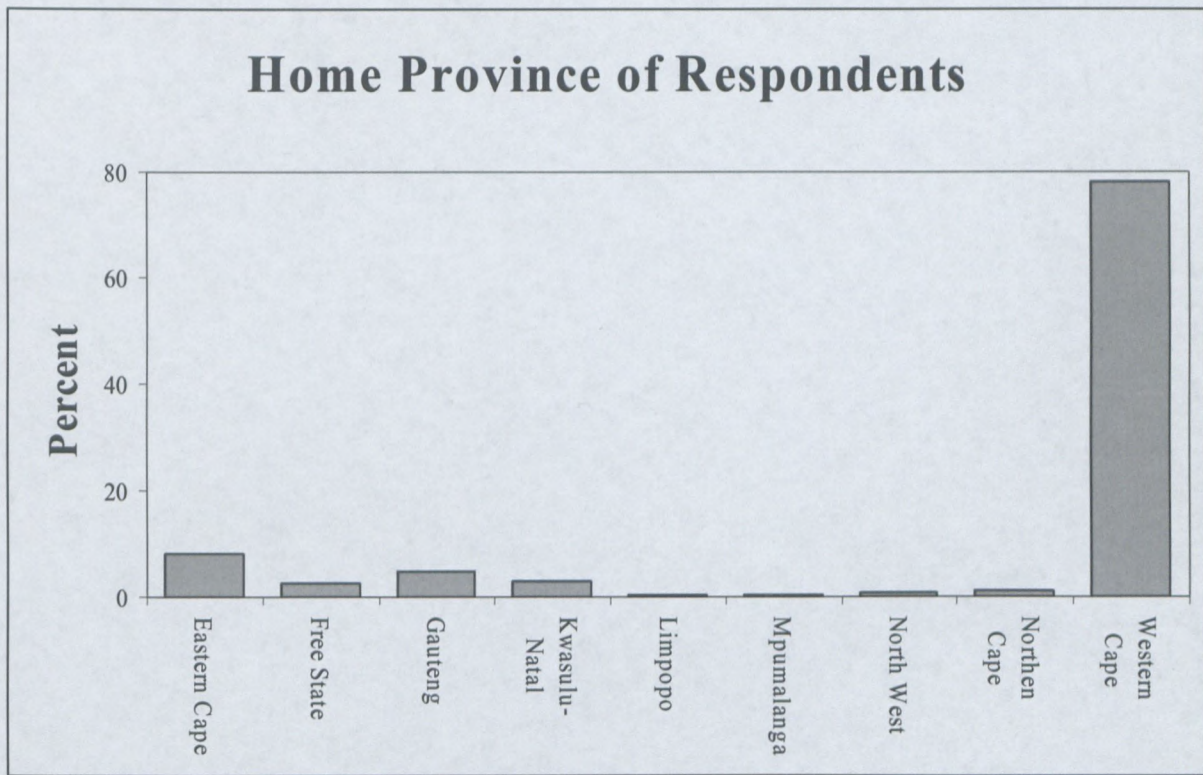


Figure 5.5: Home province of respondents

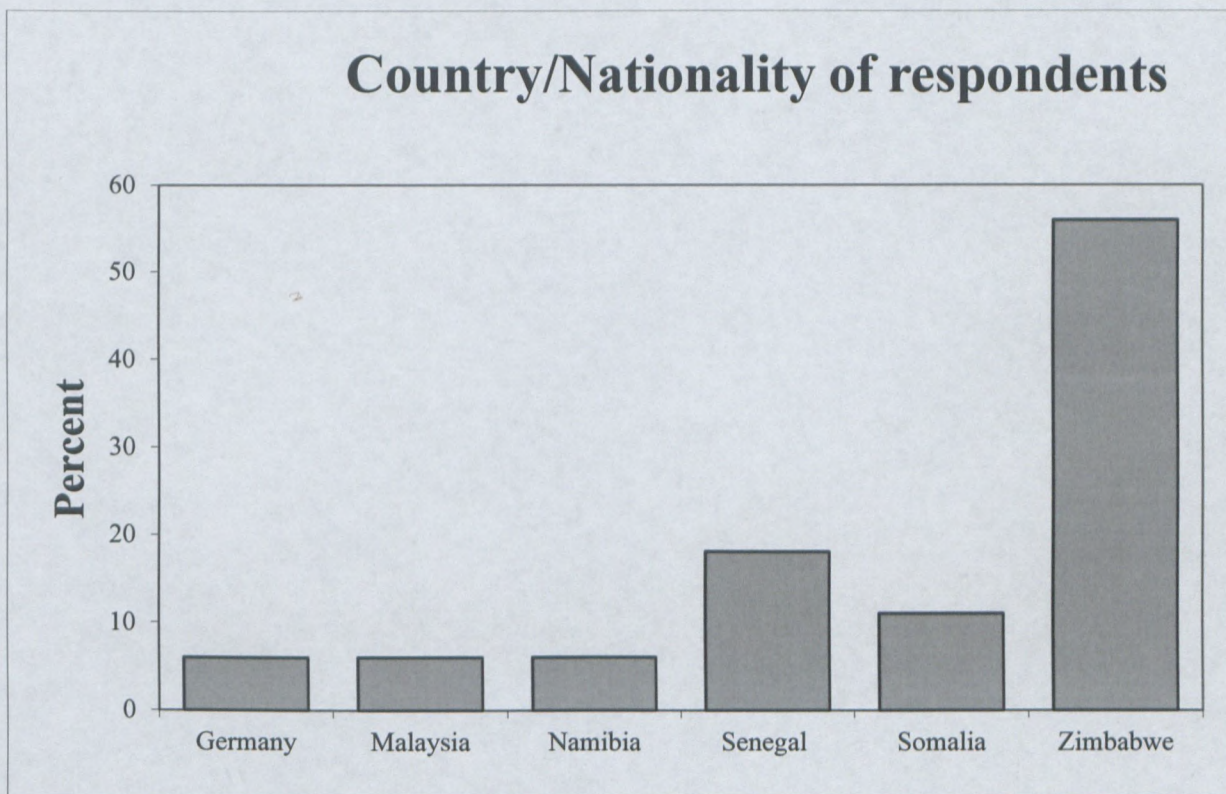


Figure 5.6 Country/Nationality of respondents

The final aspect of biographical information analysed was the qualifications of attendees at the festival. It is interesting to see that the festival is dominated by high school pupils at 51.5% as shown in Figure 5.7, which represents a good future for the festival on the basis that these pupils are more likely to be repeat visitors in future. They were followed by other qualifications at 20% and this might have even included people who have no qualification. Of interest is that the festival attracts people who have a first degree (13.7%) and a master's or doctoral degree (14.7%). The latter groups are intellectuals who may attend the festival as a means of seeking research opportunities, or as a way of relaxing outside normal work environment.

#### 5.2.1.5 Qualifications of respondents

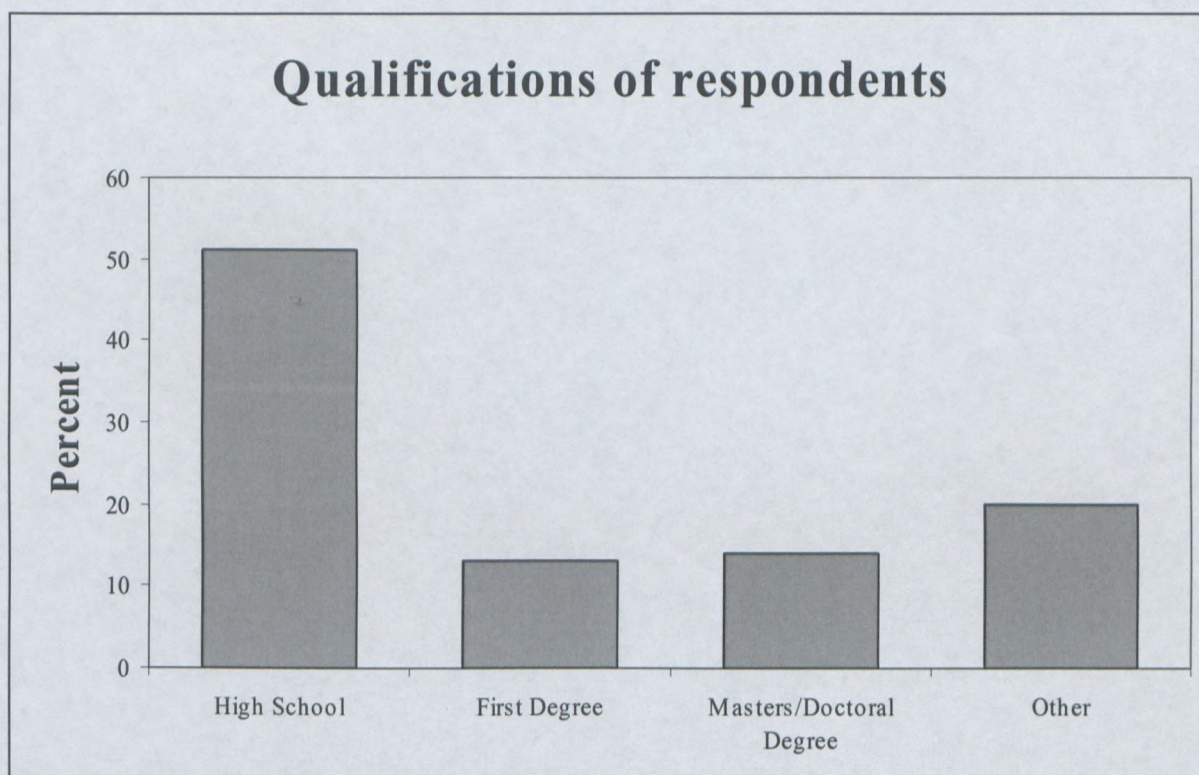


Figure: 5.7 Qualifications of respondents

### 5.2.1.6 Duration of stay at the festival including accommodation, amount spent and type of transport used

In terms of the duration of stay at the festival, as reflected in Figure 5.8, most people prefer to spend between four and nine days. In total, 45.3% of respondents preferred to spend nine days at the festival, while 14.3% preferred to spend four days there. A reason for spending more days at the festival may be that attendees would like to see as many of the activities/attractions that are offered at the festival. These activities/attractions are spread over a number of days.

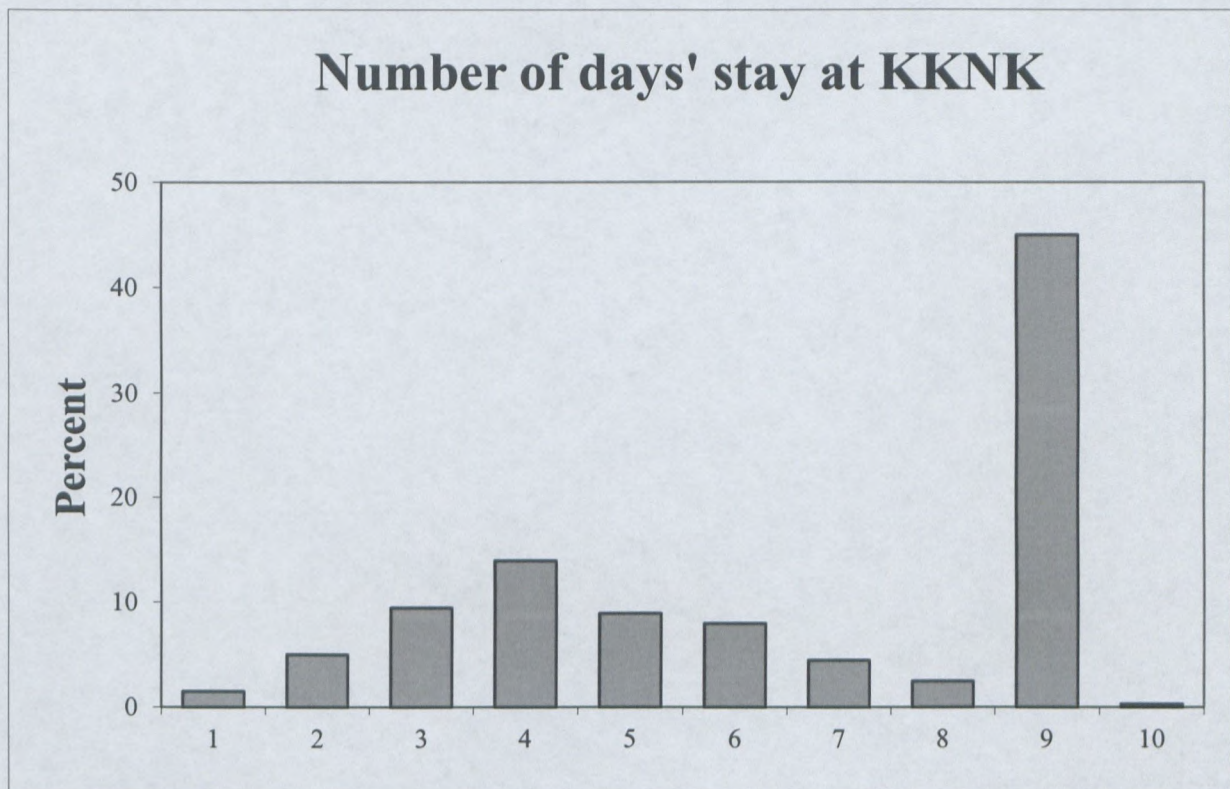


Figure: 5.8 Number of days' stay at KKNK

It would appear, as reflected Figure 5.9 that a majority of attendees at the festival make use of their own transport to visit, and for use during the festival. This is reflected by 73.1% of respondents who make use of their own transport during their

stay at the festival. The second popular mode of transport, which is used during the festival, is taxi's, which totals 22.5 %, which is followed by rented cars at 2.6%. The domination of own-car usage during the festival may be because the festival is dominated by people from the Western Cape Province, as it is easier for them to drive to the festival. The use of rented cars can be attributed to those who come from other provinces and other countries. The use of private and/or rental transport should be seen as a boost to the motor industry in Oudtshoorn, with additional petrol sales and parts, and the possible use of additional staff during the festival The use of taxis could be both by the locals and other attendees who cannot afford to rent a car.

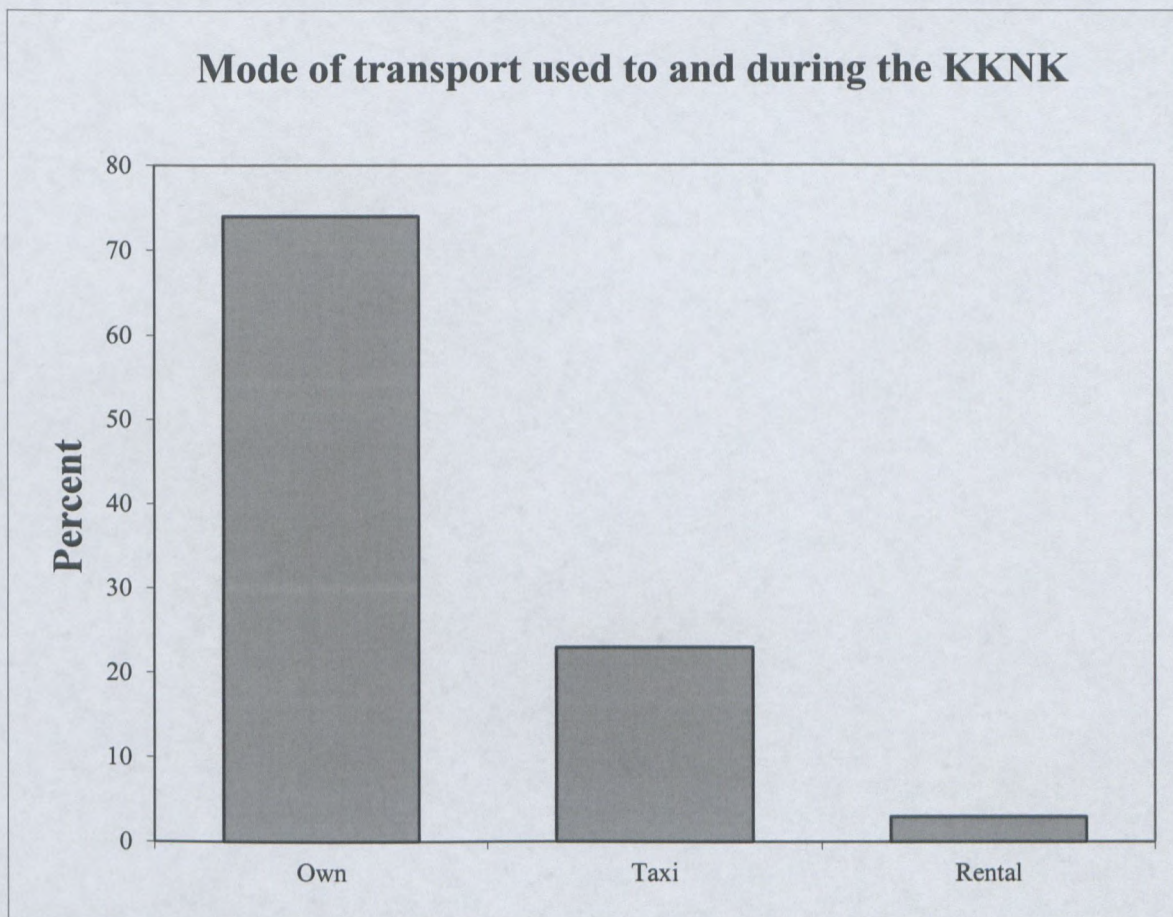


Figure: 5.9 Mode of transport used to and during the KKNK

followed by those who stayed at bed and breakfast establishments (21.3%), and those who stayed in hotels (6.6%) and self catering establishments (5.4%). This trend could be attributed to saving costs during the event so that respondents could spend more days at the festival. Camping is a popular form of accommodation; it is generally cheap and attracts a specific type of tourist, both to the festival and the town. A majority of respondents stayed in Oudtshoorn where the festival takes place (87.6%), and this may be so that they are closer to the event and attend activities that take place at night and to save money on petrol costs rather than drive to the festival each day. Other people preferred to stay in George (3%) and Mossel Bay (1.8%). This may be because these respondents were unable to get accommodation and opted to stay in the two towns which are closest to Oudtshoorn, or that the festival does attract visitors from the region. (Figure 5.11)

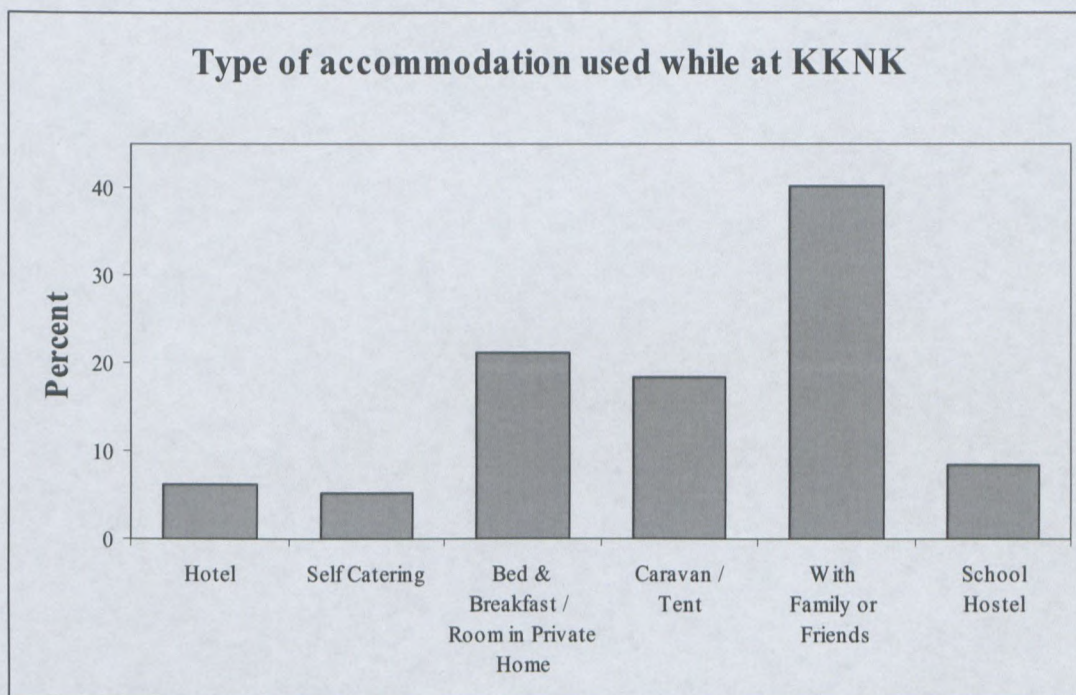


Figure: 5.10 Type of accommodation used while at KKNK

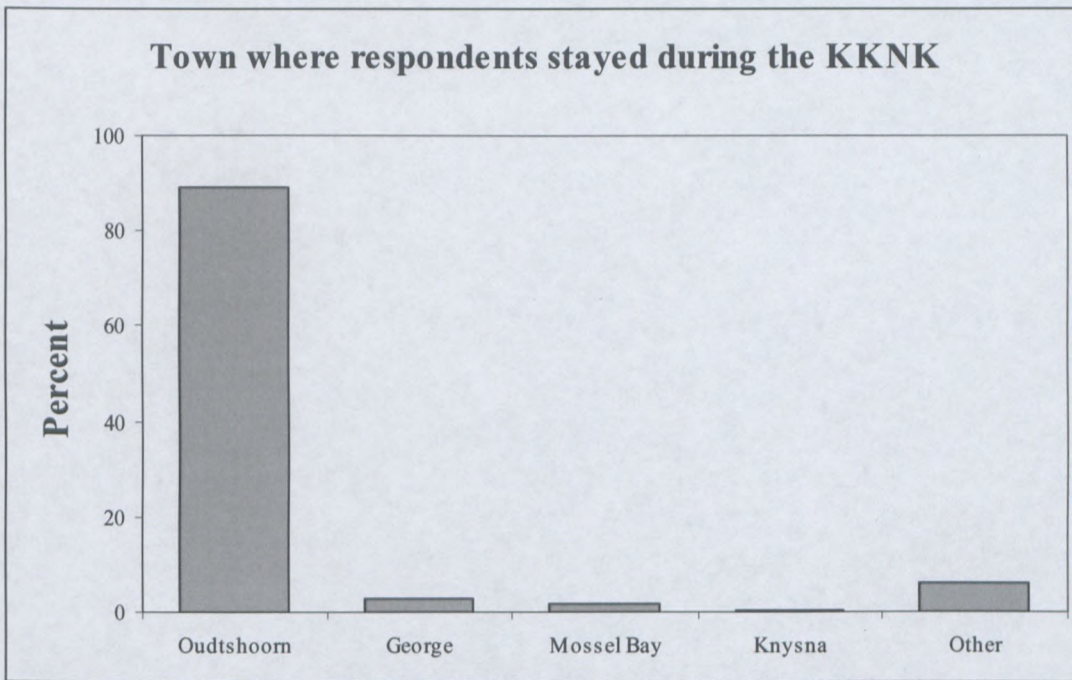


Figure: 5.11 Town where respondents stayed during KKNK

### 5.2.1.7 Activities during the festival

Respondents to the questionnaire were also asked whether they would only participate in activities, which are associated with the festival, or visit other attractions in the area. The majority of them (99%) responded that they were solely interested in the festival activities. This finding could be a useful tool in order to spread the economic benefits of the festival in future to other places of interest by promoting these in conjunction with the festival.

In terms of the scope of the visit, respondents were asked whether they would visit other towns, which are close by during their stay at the festival; whether they would visit as a group family or on their own; and, finally, if they were a family, how many members of the family were included. As reflected in Figure 5.12, most respondents indicated that they would visit other close-by towns and a majority (13.1%) indicated that they would visit George; 4.4% indicated that they would visit Knysna; while 3.6%

indicated that they would visit Mossel Bay. These responses confirm that a festival is confined to a place (in the study Oudtshoorn). A similar trend observed during the 2010 Soccer World Cup with very few spectators visiting training facilities outside of the main event cities/towns. Regarding the question of whether respondents are visiting as a group, family or on their own, it was discovered that most of them (52.8%) travelled with family members, and when asked how many constituted family members the answers varied between 2 and 10. Those who visited as groups (friends and relatives) totalled 16.7%, as reflected in Figure 5.14, while those who visited alone, totalled 29.5%.

It can be concluded that the ABSA KKNK not only brings visitors to Oudtshoorn but also to neighbouring towns and tourism attractions. The region as such therefore benefits from the ABSA KKNK and the festival can be considered as promoting tourism in the region.

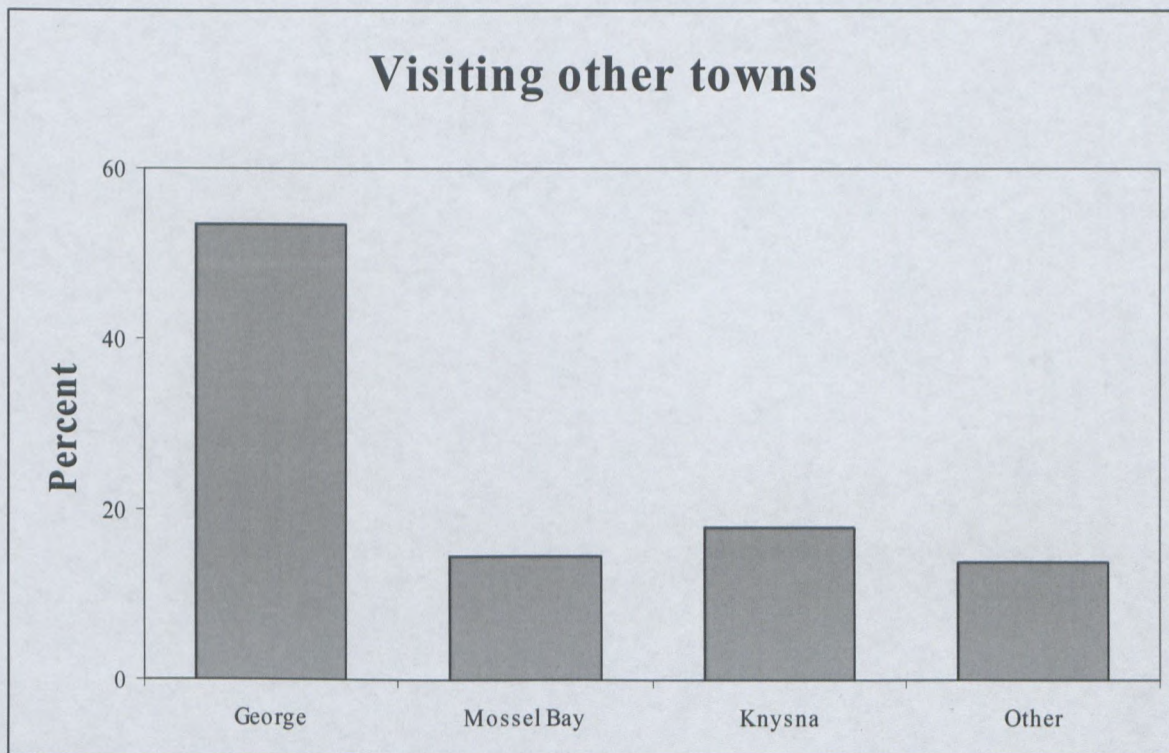


Figure: 5.12 Visiting other towns during the festival

5.2.1.8 Travel patterns

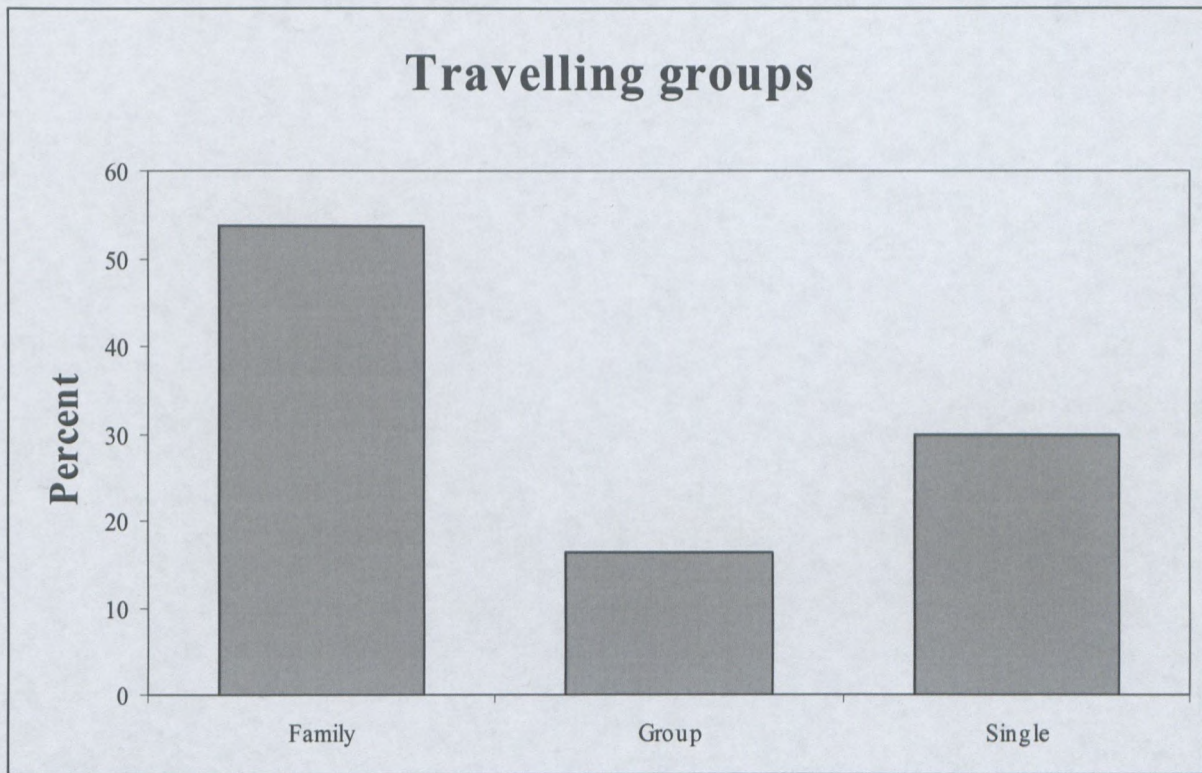


Figure: 5.13 Groups

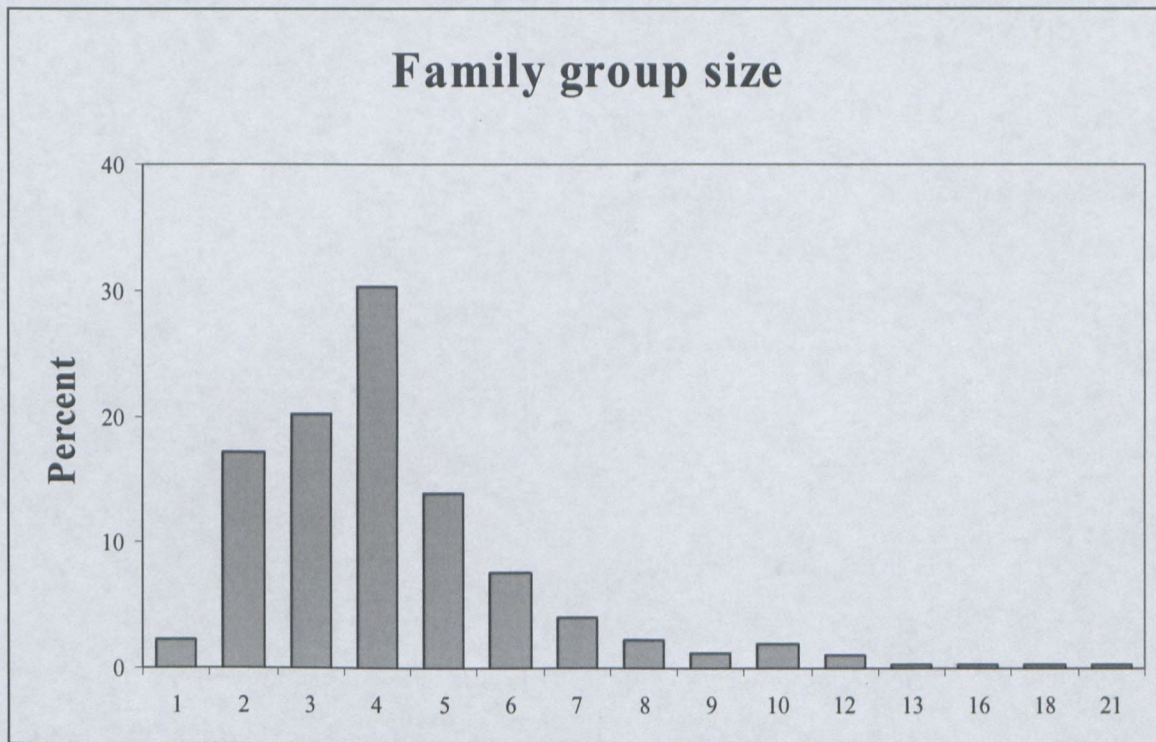


Figure: 5.14 Family group-sizes during visit to the KKNK

It is gratifying to note that families with a mean size of 4 and groups attend the festival. This should ensure future interest in the festival, while contributing to the economic activities of the event through accommodation, food and drinks and services (such as banking) for participants.

#### **5.2.1.9 Score of services rendered at the festival by different festival stakeholders**

In this section respondents were asked to rate services that were offered by different stakeholders at the festival. This was done to establish satisfaction levels of respondents, as this would have an impact on the sustainability of the festival itself. If visitors are not satisfied with the services, they are more likely not visit the festival again, but if they are satisfied they will return, and recommend the festival to friends and relatives. Respondents were asked to rate the following services: municipal services, restaurant services, and accommodation services. According to the responses, it was found that respondents were generally happy with services which were rendered by municipality, restaurants and accommodation establishments, as reflected in Table 5.1. Municipality services scored 57.6% as good; 27.9% as poor; and 13.5% as average. The restaurants scored as follows: 79.3% good; 5.6% poor; and 14.1% as average; while accommodation was rated as follows: 83.9% good; 4.8% poor; and 10% average. These results are encouraging as they reflect general satisfaction on the part of respondents, which might influence their decision to return to the festival in future.

The minority of respondents complained about the traffic control at intersections as well as the noise at night. Many of them said that officials at pedestrian crossings would help to solve the problem and that volunteers from the communities should be engaged during the evenings.

## Service Ratings

|                        | Good | Average | Poor | Indifferent |
|------------------------|------|---------|------|-------------|
| Municipal Services     | 57   | 15      | 26   | 2           |
| Restaurant Services    | 79   | 12      | 7    | 2           |
| Accommodation Services | 84   | 10      | 5    | 1           |

Table 5.1 Service ratings

### 5.2.1.10 Festival attendance and future attendance

In this final section of the questionnaire, respondents were asked about their historical association with the festival; what motivates them to visit the festival; and whether they would visit again in the future. This was also done to establish the popularity of the KKNK festival amongst respondents, as this may influence future visits and recommendations to friends and relatives. Respondents' responses to these questions are reflected in Figures 5.16 to 5.23. A majority of respondents (97.4%) indicated that they would definitely recommend the festival to others, while 2.6% indicated that they will not recommend the festival to others.

In terms of repeat visits, 29% of respondents indicated that they were repeat visitors to the festival, and of those, 82.7% indicated that they had visited the festival several times before. A total of 71% of the respondents visited the festival for the first time in 2008. When asked whether they would attend the festival again, 97.2% indicated yes, while 2.8% said no. This clearly points to the fact that the festival had a future that could be sustained. Finally, in terms of motivations to attend the festival and

whether respondents would attend the festival if it were staged in a different town, 67.4% indicated that they were attracted by the KKNK festival in Oudtshoorn only; 2.2% are attracted by other attractions; while 30.4 indicated that they were attracted by both the festival and other attractions in the area. There was general consensus that if the same festival were staged in another town, most respondents would not attend, as indicated by 68.7%, while a total of 31.3% indicated their willingness to attend the festival if it moved to another town.

### General Information

|                                  | Yes          | No |
|----------------------------------|--------------|----|
|                                  | (percentage) |    |
| First time attending             | 20           | 80 |
| Stay duration of festival        | 75           | 25 |
| Recommend festival to others     | 98           | 2  |
| Repeat visits                    | 30           | 70 |
| Previous visit                   | 80           | 20 |
| Future attendance                | 98           | 2  |
| Visit festival if held elsewhere | 30           | 70 |

Table 5.2 General information

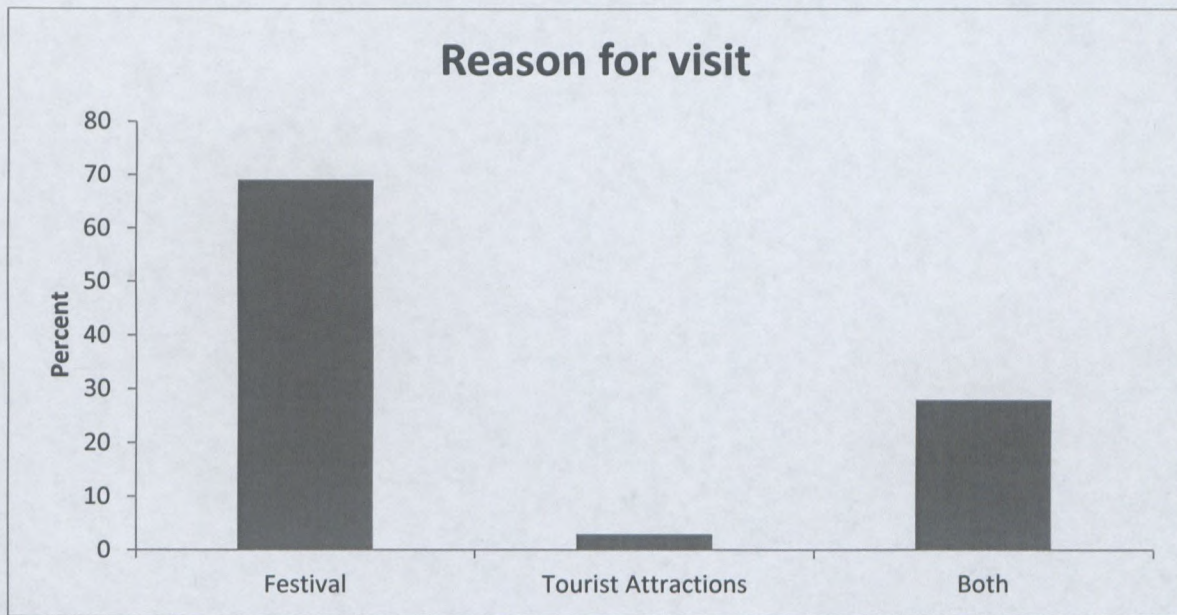


Figure: 5.15 Reason for visit

### 5.3 Major findings of the research: Part two

Ivanovic, et al, (2009: 355) define, and explains, the concept of sustainability as embedded on creating a balance between the environmental, socio-cultural and economic aspects of tourism. These aspects are also known as triple bottom line, or the three cornerstones of sustainability. This section reports on the findings of the second study where 68 participants completed questionnaires on the questions based on the triple bottom line aspects. Stakeholders who participated were conveniently drawn from, amongst others, farmers, town councillors, product owners, church ministers, environmental practitioners, municipal officials, non-governmental organizations, sports bodies, youth groups, the local taxi association and the department of agriculture.

The follow-up survey was conducted to establish the possible development of tourism in the Oudtshoorn Area, which could lead to the economic upliftment of the local communities.

The Likert Scale was used in the follow-up survey to assist respondents to provide clarity on the questions and specific responses.

### **5.3.1 Analysis of socio-cultural aspects of sustainability**

It is well documented that tourism development brings with it many socio-cultural problems within communities where it is developed, however it also brings some positives as well. This statement is supported by Inskip (1991:374) who proposes that tourism activities at a destination may lead to cultural pride by the hosts, promotion of interaction between the tourists and the hosts, as well as participation of previously marginalized communities in tourism. He further suggested, however, that problems of drugs, alcoholism, crime, and prostitution may be exacerbated by tourism.

The results of the supporting survey are indicated in Figure 5.16 below, confirming that there seems to be a balance between respondents as far as whether KKNK helps improve the infrastructure of Oudtshoorn generally, and resulting economic improvement. 24% of the respondents disagree with the statement that road infrastructure is improved while 26% agree with the statement. 18% strongly disagreed with the statement while 13% strongly agreed with the statement. 42% of respondents see no improvement, 39% think some improvement has taken place. It may therefore be concluded that there is disagreement with the road improvement statement and this is because road infrastructure may be seen as a government responsibility rather than that of a festival, which takes place once in a year. There is a general agreement that KKNK stimulates local community interest in performing arts with 56% of respondents in agreement with the statement compared with 4% who disagreed. This view may be seen as positive for the future of the KKNK festival

as there more local are involved, the better for the future of the festival. 56% of the respondents agreed that cultural tolerance is promoted when locals and visitors interact during the festival, while only 7% disagreed. The sustainability of the festival can only be strengthened with this view as there more interaction between local and visitors, the better they understand each other and hence more interest is generated for future visits to the festival. The KKNK festival is seen as playing a key role in youth development and hence those in agreement combined composed of 50% with only 31% combined of those who disagreed with the statement. Finally in Figure 5.17 majority of respondents 31% are undecided as to whether there is sufficient participation of marginalized communities in the festival while a combination of those in agreement is 38%, contrary to 43% who disagreed.

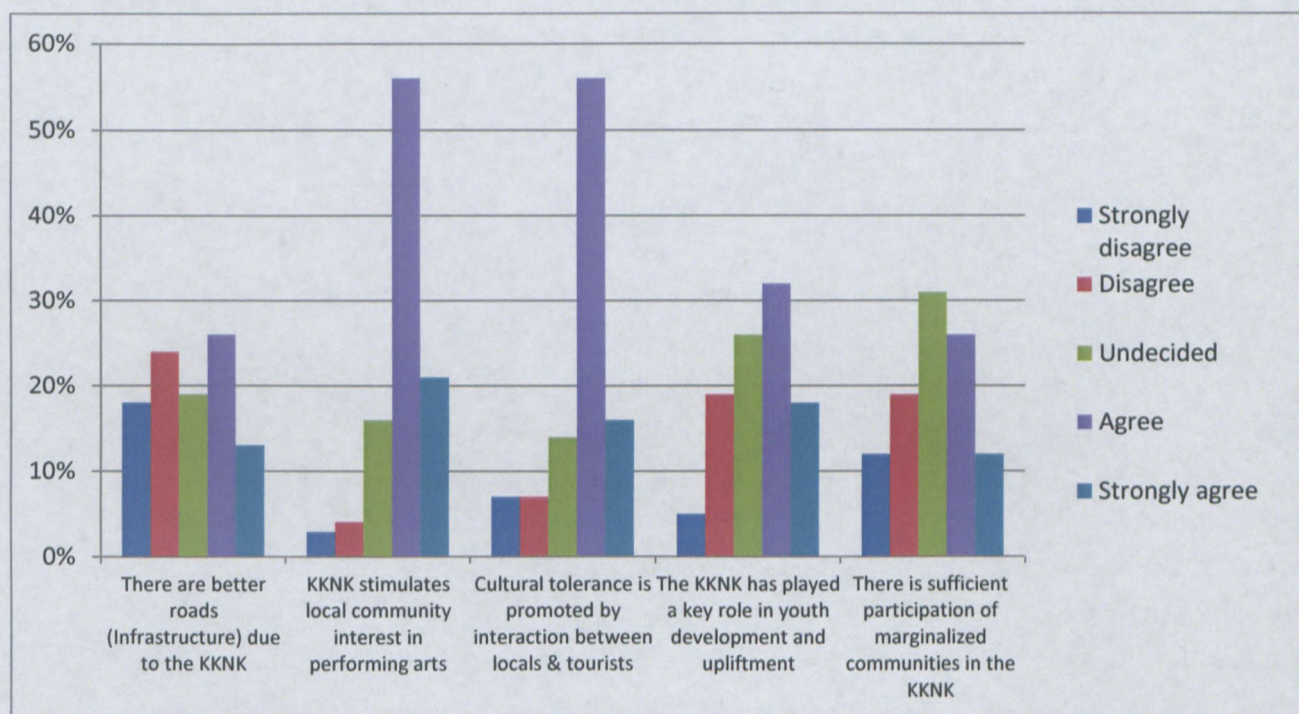


Figure: 5.16 Socio-cultural aspects of sustainability

This idea of socio-cultural impacts of tourism is further supported by Goeldner and Ritchie (2003:302) who indicate that festivals are good to keep the cultural traditions alive and help the promotion of cultural pride amongst the local communities. Festival are also seen as good vehicles for providing opportunities for aspiring and emerging artists while at the same time provides opportunities for the transfer of skills (Goeldner and Ritchie, 2003: 303). The results in Figure 5.17 below indicated that 38% of respondents feel that opportunities are provided for emerging and aspiring artist to participate in the festival, while only 18% disagreed. This may be seen as a clear indication that the future of the festival is in good hands as these emerging artists will be the future performers of the festival. The majority of respondents (47%) generally agreed that the KKNK festival creates opportunities for the transfer of skills, while only 9% disagreed. This may imply that through skills transfer, the future of the festival may not be in danger, as skills will be available in future. These therefore imply that there will be a continuous flow of tourists during the festival as the quality of performances should improve. The majority of respondents (32%) were undecided on whether the KKNK Festival helps in keeping cultural tradition alive and promotion of cultural pride, while 22% disagreed as compared to 21% who agreed. There is a strong agreement (52%) that KKNK promotes indigenous languages and in this case the language in question is Afrikaans, while 32% also strong agreed with the statement. None of the respondents strongly disagreed with the statement with only 4% that disagreed. There were mixed feelings around the question of the understanding of the sentiments of local community by the management of the KKNK festival. In total those who disagreed combined were 41%, while those who agreed combined were 43%. Only 16% of the respondents were undecided on this matter.

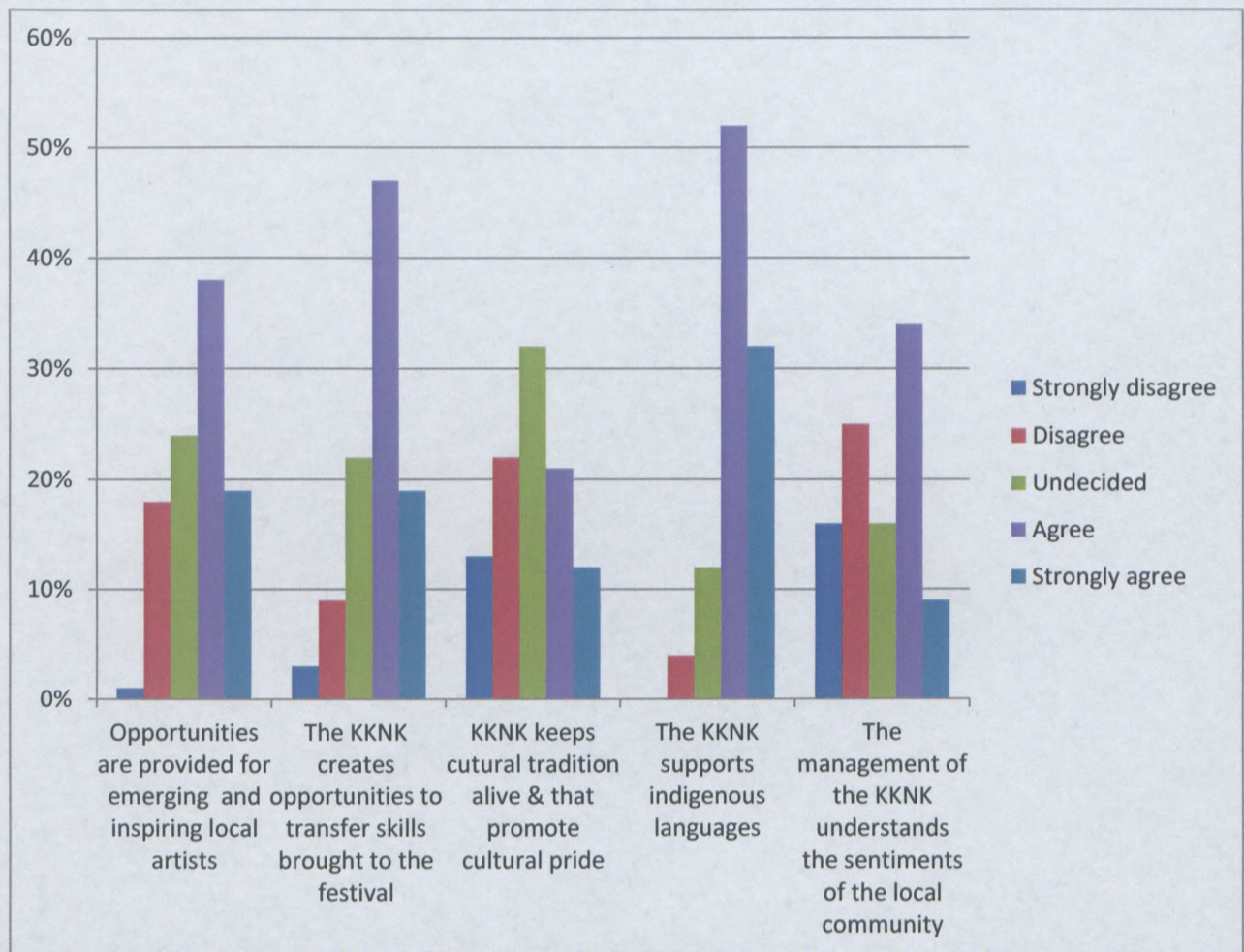


Figure: 5.17 Socio-cultural aspects of sustainability

### 5.3.2 Analysis of economic aspects of sustainability

The study results show that many respondents believe that tourism development contributes positively from an economic perspective to the local community members. The results in Figure 5.18 below indicated that a total of 84% combined agree that NGO's are benefiting from the KKNK festival, with no respondent strongly disagreeing with the statement but with only 4% who disagreed with the statement. In contrast with the above observation, there is a strong feeling that economic benefits of the festival are not received by the local communities, with a total of 65% combined of those who agree and strongly agreed with the statement. There were only 13% combined of those in disagreement with the statement. This may be based

on that many of the equipment used during the festival are not sourced from the local communities, while many of the performers are also not from the local communities. Despite the observation above, 67% of the respondents agreed that KKNK creates jobs and generates income for the local residents, with only 12% in disagreement with the statement. There was a mixed view on the question of the festival using local suppliers for equipment and expertise they require during the festival. 40% combined of disagreement, of the respondents feel that the festival does not use local suppliers while 33% agreed that the festival does use local suppliers for equipment and expertise. However 28% of respondents were undecided on this matter. Finally in Figure 5.18 there were mixed feelings on whether the festival promotes the usage of public transport. 30% of the respondents agreed while 28% disagreed. Taking into account those who strongly disagreed (16%) and those who strongly agreed (9%), one can conclude that the majority of respondents are in disagreement with the statement.

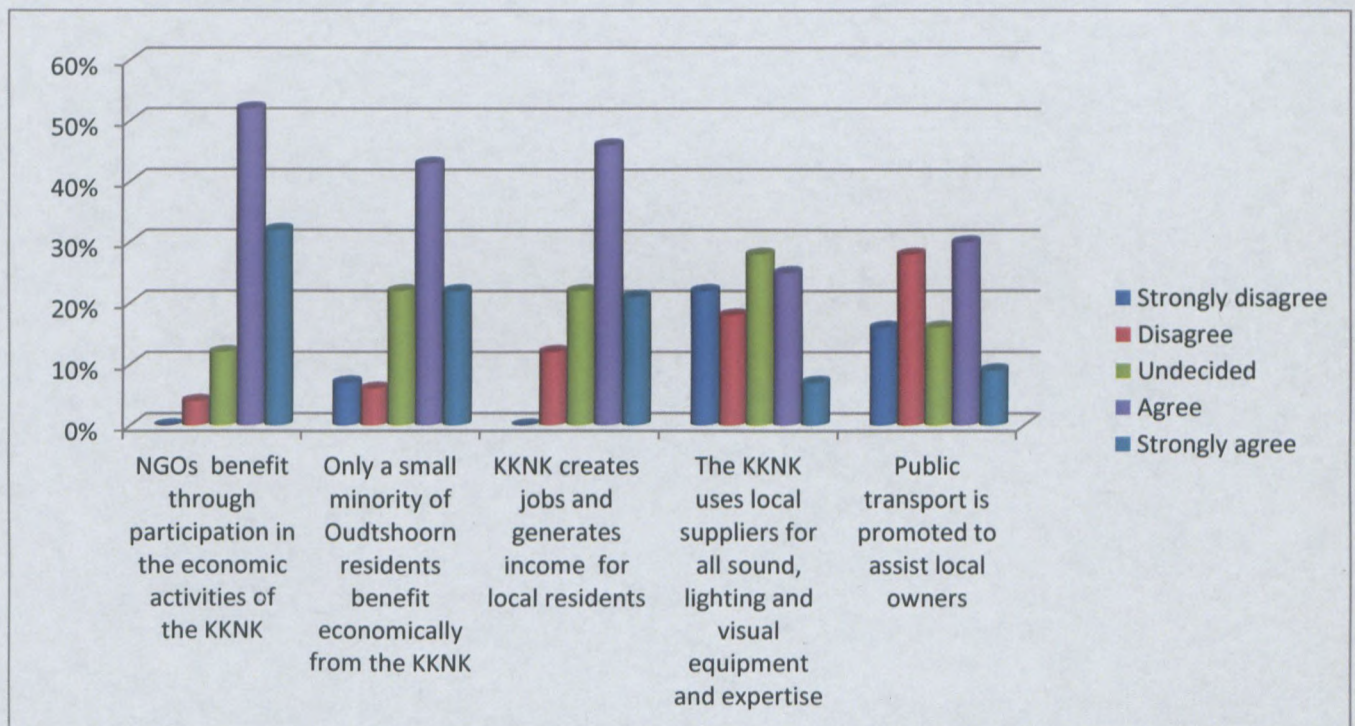


Figure: 5.18 Economic aspects of sustainability

The hosting of festivals is also seen as a way of promoting tourism and a platform for locals to sell their products and goods to the visitors. In figure 5.19 below, 42% of respondents agree that the KKNK festival provides opportunities for local households to sell their products to the visitors compared with 6% who disagreed. The festival is also seen as an event that can help in promotion other tourism products in the nearby areas and 24% of respondents agreed that other tourism products are benefiting from the KKNK festival while only 16% disagreed. However there was a huge number 46% of respondents who were undecided on the matter. There is a huge agreement with the influence that the KKNK festival has on investment around social and economic infrastructure with 56% in agreement compared to 4% in disagreement. 42% of the respondents agreed that the KKNK festival stimulates and strengthen the local economy. Only 7% disagreed with this statement. It was also interesting to find that 52% of the respondents find the festival tickets prices and other cost related products affordable. Only 6% of respondents find the festival unaffordable.

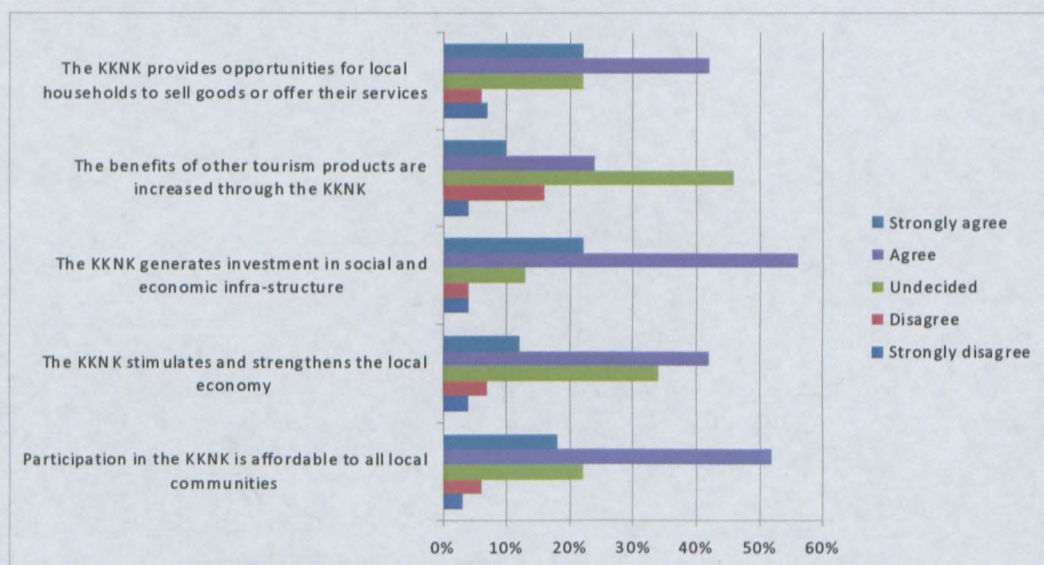


Figure: 5.19 Economic aspects of sustainability

### 5.3.3 Analysis of environmental aspects of sustainability

The results of the study in Figure 5.20 below indicated that 26% of respondents do not agree that there is integration of tourism in the planning of the festival while 25% agree that there is integration of tourism in the planning of the festival. 34% of respondents were undecided on this matter. The majority of respondents (54%) agree that there is sensible use of natural resources during the festival with only 7% in disagreement. In the same motion, 44% of respondents agree that natural and socio-cultural resources are used optimally during the festival with 7% in disagreement with the statement. There seems to be mixed feelings on whether the development of the town, due to KKNK, is shared by all citizens with 29% in agreement, 30% undecided, while 12% disagree. There is optimal use of natural resources during the KKNK with 45% in agreement, 27% undecided, 12% disagree, and 11% strongly disagree.

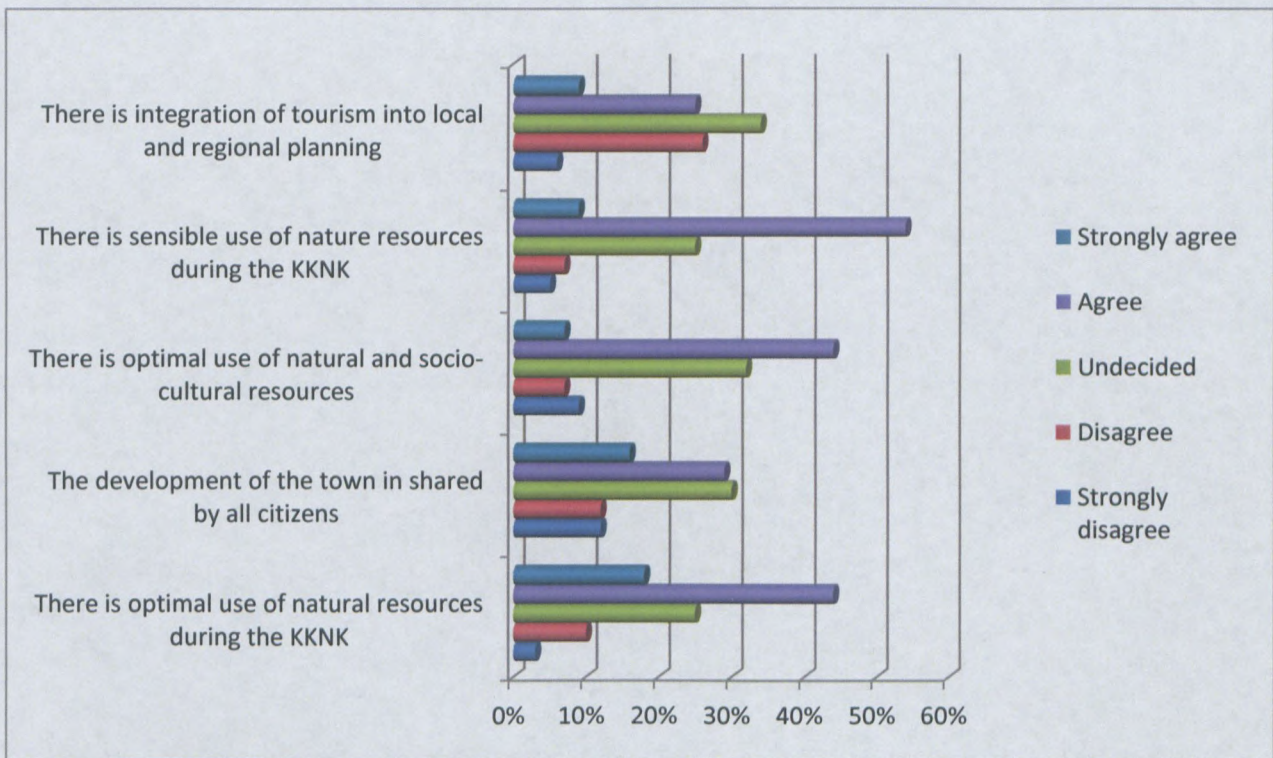


Figure: 5.20 Environmental aspects of sustainability

Staged events are also known for creating environmental problems inclusive of environmental pollution. This is further supported by Bennett, et al., (2005: 400) who stated that different forms of pollution results in damaging the environment. In Figure 5.21 below, there seemed to be clear cut on the views of respondents on whether the KKNK contributes to various forms of pollution. Those in agreement combined (54%) believe that the festival contributes to various forms of pollution while 19% combined are in disagreement with the statement. Only 27% of the respondents were undecided on the issue. 75% of respondents combined believe that waste disposal is properly managed during the festival with only 15% in disagreement. 54% combined of respondents do believe that the development of tourism leads to environmental degradation while 22% of respondents combined disagreed with the statement.

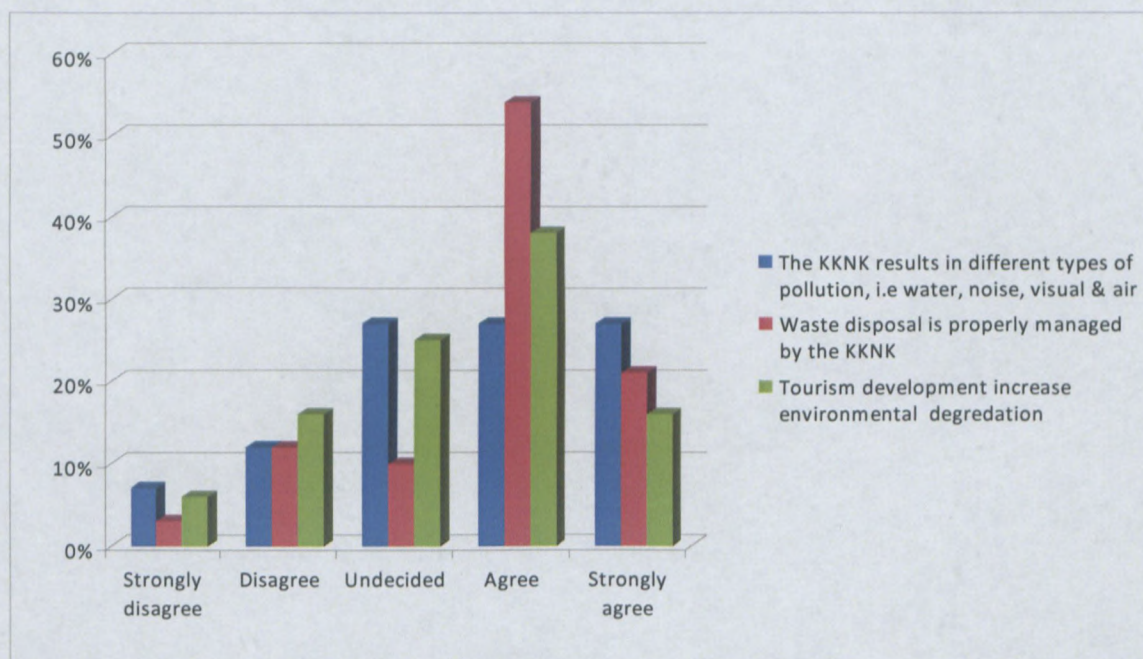


Figure: 5.21 Environmental aspects of sustainability

## **5.4 Conclusion**

According to Wall (1997:485) a basic principle of sustainable development is intergenerational equity: development is sustainable only to the extent that needs today can be fulfilled without prejudice to those of future generations. The results of the study indeed did indicate in many aspects that the festival can be used as a vehicle for sustainable tourism. The positives are much greater than the negatives in all the aspects of sustainability analysed in this study. The festival contributes to employment creation, waste is properly managed and there are good indications of local pride being instilled due to the festival. The festival is contributing to the protection and promotion of the Afrikaans language. However for the festival to be more sustainable for tourism purposes particular attention will need to be given to the issue of managing pollution as this came out strongly in the survey as well as using more local suppliers for equipment and expertise during the festival.

## **5.5 Summary**

From the above analysis there is a strong indication that most of respondents genuinely support the Absa KKNK. This was reflected by a large percentage which indicated that they will attend the festival again. There was also more agreement with the rating of services of different service providers at the festival. The fact that attendees of the festival are happy with services that are provided, means that they will contribute to positive word-of-mouth recommendations, and hence more people will attend the festival. The sustainability of any event also has to do with the economic base of such an event, and currently there is a strong indication that the Absa KKNK generates enough funds from sponsorships and attendees of the festival itself. It is, therefore, clear that the festival is able to attract enough people during its

ten-day period. This festival is able to do so without international marketing and as reflected in the analysis, a majority of attendees are from the Western Cape Province in South Africa. Results show that more people who attend the festival come from the Western Cape Province. This may be owing to the history of the festival about being the Afrikaans culture and the Western Cape Province is dominated by Afrikaans speaking people. With a bit of international marketing to countries that have a link with the Afrikaans language, for example the Netherlands and Belgium, the sustainability of the festival cannot be questioned and hence the festival can be used as vehicle for sustainable tourism.

The conclusions and recommendations following the survey are discussed in Chapter 6.

## **CHAPTER SIX**

### **CONCLUSIONS AND RECOMMENDATIONS**

#### **6.1 INTRODUCTION**

The aim of this study was to investigate whether the ABSA KKNK could be used as a vehicle for sustainable tourism and community promotion. Subsequent to the primary objective, it was also necessary to determine the level of awareness and adoption of the festival, by the people who attend it, in order to determine the potential that the festival has in Oudtshoorn, and to analyse the impact of the festival as a catalyst for sustainable tourism. In chapter 4 biographical and perception data was collected from festival attendees. A follow up survey gauged the community involvement, and economic promotion of the festival. In this chapter conclusions are drawn from the research study; the link between festivals and tourism is established; and recommendations are made.

#### **6.2 SUMMARY**

Chapter 1 outlined the objectives and importance of the study. This chapter further reported on the methodology used in the research study and elaborated on the appropriateness of using a quantitative method for this study. The research surveys used closed-ended questionnaires, together with unstructured personal interviews that were administered on a convenience selected basis during the 2008 ABSA KKNK arts festival, and a follow- up survey based on the Likert scale to respondents living within Oudtshoorn only.

Chapter 2 presented an overview of arts festivals, while reasons for establishing arts festivals were also highlighted. Economic and other benefits of festivals were highlighted.

Advantages and disadvantages of arts festivals were also highlighted, coupled with the introduction of South African arts festivals. It was revealed in this section that, prior to 1994, opportunities and training in arts and culture for non-whites were limited in South Africa. Under the new dispensation there was unfortunately a reduction in funding and subsidies for existing institutions and structures because the distribution of funds had to support a broader spectrum. Many of the existing institutions and organizations could not meet their budgetary requirements.

In this section the costs of hosting an event were highlighted from an economic perspective and caution was given that the benefits of hosting a festival should outweigh the costs from a social, economic and environmental perspective.

The origin of the ABSA KKNK was highlighted in this section and of interest was that it was an idea of a local businessperson who wanted to preserve the Afrikaans culture and heritage, and this festival had since become one of the most attended festivals in South Africa, while its possible large economic impact immense. However, what should still be established is how much of this economic impact was felt by local communities in Oudtshoorn, and how many of them obtain employment temporary or permanent during the ten day arts festival.

A description of the location where the festival takes place was given together with the population dynamics of Oudtshoorn. The relationship between the arts festival and tourism was highlighted, and, of importance, the following emerged as goals for event (staged) tourism:

- Increased community pride and spirit;
- Strengthening of values and traditions;
- Marketing benefits such as positive image creation;
- Increased community involvement;
- Intercultural interaction;
- Extension of the tourism season; and
- Economic benefits / impacts.

Chapter 3 focused on the importance of arts festivals regarding their contribution to sustainable tourism. This was done by analysing the different stakeholders involved in the promotion, development and funding of arts festivals. Different legislation was reviewed with its impact on arts festivals, especially that of national, provincial and local government legislations.

The concept of arts was introduced in this section and different forms of arts were also described. The importance of human resource development in the arts industry was elaborated on and the following were highlighted as critical:

- Arts practitioners should create and produce works of art in the various disciplines; and
- Educators should provide training and education to children, youth and adults in arts and culture.

Chapter 4 analysed and discussed the major findings of the primary research that was conducted for the study. It is evident that the festival is a major attraction for Oudtshoorn during Easter holidays. It was revealed from the results of the study that most people find it ideal to attend the festival as a family. It is noted that most of the

attendees of the festival prefer to stay in Oudtshoorn rather than other towns that are close by. This decision can be attributed to saving costs, as petrol is expensive, so being close to the area is a benefit as many of the festival activities finish late at night or start early in the morning.

The study also revealed that most people prefer to stay with friends and/or family and this can be seen as a cost saving measure. Bed and Breakfast establishments are also valued as accommodation followed by camping. School hostels were fourth on the list.

The study also revealed that the festival is dominated by males, and most attendees fall in the age group of 18 and 25. The festival is also dominated by people who are from the Western Cape Province, and mostly Afrikaans-speaking. This can be attributed to the origin of the festival, which was to promote and preserve the cultural heritage of the Afrikaans-speaking community.

Interesting to note was the fact that most attendees were not interested in either visiting other towns or other tourism attractions during their stay at the festival. This shows that few tourism establishments or attractions benefit from the festival itself, and hence it may be necessary in future to research the impact of the festival on tourism in general. The results also show that most attendees are also not interested in visiting nearby towns during the arts festival, which gives an indication that the other towns in the region do not receive economic benefits from the festival or do not have attractions worth viewing. Essentially, these towns only benefit from people who are unable to find accommodation in Oudtshoorn, and stay either in George or Mossel Bay.

The positive rating of services rendered by different stakeholders at the arts festival is an encouraging element. A majority of respondents had confidence in the service levels of supply, which can only augur well for the arts festival in terms of its future. Most attendees at the festival are repeat visitors and are prepared to recommend it to others, as well as return in future. This provides a basis for a bright future for the ABSA KKNK Arts Festival.

The supplementing survey on the impacts of the festivals revealed that the festival is contributing immensely to community development. It was found that the festival creates temporary and permanent employment for local communities. It also helps in the transfer of skills to local community members. The results indicated that there is proper planning of the festivals and this is important for the protection of the environment. The festival also helps in creating pride amongst the local communities and helps in enhancing the indigenous languages. All of this show great confidence by local community members of the festival and therefore the future sustainability of the festival looks bright.

### **6.3 RECOMMENDATIONS**

The following recommendations could be made to further ensure that the festival contributes towards the sustainability of tourism in the area:

#### **6.3.1 Main recommendations**

- At present there is not sufficient awareness of the KKNK amongst the communities of Oudtshoorn. In practical terms it means that the identity of the KKNK is not known to everybody. This could be ascribed to the fact that the KKNK is not representative of the local communities. At present only the

- Festivals are vehicles for sustainable tourism. At present there exists not enough understanding between organized tourism and the KKNK. Visitors to the KKNK also do not attend performances throughout the day. It is recommended that the KKNK invite representatives of local tourism organisations to assist with their planning of the festival. Packages could, for instance, be arranged and visitors could be exposed to tourism products of Oudtshoorn.
- In terms of social development the KKNK and local tourism authorities should stimulate economic growth and job-creation through direct and indirect employment opportunities, by using only local labour at festival events. Beneficial economic linkages between formal and informal sector within the immediate small business community should be forged.
- The KKNK should assist with skills training during their “off-season”. Training in lighting, sound equipment and electronics would help not to hire expensive technicians from outside during the festival period. This action would also apply to front office and management skills.
- Ownership of the festival is important. The KKNK is not owned by the local authority or local community. It is like a swarm of locusts that rape the town once a year and come back the following year when the grass is green again. The community should be empowered to the extent that they produce their own products to generate income during the festival.

### 6.3.2 Subsidiary recommendations

- It is recommended that there should be strong lobbying of sponsorships to sustain the festival as the local economy cannot sustain it.
- There should be strong relationships between the management of the festival and the local municipality as the municipality is a major supplier of services.
- There should be continuous media exposure of the festival in communication media that are in line with the theme “Afrikaans culture”.
- Festival organizers should make sure that artists who perform are those who follow the theme and the history of the festival because of the support base.
- There should be continuous awareness of the benefits that the festival can bring to local communities and they should be encourage to participate as artists and as vendors selling local products to visitors to support the local economy.
- There should be an opportunity to involve local expertise in the organization and operation of the festival to empower the local community.
- There should be provision made to develop and harness local talent through the festival as a social responsibility of the festival to the local communities.
- It is also recommended that the festival should be advertised and promoted overseas as part of tourism attractions owing to the value of foreign currency spent by international tourists who visit the festival.
- The festival programme should be done in conjunction with or be linked with other tourist activities that one can do especially for those who will have time out from the shows so that there are other things to do and see in the area to provide additional income for these tourism products.

- There should be a possibility of adding to the festival other art performers who perform a different art theme in order to attract a different type of tourist and to increase spending in the area.
- It is recommended that there should be more user-friendly communication and visible information boards for those attending the festival to promote access for new visitors. Illiteracy is a problem among the local communities.
- There should be strong relationships between all stakeholders who would benefit from visitors at the festival, including local communities. Co-operation between all stakeholders could only be to the advantage of the festival.

#### **6.4 CONCLUSION**

The results of the study have given a clear indication that the ABSA KKNK festival can be used as a vehicle for sustainable tourism. It is clear that the festival generates much income for the area from an economic perspective. In this perspective it is clear that the economic impact of the festival is huge although not actually known, which create local employment opportunities, which would ultimately address issues of poverty and unemployment.

Arts festivals are found virtually everywhere in the world and resonate as a type of arts-related tourism product that has potential to attract audiences to a geographical area or region. By definition, arts festivals celebrate an art form, artist or historical event in the world of the arts. Such festivals may bring together an unusual repertoire of performances or exhibits, top performances and artists in the field, and may also include educational events. Emphasis on sustainable development of future programmes would ensure that these arts festivals figure prominently in years

to come (ABSA KKNK has been in existence for 14 years). In order to be sustainable in the long term, these festivals are dependent on sponsorship. The ABSA KKNK festival has proved to be successful over the past 14 years and its sustainability and impact on tourism cannot be questioned.

In terms of the current economic climate of the world, and in South Africa in particular, the festival can be even more sustainable if it adds other festival activities that could attract the wide spread geographic population of the country. This means that the festival would have more visitors who would spend more money, and this would benefit local communities from the area where the festival takes place.

From the findings of the research it could be inferred that future research may focus on:

- The economic impact of the KKNK for the Eden District where Oudtshoorn is situated.
- The socio-cultural impact of the KKNK for the Eden District.
- A model festival that can benefit the entire district of Eden.

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Interviews:

Pyper, B. 2008, Interview on 11 June 2008.

## ANNEXURE A

## VRAELYS A

A. Geslag

M

V

Taal

Engels

Afrikaans

Xhosa

Ander

Ouderdom

18 - 25

26 - 35

36 - 45

46 - 60

Ouer

Nasionaliteit

Opleidingsvlakke

Hoërskool

Meesters/ Doktor

B – Graad

Ander

B. Tuisdorp/ Stad \_\_\_\_\_

Tuisprovinsie \_\_\_\_\_

Buiteland \_\_\_\_\_

C. Watter bedrag sal u ongeveer spandeer tydens u besoek? R\_\_\_\_\_

Wat is die duurte van u verblyf?                      dae

D. Watter vorm van vervoer maak u van gebruik?

|            |             |             |
|------------|-------------|-------------|
| <b>Eie</b> | <b>Taxi</b> | <b>Huur</b> |
|------------|-------------|-------------|

Tydens u verblyf besoek u:

Slegs die KKNK

KKNK en ander toerisme besienswaardighede

Ander dorpe

|               |                   |               |              |
|---------------|-------------------|---------------|--------------|
| <b>George</b> | <b>Mosselbaai</b> | <b>Knysna</b> | <b>Ander</b> |
|---------------|-------------------|---------------|--------------|

E. Besoek u as 'n

|              |              |              |
|--------------|--------------|--------------|
| <b>Gesin</b> | <b>Groep</b> | <b>Enkel</b> |
|--------------|--------------|--------------|

Hoeveel lede \_\_\_\_\_

F. Hoe beskou u die gehalte van die volgende dienste?

|                       |             |             |                  |              |
|-----------------------|-------------|-------------|------------------|--------------|
|                       | <b>Goed</b> | <b>Swak</b> | <b>Gemiddeld</b> | <b>Ander</b> |
| <b>Munisipaliteit</b> |             |             |                  |              |
| <b>Restaurant</b>     |             |             |                  |              |
| <b>Verblyf</b>        |             |             |                  |              |

G. Is dit die eerste keer dat u die KKNK bywoon?

|           |            |
|-----------|------------|
| <b>Ja</b> | <b>Nee</b> |
|-----------|------------|

Dink u dat die KKNK behoort oor 'n langer tydperk te strek?

|           |            |
|-----------|------------|
| <b>Ja</b> | <b>Nee</b> |
|-----------|------------|

Sal u die KKNK aan andere aanbeveel?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

H. Is hierdie u tweede keer dat u die KKNK bywoon?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

Is u 'n gereelde bywoner van die KKNK?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

Sal u dit weer bywoon?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

I. Hoe goed ken u die gebied?

|           |      |      |          |
|-----------|------|------|----------|
| Baie Goed | Goed | Swak | Glad Nie |
|-----------|------|------|----------|

Dink u dat daar 'n behoefte is aan 'n Toerisme Inligtingsentrum?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

Wie dink u moet die besprekings doen?

|      |               |       |
|------|---------------|-------|
| KKNK | Toerisme Buro | Ander |
|------|---------------|-------|

J. Watter van die volgende is aanloklik vir u besoek?

Fees

Toeriste Besienswaardighede

Beide

Sal u die KKNK in 'n ander dorp wil bywoon?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

K. Dink u die KKNK laat u trots vir die dorp toeneem?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

Verwelkom u die getalle besoekers?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

Dink u dat die KKNK die bekendheid van u dorp laat toeneem onder mense?

|    |     |
|----|-----|
| Ja | Nee |
|----|-----|

L. In watter dorp is u met verblyf tydens u bywoning van die KKNK?

Oudtshoorn

George

Mosselbaai

Knysna

Ander

**M.** Waar is u tuis tydens u bywoning van die KKNK?

Hotel  
Huis

Selfvoorsiening

Bed and Ontbyt/Privaat

Karavaan/Tent

By Familie/ Vriende

Skool Koshuis

**N.** Watter een van die volgende maak die meeste uit van u uitgawes van besoek?

Verblyf

Vervoer

Voedsel

Toegangskartjies

**O.** Watter van die volgende beskryf u huidige posisie?

Werknemer

Huisvrou/Man/Versorger

Afgetree

Student

Werkloos

Ander.....

**P.** Dui aan u huidige of vorige beroep.

Direkteur/ bestuurder  
(ens)

Professioneel, Geneesheer, Prokureur/Opvoeder

Tegniese beroep

Klerk/ administrasie

Diens en verkope

Kunsvlyt/ gewone arbeid

**ANNEXURE A**  
**Questionnaire A**

A. Gender  M  F

Language 

|         |           |       |       |
|---------|-----------|-------|-------|
| English | Afrikaans | Xhosa | Other |
|---------|-----------|-------|-------|

Age 

|         |         |         |         |       |
|---------|---------|---------|---------|-------|
| 18 - 25 | 26 - 35 | 36 - 45 | 46 - 60 | Older |
|---------|---------|---------|---------|-------|

Nationality

Level of Education      High School       Masters/ Doctorate   
                                 Bachelor Degree       Other

B. Home City/ Town \_\_\_\_\_

Home Province \_\_\_\_\_

Abroad \_\_\_\_\_

C. How much will you be spending during your stay? R \_\_\_\_\_

What is the duration of your stay?

D. Which mode of transport are you using during your stay?

|     |      |        |
|-----|------|--------|
| Own | Taxi | Rental |
|-----|------|--------|

E. During your stay will you be visiting :

Festival only

Festival and other attractions

|             |               |                   |               |              |
|-------------|---------------|-------------------|---------------|--------------|
| Other Towns | <b>George</b> | <b>Mossel Bay</b> | <b>Knysna</b> | <b>Other</b> |
|-------------|---------------|-------------------|---------------|--------------|

F. Are you visiting as 

|               |              |               |
|---------------|--------------|---------------|
| <b>Family</b> | <b>Group</b> | <b>Single</b> |
|---------------|--------------|---------------|

Family group size \_\_\_\_\_

G. Rate the following services:

|                      | <b>Good</b> | <b>Poor</b> | <b>Average</b> | <b>Indifferent</b> |
|----------------------|-------------|-------------|----------------|--------------------|
| <b>Municipality</b>  |             |             |                |                    |
| <b>Restaurant</b>    |             |             |                |                    |
| <b>Accommodation</b> |             |             |                |                    |

H. Is this the first time that you attend the festival? 

|            |           |
|------------|-----------|
| <b>Yes</b> | <b>No</b> |
|------------|-----------|

Do you think that the festival should be longer? 

|            |           |
|------------|-----------|
| <b>Yes</b> | <b>No</b> |
|------------|-----------|

In future, would you recommend the festival to others? 

|            |           |
|------------|-----------|
| <b>Yes</b> | <b>No</b> |
|------------|-----------|

I. Are you a repeat visitor? 

|            |           |
|------------|-----------|
| <b>Yes</b> | <b>No</b> |
|------------|-----------|

Several times? 

|            |           |
|------------|-----------|
| <b>Yes</b> | <b>No</b> |
|------------|-----------|

Will you attend it again?

|     |    |
|-----|----|
| Yes | No |
|-----|----|

J. How well do you know this area?

|           |      |      |            |
|-----------|------|------|------------|
| Very Well | Well | Poor | Not at all |
|-----------|------|------|------------|

Is there a need for a Tourism Information Centre?

|     |    |
|-----|----|
| Yes | No |
|-----|----|

Should all bookings be done by the?

|      |                |       |
|------|----------------|-------|
| KKNK | Tourism Bureau | Other |
|------|----------------|-------|

K. What attracts you to the KKNK?

Festival  Tourist Attractions  Both

Would you attend the festival in another town?

|     |    |
|-----|----|
| Yes | No |
|-----|----|

If you are a resident of Oudtshoorn:

L. Does the festival increase your pride of the town?

|     |    |
|-----|----|
| Yes | No |
|-----|----|

Do you welcome visiting audiences?

|     |    |
|-----|----|
| Yes | No |
|-----|----|

Does the festival place your town on the map?

|     |    |
|-----|----|
| Yes | No |
|-----|----|

M. In which town are you staying while attending the KKNK?

Oudtshoorn

George

Mossel Bay

Knysna

Other

N. In what type of accommodation are you staying?

Hotel  Self Catering  Bed and Breakfast/ Room in Private   
Home

Caravan/ Tent  With Family or Friends  School Hostel

O. Which of the following costs the most when you visit?

Accommodation  Transport  Food  Entrance Tickets

P. Which of the following best describes your current position?

Employee  Housewife/Man or Carer

Retired  Student

Self Employed  Unemployed

Q. Indicate your current (or former) occupational group:

Director/ manager  Professional(Doctor, Lawyer, Teacher, etc)

Technical Profession  Clerk/ administration

Sales and service  Manual or craftworker

THE ABSA KKNK AS A VEHICLE FOR SUSTAINABLE TOURISM

ANNEXURE C

QUESTIONNAIRE (B)

INSTRUCTION: PLEASE COMPLETE THE QUESTIONNAIRE

: PLEASE CIRCLE TO MARK YOUR ANSWER

| Survey statement  | Strongly disagree | Disagree | Undecided | Agree | Strongly agree |
|---|-------------------|----------|-----------|-------|----------------|
| There are better roads (Infrastructure) due to the KKNK   | 1                 | 2        | 3         | 4     | 5              |
| The KKNK has stimulated the local communities' interest in participating in the performing arts | 1                 | 2        | 3         | 4     | 5              |
| Interactions between tourist and the local community promotes cultural tolerance                | 1                 | 2        | 3         | 4     | 5              |
| The KKNK has played a key role in youth development and upliftment                              | 1                 | 2        | 3         | 4     | 5              |

|  |   |   |   |   |   |
|--|---|---|---|---|---|
| The KKNK generates an immense interest in the performing arts amongst the youth                        | 1 | 2 | 3 | 4 | 5 |
| The KKNK consults leaders in the community about their planning and expansion                          | 1 | 2 | 3 | 4 | 5 |
| Participation in the KKNK is affordable to all the communities   | 1 | 2 | 3 | 4 | 5 |
| There is sufficient participation of marginalized communities in the KKNK                              | 1 | 2 | 3 | 4 | 5 |
| Opportunities are provided for emerging and inspiring local artists                                    | 1 | 2 | 3 | 4 | 5 |
| The KKNK encourages creative inter-action between artists, sponsors and art practitioners              | 1 | 2 | 3 | 4 | 5 |
| The KKNK creates opportunities to transfer skills brought to the festival                              | 1 | 2 | 3 | 4 | 5 |
| There are local arrangements and gender roles that create new opportunities for women and young people | 1 | 2 | 3 | 4 | 5 |
| The KKNK keeps cultural traditions alive that promote community pride                                  | 1 | 2 | 3 | 4 | 5 |
| The KKNK supports indigenous languages   | 1 | 2 | 3 | 4 | 5 |
| The management of the KKNK understands the sentiments of the local community                           | 1 | 2 | 3 | 4 | 5 |

|   |   |  |  |  |   |  |   |   |
|---|---|--|--|--|---|--|---|---|
| NGOs benefit through participation in the economic activities of the KKNK   | 1 |  |  |  | 3 |  | 4 | 5 |
| Local communities look forward to the annual event of the KKNK  | 1 |  |  |  | 3 |  | 4 | 5 |
| The KKNK puts pressure on the town infrastructure and services  | 1 |  |  |  | 3 |  | 4 | 5 |
| The KKNK stimulates skills development  | 1 |  |  |  | 3 |  | 4 | 5 |
| Only a small minority of Oudtshoorn residents benefit economically from the KKNK  | 1 |  |  |  | 3 |  | 4 | 5 |
| Through creating jobs and generating income the KKNK improves the social conditions of residents (e.g. income and employment opportunities) | 1 |  |  |  | 3 |  | 4 | 5 |
| The KKNK stimulates future economic growth for Oudtshoorn   | 1 |  |  |  | 3 |  | 4 | 5 |
| The KKNK uses local suppliers for all sound, lighting and visual equipment and expertise  | 1 |  |  |  | 3 |  | 4 | 5 |
| All sound, lighting and other equipment are purchased from local suppliers  | 1 |  |  |  | 3 |  | 4 | 5 |

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| The management of the KKNK is representative of the local communities   | 1 | 2 | 3 | 4 | 5 |
| Public transport is promoted to assist local owners   | 1 | 2 | 3 | 4 | 5 |
| The KKNK has been instrumental in the development of the infra-structure of Oudtshoorn  | 1 | 2 | 3 | 4 | 5 |
| Participation in the KKNK is affordable to all local communities  | 1 | 2 | 3 | 4 | 5 |
| The standards of the restaurants and accommodation places have improved because of the KKNK                                   | 1 | 2 | 3 | 4 | 5 |
| The KKNK stimulates and strengthens the local economy   | 1 | 2 | 3 | 4 | 5 |
| Opportunities for direct and indirect employment are created  | 1 | 2 | 3 | 4 | 5 |
| The KKNK stimulates local growth  | 1 | 2 | 3 | 4 | 5 |
| The KKNK generates investment in social and economic infra-structure with reference to schools, churches, pavements and roads | 1 | 2 | 3 | 4 | 5 |

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| 1 | The KKNK assists in putting to work locally available labour and skills   | 2 | 3 | 4 | 5 |
| 1 | The benefits of other tourism products are increased through the KKNK   | 2 | 3 | 4 | 5 |
| 1 | The KKNK forges beneficial economic linkages between the formal and informal sector within the immediate small business community | 2 | 3 | 4 | 5 |
| 1 | There is an increase in economic dependency on one sector or one enterprise   | 2 | 3 | 4 | 5 |
| 1 | The KKNK provides opportunities for local households to sell goods or offer their services  | 2 | 3 | 4 | 5 |
| 1 | Tourism development improves the local tax revenue  | 2 | 3 | 4 | 5 |
| 1 | The KKNK has made residents more conscious of the need to maintain and improve the appearance of their respective areas           | 2 | 3 | 4 | 5 |
| 1 | There is optimal use of natural resources during the KKNK   | 2 | 3 | 4 | 5 |
| 1 | The development of the town is shared by all citizens   | 2 | 3 | 4 | 5 |
| 1 | There is clever use of natural and socio-cultural resources for enjoyment of the future generation                                | 2 | 3 | 4 | 5 |
| 1 | The KKNK creates limited, seasonal, unskilled and/or menial employment opportunities that lack access                             | 2 | 3 | 4 | 5 |

|  |   |  |   |  |   |  |   |  |   |
|--|---|--|---|--|---|--|---|--|---|
| to training  |   |  |   |  |   |  |   |  |   |
| The KKNK creates tensions linked to wage and income disparities, between hosts and visitors as well as within the communities itself | 1 |  | 2 |  | 3 |  | 4 |  | 5 |
| There is sensible use of nature resources during the KKNK  | 1 |  | 2 |  | 3 |  | 4 |  | 5 |
| There is integration of tourism into local and regional planning   | 1 |  | 2 |  | 3 |  | 4 |  | 5 |
| The KKNK results in traffic congestion , noise and pollution   | 1 |  | 2 |  | 3 |  | 4 |  | 5 |
| Waste disposal is properly managed by the KKNK   | 1 |  | 2 |  | 3 |  | 4 |  | 5 |
| Tourism development increase environmental pollution (litter, water, air, noise)   | 1 |  | 2 |  | 3 |  | 4 |  | 5 |



