

Role of location in the attendance and spending of Festivos

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Abstract

The purpose of this research was to identify the determinants of spending by the visitors at Innibos, Vryfees en Kierieklapper arts festivals with special focus on the different locations, using the same questionnaire and methodology. The survey measured the attendance and spending of different arts festivals in different locations in order to determine whether any differences exist and if so what these differences are. The research was conducted by means of a visitor survey at the three arts festivals during the same year with questionnaires administered at Innibos (428), Vryfees (336) and Kierieklapper (202), respectively. A factor analysis, Tukey d test and *chi-square* test were performed. The results indicate that the location and size of the town is not an important factor regarding the impact an event has on the town and the region. Findings that were meaningful included that small, medium type arts festivals differ from each other and also from larger arts festivals in a number of ways. The travel motives revealed four factors, namely: *Family and arts*; *Meet new people*; *Productions and uniqueness* and *Escape*. The latter was the most significant travel motive and this information can be used in future marketing exercises of arts festivals in different locations – to escape one's own province and immediate surroundings.

Key words: location, tourism, festivals, economic impact

INTRODUCTION

The aim of this article is to look at *festivo* (defined by Saayman and Saayman (2006) as a festival goer) spending and their reason for attending it in a certain province (3 provinces was identified for this purpose) by way of a standardised questionnaire which was used at each festival. Visser (2005) describes festival tourism as an 'emerging giant' and considers arts festivals to constitute an important part of the existing of towns, cities and destinations. Goeldner, Ritchie and McIntosh (2000, p. 234), supported by Jackson and O'Sullivan (2002) and Lee, Lee and Wicks (2004), found that globally festival and event tourism are growing more rapidly than any other form of tourism. Arts festivals constitute a vital

part of South Africa's tourism industry (Tassiopoulos, 2005, p. 4).

The three arts festivals considered in this study take place in three different provinces in South Africa. Two of them can be classified as being urban and the third, as rural. Rural tourism offers an opportunity to generate and diversify revenue for local communities (Park & Yoon, 2009). The use of local arts festivals as an instrument for the growth of tourism has gained momentum on a global scale in recent years. It may be that at the outset arts festivals were created for cultural reasons, but it soon snowballed into a positive economic injection. For this reason, in certain cases, new arts festivals were created for monetary wealth (Felsenstein & Fleischer, 2003). When a festival is successful the first time, local

communities tend to use it as a cash cow defined by as 'leaders in a mature market which produce a lot of revenue for the organisation' (George, 2011, p. 89).

LITERATURE REVIEW

Tourism is one of the leading and top growing sectors of the global economy. Furthermore, it is described as one of the world's leading and most vibrant economic activities and has become an important economic sector in many parts of the world.

Many regions, states, and local areas have identified expenditure by visitors as a potential source of economic growth (Cibinskiene, 2012). According to the latter, it is important to conduct research on arts festivals at different locations in order to determine the economic injection into that location (e.g., town or province).

Chhabra, Sills and Cabbage (2003) argued that local governments in many rural regions endorse tourism to supplement their traditional economic base. In addition, arts festivals can be viewed as an important component of a location's package to attract tourists. A festival could create a positive image for a certain location, especially those locations that are not classified as tourist destinations. These findings indicate that in a closed economy, the existence of budget constraints on the consumer and resource constraints on the producer could lead to considerably lower levels of economic impact than implied by standard multiplier studies.

However, studies that focus on location and its influence on participation have been few. One of the reasons for conducting this study relates to planning for the future and the size of the town and whether there is room for growth in a particular area (Saayman, 2007, p. 327). Studies that have addressed location and the economic impact of a festival yielded the following findings (McClinchey, 2008; Saayman & Saayman, 2006):
Location determines the origin of *festivos*;

- *festivos* from different provinces spend different amounts;
- size of location regarding infrastructure and suprastructure is important;
- developing countries should focus on establishing new events in small towns, because they contribute significantly towards income generation;
- it is evident that location is only one aspect that influences the degree of the economic impact; and
- renewed focus on place marketing

Arts festivals constitute an attraction on their own and are generally situated in a certain location, town or province. Taking this into account, there appears to be a shortcoming in the research regarding the role that location plays in the decision to travel to a specific destination.

Locations need to acquire strategies for their own development in order to remain competitive and attractive. Arts festivals form part of this attraction to the local area by shaping the area's development. Furthermore, an increasing interconnectedness between tourism and location management must be *achieved* where tourism plays a larger role in community attractions (Chhabra, Sills and Cabbage, 2003). If such interconnectedness is not in place, arts festivals will cease to exist and so too will the economic injection that the community receives from such events. Although the reasons for hosting a festival are numerous, for example, showcasing the pride of the community, it needs to be remembered that economic welfare is not the only reason for a festival. Therefore this study concentrates on smaller and more medium sized arts festivals which may have stronger community-based reasons for their existence. Arts festivals constitute a platform for the locals to showcase their own culture. Therefore, if arts festivals reveal a negative growth pattern, cultural exchanges through arts festivals will also cease to exist. Culture and the arts add to the vitality of a nation

and enhance quality of life (Peterson, 2009).

Kim, Uysal and Chen (2002) state that communities have been actively developing new arts festivals and events for the benefit of their residents, for their own economic development as well as for the development of the area. Therefore, different factors will determine the attendance rates of different arts festivals in different locations. This phenomenon further demonstrates the necessity for this type of research. To date, no previous research has conducted a comparison between the three arts festivals identified and their differences. Naturally some similarities will exist, but festival organisers need to focus on the differences, because therein lies the competitive advantage. Arts festivals compete against each other even though they are in different provinces because it is a niche market with a loyal fan base.

Festival attendance regarding the different provinces or destinations where arts festivals are held will be influenced by the travel decisions of tourists. These decisions are complex and multi-faceted; the choices for different elements are interrelated and evolve in a decision process. The decision-making process is influenced by a number of internal (psychological) and external (non-psychological) variables (Hsu, Tsai & Wu, 2009). Decisions can also be influenced by push (personal) and pull factors (destination and festival attributes).

Genres form part of a certain niche within each arts festival. Festival programmes have different productions to satisfy different target markets and herein lies the competitive advantage for arts festivals. Kruger and Saayman (2012) concluded that *festinos* who buy tickets for shows stay longer and spend more, which is an advantage for the local community in terms of the economic benefit of hosting a festival.

Successful arts festivals are able to make valuable contributions to the economy of the local host community when *festinos*

are attracted from outside of the immediate surrounding areas. Kim and Petrick (2005) mentioned that arts festivals can also enhance the quality of life of the local community.

Taking into account all of the above, this research is based on the assumption that if location plays a role in tourist travelling, it can have a major impact on the local economy if the location information is used advantageously in marketing. It can increase the number of *festinos* attending a festival as well as raise awareness of the local community and its heritage.

METHOD OF RESEARCH

The method of research is discussed under the headings: Questionnaire and Statistical analysis.

Questionnaire

Exploratory research was conducted by means of a questionnaire, which was distributed among the *festinos* by fieldworkers. The questionnaire that was used to survey *festinos* of the Innibos (Nelspruit, Mpumalang) Vryfees (Bloemfontein, Free State) and Kierieklapper (Mokopane, Limpopo) arts festivals in 2011 consisted of three sections. Section A captured demographic details (gender, home language, age, occupation, home province, hometown and preferred accommodation) as well as spending behaviour (number of persons paid for, length of stay and expenditure), while sections B and C focused on the motivational factors, the *festinos'* preference for visiting the festival and their behaviour at the festival (number of tickets purchased, preferred type of shows or productions, festival attendance and media usage). The section on travel motivations was based on the work of Crompton (1979) and Crompton and McKay (1997) and was adapted for the three arts festivals under scrutiny. In total, 967 (Innibos = 428; Vryfees = 336; and Kierieklapper = 202) questionnaires were completed by means of availability sampling. All questionnaires were completed at the main festival grounds

and various venues around the three locations, where fieldworkers moved around so as to minimise bias. Furthermore, the questionnaires were progressively handed out towards the end of each festival so as to garner a more detailed account of visitor spending. Sampling was based on the willingness and availability of *festinos* to complete the questionnaires.

Statistical analysis

The data was captured in Microsoft® Excel® and the statistical analyses were performed by using the Statistical Program for Social Sciences (SPSS version 20) software. A factor analysis as well as an ANOVA analysis.

A factor analysis is a multivariate technique for identifying whether the correlations between a set of observed variables stem from their relationship to one or more latent variables in the data (Pallant, 2010, p. 179). The factor model can be motivated by the following argument: Supposing that variables can be grouped according to their correlations, that is, all variables in a particular group are highly correlated among themselves, but indicate small correlations with variables in a different group, then it is conceivable that each group of variables represents a single underlying factor that is responsible for the observed correlations. Field (2009, p. 181) calls this a 'data reduction' technique. It takes a large set of variables and looks for a way to reduce or summarise the data using a smaller set of factors or components. It is this type of structure that a factor analysis seeks to confirm (Johnson & Wichern, 2007, p. 477).

A common approach to assessing visitor expenditures is to use least squares regression analysis to determine statistically significant variables on which key market segments are identified for marketing purposes. One-way analysis of variance is similar to a *t*-test, but is used when more than two groups are compared by means of their mean scores on a continuous variable. It is called one-way

because one is examining the impact of only one independent variable on the dependent variable. Significant results are also indicated by a *p*-value between groups (Pallant, 2010, p. 221). *P*-value is a term that refers to the probability that test the results could be due to normal random variations. A *p*-value of 0, the lowest possible, means there is a 0% chance that the test results are due to normal random variances, so low *p*-values generally mean that your results are significant. A *p*-value of 1, the highest possible, means that the results are 100% consistent with what we'd expect to see from normal random variations, therefore the results are quite probably insignificant.

RESULTS

The results are discussed in two sections: firstly, the factor analysis and secondly, an ANOVA. The *festinos* have similar motives and profiles. This is shown later on in the results.

Factor analysis

The two methods that were employed were the extraction method, that is Principal Axis Factoring and the rotation that is Oblimin with Kaiser Normalization. Other studies that incorporated factor analysis on their studies regarding festivals include Kruger and Saayman (2009), Kruger, Saayman and Ellis (2010) and Kruger and Saayman (2012). Before the combined factor analysis is shown an individual analysis on Kierieklapper will be presented as the other two festivals' factor analysis is in the previous two chapters. This will show the similarities of the festivals to support this chapter's problem statement.

Communalities are the proportion of variance of each item explained by the extracted factors. In this study all the communalities range from 0.48 to 0.75 which means that sufficient variance was explained for each item.

Relatively high factor loadings indicate a reasonably high correlation between the

extracted factors and their individual items. Any items that cross-loaded on two factors with factor loadings greater than 0.3 were categorised in the factor where interpretability was best. Reliability was tested by Cronbach's coefficient alpha. This statistic provides an indication of the average correlation among all the items that make up the scale. Values range from 0 to 1, with higher values indicating greater reliability (Pallant, 2010:6).

Factor scores for all the motivation factors were calculated as the averages of all items contributing to a specific factor so that mean scores could be interpreted on the original 5-point Likert scale of measurement (1 = not at all important; 2 = less important; 3 = important; 4 = very

important and 5 = extremely important) for motivation factors. As presented in Table 2, according to the mean, *Escape* (Factor 4) was the most important motivation for *festinos* to attend all three arts festivals and had the highest mean value (3.8). The reliability coefficient was 0.73 and the average inter-item correlation was 0.49. *Production and uniqueness* (Factor 3) had the second highest mean value of 3.53, a reliability coefficient of 0.81 and an inter-item correlation of 0.47, followed by *Family and arts* (Factor 1) with a mean value of 3.47, a reliability coefficient of 0.83 and an inter-item correlation of 0.39. *Meet new people* (Factor 2) obtained the lowest mean value (2.8). The reliability coefficient was 0.74 and the average inter-item correlation was 0.48.

Table 1: Factor analysis of the three arts festivals combined

Factor	Factor loading	Mean	Cronbach alpha (Reliability Coefficient)	Inter-Item Correlation
Factor 1: Family and arts		3.47	0.83	0.39
To support stalls	.677			
It is an annual commitment	.665			
It is the closest festival to me	.635			
To see well-known performers	.527			
It is primarily an Afrikaans festival	.504			
To support the food stalls	.488			
To the benefit of my <i>children</i>	.425			
To spend time with family	.402			
Factor 2: Meet new people		2.80	0.74	0.48
To meet new people	-.739			
To explore the environment	-.555			
To buy art	-.500			
Factor 3: Productions and uniqueness		3.53	0.81	0.47
It is different from other arts festivals	-.855			
Quality productions	-.791			
Variety of productions	-.392			
Ticket prices are reasonable	-.385			
Sociable festival	-.855			

Factor 4: Escape		3.80	0.73	0.49
To relax	.726			
To get away from my routine	.616			
To spend time with friends	.482			

Both the factor analysis and the ANOVA were executed for statistical purposes. ANOVA was used to investigate any significant differences between the three types of festivals in three different locations namely, Bloemfontein, Mokopane and Nelspruit. Factor 1 (*Family and arts*) was lower at Innibos (3.24) than at the other two arts festivals, namely, Vryfees (3.69) and Kierieklapper (3.56). The effect size (0.41) demonstrated a greater statistical difference at Vryfees. It can be concluded that *Family and arts* is more

important to the *festinos* at the Vryfees and Kierieklapper than it is at Innibos.

Concerning Factor 2 (*Meet new people*), all three arts festivals differed from each other with regards to their mean values. Innibos was higher (3.05) than Vryfees (2.50) and Kierieklapper (2.78). The effect size of 0.45 indicates the practical significance of Innibos *festinos* who tended to visit the festival to meet new people, but the same is not true for Vryfees *festinos*.

Table 2: Results of the ANOVA-analysis for three arts festivals

		Mean	Std. Deviation	Std. Error	Minimum	Maximum	P-value	Effect sizes	
								Innibos with	Vryfees with
Family and arts	Innibos	3.25	1.078	0.05	1.00	5.00	0.006		
	Vryfees	3.69	0.93	0.05	1.00	5.00		0.41*	
	Kierieklapper	3.56	0.99	0.07	1.25	5.00		0.29	0.13
	Total	3.47	1.023	0.03	1.00	5.00			
Meet new people	Innibos	3.05	1.23	0.06	1.00	5.00	0.075		
	Vryfees	2.50	1.08	0.06	1.00	5.00		0.45*	
	Kierieklapper	2.78	1.19	0.09	1.00	5.00		0.22	0.24
	Total	2.80	1.20	0.04	1.00	5.00			
Productions and uniqueness	Innibos	3.59	1.04	0.05	1.00	5.00	0.560		
	Vryfees	3.50	1.01	0.06	1.00	5.00		0.09	
	Kierieklapper	3.43	1.04	0.08	1.00	5.00		0.15	0.07
	Total	3.53	1.03	0.03	1.00	5.00			
Escape	Innibos	3.82	1.07	0.05	1.00	5.00	0.196		
	Vryfees	3.88	1.02	0.06	1.00	5.00		0.06	

	Kierieklapper	3.63	1.07	0.08	1.00	5.00		0.18	0.23
	Total	3.80	1.05	0.03	1.00	5.00			
Spending per person	Innibos	1373.48	1794.87	91.24	0.00	12550.00	0.00		
	Vryfees	735.02	844.59	46.49	17.50	4400.00		0.36	
	Kierieklapper	586.22	640.52	49.27	25.00	3500.00		0.44*	0.18
	Total	985.51	1366.69	45.91	0.00	12550.00			
Age	Innibos	33.94	13.89	0.74	19.00	78.00	0.03		
	Vryfees	43.61	17.59	0.97	15.00	76.00		0.55*	
	Kierieklapper	43.04	14.43	1.03	20.00	79.00		0.63*	0.03
	Total	39.63	16.16	0.55	15.00	98.00			
Group size	Innibos	6.15	15.26	0.75	1.00	300.00	0.00		
	Vryfees	2.82	1.42	0.08	1.00	12.00		0.22	
	Kierieklapper	3.75	2.15	0.16	1.00	12.00		0.16	0.43*
	Total	4.48	10.34	0.34	1.00	300.00			
Paying for	Innibos	2.46	2.39	0.12	0.00	22.00	0.00		
	Vryfees	2.25	1.26	0.07	1.00	6.00		0.09	
	Kierieklapper	2.61	1.33	0.10	1.00	6.00		0.06	0.27
	Total	2.41	1.85	0.06	0.00	22.00			
Nights	Innibos	2.49	2.86	0.14	0.00	26.00	0.68		
	Vryfees	4.24	2.46	0.33	0.00	10.00	3	0.61*	
	Kierieklapper	4.47	2.80	0.48	2.00	14.00		0.69*	0.08
	Total	2.80	2.89	0.13	0.00	26.00			
Tickets	Innibos	1.85	2.99	0.15	0.00	20.00	0.00		
	Vryfees	4.89	5.03	0.36	0.00	40.00		0.60*	
	Kierieklapper	3.33	1.85	0.17	0.00	11.00		0.49*	0.31
	Total	2.91	3.76	0.14	0.00	40.00			

*medium effect that might indicate practical significance

** large effect that is important in practice

Spending per person is almost double for Innibos (R1 373.48) compared with that at Vryfees (R735.02) and Kierieklapper (R586.22). The effect size of 0.44 indicates that there is a great difference between Innibos and the other two festivals (Vryfees and Kierieklapper).

The age of the average *festino* is almost the same for Vryfees and Kierieklapper (43.61 and 43.04 respectively). The average age of the visitors to Innibos is considerably younger (33.94). The effect size also indicates this difference statistically with the effect size for Innibos versus Vryfees (0.55) and Innibos versus Kierieklapper (0.63). Younger people attend Innibos and taking their spending into account it could also be said that in this case the younger *festinos* spend more than the older *festinos*.

The group size also reveals a statistical practical effect size between Vryfees and Kierieklapper, which is 0.43. The mean for these two variables are 2.82 for Vryfees and 3.75 for Kierieklapper. It was noticed that the larger the group, the more spending occurred per person.

The number of Nights spent at the festival was on average 2.49 at Innibos, 4.29 at Vryfees and 4.47 at Kierieklapper. The effect size demonstrated a significant difference between Innibos and Vryfees (0.61) as well as between Innibos and Kierieklapper (0.69). Even though people spent more nights at Vryfees and Kierieklapper it was not directly linked to more spending. This defies logic that more nights spent equals more money spent; does not account for *festinos* staying with friends or families, or those residing locally.

The average number of show tickets bought for Innibos, Vryfees and Kierieklapper was 1.85, 4.89 and 3.33 respectively. An effect size of 0.60 for Innibos versus Vryfees and 0.49 for Innibos versus Kierieklapper was calculated. This is also in contrast to other studies which state that more ticket sales directly influence the total income of a festival. According to previous research

regarding the ticket sales, this study should have shown that Vryfees should have made the most money per capita and Innibos the least, which is not the case according to the festival spending examined in this study.

FINDINGS AND IMPLICATIONS

The main findings of this research reveal that small, medium type arts festivals differ from each other and also from larger arts festivals in a number of ways. Saayman and Saayman (2006) found in their study on location that location largely determines the origin (or province in the case of this study) of the *festinos*. Festivals are location bound as are many tourist attractions which makes it a great pull factor in itself. Furthermore, the size of the location in terms of its infrastructure and suprastructure play a role in its ability to host an event. Lastly, this study revealed that government should promote arts festivals in smaller towns as well, since arts festivals can make significant contributions to their income. The following findings and implications were revealed:

The travel motives revealed four factors, namely: *Family and arts; Meet new people; Productions and uniqueness and Escape*. The latter was the most significant travel motive and this information can be used in future marketing exercises of arts festivals in different locations – to escape one's own province and immediate surroundings. This finding supports the research conducted on the push and pull motives of a festival (Hsu, Tsai & Wu, 2009). People travel for different reasons and if these reasons are known, they can be used in a marketing strategy to draw people away from their normal lifestyle and also to draw them to a specific attraction.

CONCLUSION

The purpose of this research was to explore the locations of three different arts festivals in South Africa, using the same questionnaire and methodology as well as

to identify the differences between these three small to medium arts festivals. The expectation was that the arts festivals would share similar motives for attendance and also have the same type of demography. However, this research found that some differences do exist which indicates that the different arts festivals possess unique attributes.

This research makes the following contributions to the literature: a different locations (in the case of this study) attract their own types of tourists and certain locations receive a higher economic injection than the other provinces do because of their festival; (b) all three arts festivals have mainly Afrikaans speaking attendees; and (c) for the first time, a comparative study was conducted on three arts festivals located in three different provinces.

The findings also confirm those of previous research which demonstrated that urban locations exert a greater influence on tourist income than that of rural locations (Portnov & Schwartz, 2008). Furthermore, peripheral locations that are not suitable for mass tourism (regarding infrastructure and suprastructure) depend on their visitors for goodwill and return visits. It is therefore especially important that such locations understand and satisfy the needs of their visitors so as not to lose out to bigger cities that find it easier to host larger events and consequently attract wider audiences (Johnson-Kvist & Klefsjo, 2006). The findings also support the notion of Saayman and Saayman (2006:) that to a large extent the location of an arts festival determines the origin of *festinos* who attend the festival. Lastly, it is evident that location is only one aspect that influences the magnitude of the economic impact.

Since this research mainly focused on small to medium arts festivals, it would be interesting to compare the results of this research with those of larger arts festivals and also to compare larger arts festivals with each other in order to explore the

influence of location in terms of festival attendance.

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