

## Research article

### Festival attendance and socio-cultural impacts: Views from the Cape Town carnival

Hilary Kennedy Nji Bama\* <sup>1</sup>, Janice Hemmonsbey <sup>2</sup>, and Elhaam Abrahams <sup>2</sup>

<sup>1</sup> Department of Business Management, University of the Free State, South Africa

<sup>2</sup> Department of Tourism and Events Management, Cape Peninsula University of Technology, South Africa

#### ABSTRACT

This study explores festival attendees' perceptions of the socio-cultural impacts of the Cape Town Carnival, a major cultural festival in Cape Town, South Africa. Since its inception in 2010, the Carnival has grown into a key economic and social event, promoting community engagement, empowerment, and cultural diversity. The research aims to determine the socio-cultural positioning of the event through a quantitative enquiry conducted over two years (2023–2024) with 1,214 attendees. Data revealed positive attendee experiences, highlighting social inclusion, a sense of belonging, and a strong representation of Cape Town's cultural diversity. Findings underscore the Carnival's role in fostering diverse attendee profiles and its contribution to sustainable cultural practices. This study provides valuable insights for event organisers and practitioners, emphasising the importance of socio-cultural impacts in planning culturally sustainable festivals. The study aligns with the theme of social inclusivity and cultural sustainability in festivals.

#### KEYWORDS

Cape Town carnival;  
community engagement;  
cultural sustainability;  
festival attendees; socio-  
cultural impacts

## Introduction

South Africa has a rich cultural heritage, with various recurring cultural events that attract both local and international spectators. These tourism events not only showcase the country's cultural diversity but also have a significant socio-economic impact, especially in regions where they are held (Hemmonsbey et al., 2024; Lopes & Hiray, 2024; Özdipçiner et al., 2020; Perić, 2018). For the above reasons, many countries, particularly developing ones, are actively promoting the hosting of events as strategies to propel tourism growth (Alanazeh et al., 2022). Research has shown that cultural events are being widely utilised as instruments for tourism development, where they address issues of tourism seasonality, improve city image, and boost regional economies (Alanazeh et al., 2022; Masilela et al., 2024; Rivera et al., 2008; Ting et al., 2023). While the economic impacts of cultural events have been well-documented (Almeida et al., 2020; Ferrucci et al., 2022; Lopes & Hiray, 2024; Micháľková et al., 2018; Rivera et al., 2008), the social-cultural impacts have not been widely explored, especially within developing countries. However, research on the relationship between festival attendance and the development of social capital suggests that cultural events can facilitate the augmentation of social capital by fostering community engagement and social cohesion (Hemmonsbey et al., 2024; Muresherwa et al., 2023; Stevenson, 2022). Existing research on the socio-cultural impacts of various categories of events (including cultural) provides a valuable framework for understanding the potential impacts of recurring cultural events (Giampiccoli et al., 2015; Kim et al., 2015; Muresherwa et al., 2023; Pavluković et al., 2017; Robertson et al., 2009; Yürük et al., 2017). These studies highlight the need to critically examine the effectiveness of various events in terms of their contributions to tourism, local and regional socio-cultural, economic development, and legacy planning.

Several annual and recurring cultural events, such as carnivals, festivals, and street parades, continue to play a pivotal role in shaping the socio-cultural and economic landscapes of communities (Hemmonsbey et al., 2024; Masilela et al., 2024; Pallavicini, 2017; Sharma & Srivastav, 2023). These events often serve as a vibrant tapestry that weaves together diverse narratives and experiences, reflecting the unique identity and

**CORRESPONDING AUTHOR'S CONTACT:** Hilary Kennedy Nji Bama ✉ [Bamahkn@ufs.ac.za](mailto:Bamahkn@ufs.ac.za)

**HOW TO CITE:** Bama, H.K.N., Hemmonsbey, J. & Abrahams, E. (2026). Festival attendance and socio-cultural impacts: Views from the Cape Town carnival. African Journal of Hospitality, Tourism and Leisure, 15(1), 186-197. <https://doi.org/10.46222/ajhtl.19770720.729>

ISSN: 2223-814X (Online) | © 2026 AJHTL



This work is published by African Journal of Hospitality, Tourism and Leisure and is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.

spirit of the locations hosting them (Del Chiappa et al., 2017; Drummond & Rogerson, 2025). Tourism events, including festivals and sporting competitions to conferences and trade shows, attract diverse audiences and generate significant impacts (Masilela et al., 2024; Rejón-Guardia et al., 2023; Sibiyi et al., 2023; Ting et al., 2023; Ziakas, 2023). While research has explored various dimensions of annual recurring events, a comprehensive understanding of spectators' perceptions of their impacts remains relatively understudied. This paper, therefore, aims to address this gap by examining the drapery of attendees' perceptions on the socio-cultural impacts of annual recurring events. The study seeks to shed light on spectators' perceptions of the socio-cultural impact of a major recurring cultural event in South Africa through the lens of the Cape Town Carnival (CTC) event. By exploring the perspectives of event attendees, this study provides invaluable insights into the multifaceted impacts of festivals and informs the development of more effective strategies for leveraging the potential of cultural events to drive sustainable socio-economic development in the country. An examination of spectators' perceptions of the socio-cultural impact of the carnival event contributes to a deeper understanding of the role of annual recurring events and provides valuable insights for event organisers, policymakers, and researchers alike. This paper starts by presenting a comprehensive review of the literature, particularly on annual recurring events, focusing on previous studies that have examined attendee perceptions and the socio-cultural impacts of similar events. The methodology section then details the research design, including the data collection and analysis methods employed. The results presented in this study explore the diverse perspectives of attendees on the impacts of the CTC. Finally, the discussion and conclusion sections synthesise the key findings, discuss their implications, and offer recommendations for future research and practice.

## Literature review

Cultural events, whether they be festivals, exhibitions, concerts, or any other form of collective cultural expression, have long been recognised as powerful catalysts for shaping and transforming the socio-cultural landscape (Hemmonsbey et al., 2024; Lopes & Hiray, 2024; Quinn, 2020). In addition to providing entertainment and enjoyment for participants, cultural events serve as platforms for the dissemination and preservation of cultural traditions (Tanford & Jung, 2017; Yolal et al., 2009). Cultural events are also renowned for their capability to foster community cohesion and the promotion of social inclusion (Carswell et al., 2023; Citroni, 2020; Drummond et al., 2021; Kim & Uysal, 2003). One of the primary socio-cultural benefits of hosting cultural events is the sense of community they can cultivate among residents (Masilela et al., 2024; Sirianni & Sabbagh, 2020). These events often bring people together (members of a community and visitors) who may not otherwise have the opportunity to interact (Hassanli et al., 2021). This allows them to work towards a common goal and feel a sense of pride in their collective efforts (Oliva & Colombo, 2021; Van Winkle & Woosnam, 2014). The heightened sense of community can lead to increased social cohesion, as individuals feel a stronger connection to their local environment and the people who inhabit it (Chiya, 2024; Devesa & Roitvan, 2022; Jeremiah, 2021). Festivals have the ability to provide opportunities for cultural exchanges between visitors and hosts, facilitating the sharing of traditions, customs, and experiences (Drummond & Rogerson, 2025; Hassanli et al., 2021; Koefoed et al., 2022; Masilela et al., 2024). This cross-cultural dialogue can help dismantle the existing barriers, foster mutual understanding, and promote the appreciation of diversity within a community (Dewilde et al., 2021; Snowball & Antrobus, 2021). Furthermore, cultural events can serve as a means of celebrating important individuals or events (Gold, 2015), thus reinforcing the unique character and identity of a community.

### *Recurring tourism events and socio-cultural impact*

Tourism events, especially the recurring ones, including annual festivals, carnivals, cultural celebrations, seasonal gatherings, and cultural fairs, have profound socio-cultural implications. As such, several states are channelling resources into the planning and promotion of these kinds of events. The main reason for this is to tap into the benefits and opportunities they provide. These events are particularly celebrated for their potential to catalyse socio-cultural transformation (Hemmonsbey et al., 2024), enhance community pride (Gibson & Connell, 2012; Oliva & Colombo, 2021), and foster intercultural understanding (Frost, 2016) among other reasons for their support. These events, often steeped in local traditions, arts, and heritage, serve as platforms for showcasing cultural diversity and creativity (Quinn et al., 2021). Tourism events are also widely favoured since they play a significant role in shaping the socio-cultural fabric of host communities (Hemmonsbey et al., 2024). Some cultural events are deeply embedded in the traditions and identity of places hosting them. They serve as attractions for visitors to destinations and are ideal platforms for cultural expression, economic stimulation, and community cohesion (Drummond et al., 2021; Finkel & Platt, 2020; Frost, 2016; Perry et al., 2020; Quinn, 2020). The socio-cultural impacts of tourism events can be broadly categorised into two main types: the positive and negative dimensions. On the positive side, such events

often serve as opportunities for community engagement, cultural exchange, and identity reinforcement (Bama, 2025; Drummond & Rogerson, 2025; Rossetti & Quinn, 2021; Sakitri, 2018; Wood & Homolja, 2021). They provide a space for residents to showcase their traditions, fostering a sense of belonging and community pride (Gibson & Connell, 2012). In multicultural societies, events such as carnivals play a pivotal role in creating opportunities for intercultural interaction, which can reduce social divisions and foster inclusivity (Dewilde et al., 2021; Picard & Robinson, 2006; Snowball & Antrobus, 2021). Conversely, recurring tourism events can also lead to negative socio-cultural effects, such as cultural commodification, overcrowding, and disruption of local lifestyles (Croose, 2020; Drummond et al., 2021; Green, 2007; Masilela et al., 2024; Muresherwa et al., 2017; Obrador et al., 2024). The transformation of cultural practices into marketable attractions often raises concerns about the authenticity and the dilution of heritage (Mahendra, 2024). Additionally, the influx of tourists can strain local infrastructure and create a sense of alienation among residents, particularly when the event's benefits are perceived as unevenly distributed (Moisesescu et al., 2019).

### ***The role of recurring events in cultural preservation***

One of the primary socio-cultural benefits of recurring events is their ability to preserve and promote cultural heritage (Pérez-Gálvez et al., 2019; Quinn, 2020; Stankova & Vassenska, 2015). Festivals and carnivals often incorporate traditional music, dance, art, and rituals, providing a platform for their continuation and adaptation over time (Ogundeji & Fasehun, 2021). Scholars like eLorena (2019) and Quinn (2020) emphasise that such events act as living laboratories of cultural expression, allowing traditions to evolve while maintaining their essence. For example, the Rio Carnival in Brazil is not only a major tourist attraction but also a celebration of Afro-Brazilian culture. This major festival reflects the historical and social narratives of the diverse local community culture (Drummond & Rogerson, 2025; Gough, 2017; Machado, 2020; Masilela et al., 2024; Oliveira, 2024). Similarly, the CTC in South Africa showcases the country's diverse cultural heritage, providing an avenue for marginalised communities to gain visibility and recognition (Hemmonsbeey et al., 2024; Machisa et al., 2018). These events, through their recurrent nature, ensure that cultural practices are not relegated to the past but remain vibrant and relevant.

### ***Community engagement and identity formation***

Recurring tourism events often play a critical role in strengthening community identity and cohesion (Drummond et al., 2021; Finkel & Platt, 2020; Frost, 2016; Quinn, 2020). As festivals and carnivals are typically organised with significant input from local communities, they tend to create opportunities for collaboration and collective achievement (Adongo & Kim, 2018; Reicher et al., 2021). This collaborative effort fosters a sense of ownership and pride among residents, which has the propensity to contribute to the event's long-term sustainability (Mair & Smith, 2022). Moreover, these events can serve as symbols of communal identity, offering residents a shared narrative that distinguishes their community from others (Del Chiappa et al., 2017). The Edinburgh Festival Fringe, for example, has become synonymous with Scotland's capital, creating a sense of pride among locals while attracting millions of visitors annually (Masilela et al., 2024; Piccio et al., 2022). Similarly, in the South African context, events such as the CTC provide a platform for celebrating the country's post-apartheid identity, promoting values of unity and cultural diversity (Drummond et al., 2021; Machisa et al., 2018; Masilela et al., 2024; Muresherwa et al., 2017; Sibiyi et al., 2023). Despite their potential benefits, recurring tourism events are not without challenges. One significant concern is the issue of cultural commodification (Croose, 2020), where cultural elements are repackaged to cater to tourist expectations. This can lead to a loss of authenticity, as traditional practices are altered to meet commercial demands (Masilela et al., 2024; Mokgachane et al., 2021). Furthermore, the economic focus of such events can overshadow their cultural objectives, leading to tensions between stakeholders. To address this scenario, striking a balance between maintaining tradition and accommodating modern expectations remains essential. Another challenge is the risk of social exclusion (Jordan, 2023; Laing & Mair, 2015). While events such as carnivals are often promoted as inclusive, they may inadvertently marginalise certain groups, particularly if the economic benefits are concentrated among a few (Deery et al., 2012; Masilela et al., 2024; Sibiyi et al., 2023). Additionally, the overemphasis on tourism could lead to a neglect of local residents' needs, resulting in resentment and decreased community support. Therefore, it is important to carefully plan cultural events so that the challenges are cautiously managed.

### ***Measuring socio-cultural impact***

Understanding the socio-cultural impact of recurring tourism events requires robust measurement frameworks. Researchers have proposed and employed various methods, such as surveys, interviews, and participant observation, to capture perceptions and experiences of various stakeholder groups (Dewilde et al., 2021; Drummond et al., 2021; Kim & Uysal, 2003; Kim et al., 2015; Michálová et al., 2018;

Muresherwa et al., 2023; Perić, 2018). Indicators such as community pride, cultural exchange, and social cohesion are commonly used to evaluate the positive impacts (Gibson & Connell, 2012; Mxunyelwa & Tshetu, 2018; Rossetti & Quinn, 2021; Sakitri, 2018; Wood & Homolja, 2021). On the other hand, aspects such as overcrowding, cultural commodification, and social tensions serve as markers of negative effects (Croose, 2020; Muresherwa et al., 2017; Obrador et al., 2024; Sibiyi et al., 2023). The CTC, for example, has been studied to understand its role in fostering community pride and cultural expression (Hemmonsbey et al., 2024; Machisa et al., 2018; Muresherwa et al., 2017). Research indicates that participants and spectators often view the event as a celebration of South Africa's diversity, enhancing their sense of belonging and cultural appreciation (Hemmonsbey et al., 2024; Kotze & Visser, 2008; Machisa et al., 2018). However, challenges such as unequal economic benefits and limited participation from certain communities highlight the need for inclusive planning and equitable resource distribution. Research has shown that recurring tourism events have a profound socio-cultural impact. However, these impacts are blended with economic benefits and opportunities for cultural preservation and community development. These events can continue to thrive as celebrations of human diversity and creativity, especially when the associated challenges are addressed, fostering inclusivity.

## Theoretical underpinning

### *Social exchange theory*

The social exchange theory (SET), which originates from the work of sociologist George Homans in 1958, has evolved tremendously over time and has been used to explore interpersonal dynamics in a wide range of contexts (Balogun & Ajagunna, 2023; Hemmonsbey et al., 2024; Homans, 1958; Kourkouridis et al., 2024). Central to this theory are assumptions that participation and support are contingent on the expectation that benefits will outweigh associated costs; benefits may be tangible or intangible (Oluwatosin & Darmawan, 2024). Where such exchanges are perceived as favourable, sustained engagement and positive attitudes are more likely, whereas withdrawal or resistance is more likely where costs dominate (Ahmad et al., 2023; Cropanzano et al., 2017; Yin, 2018). Within the contexts of tourism and events, SET has been widely adopted to explain stakeholder perceptions, particularly those of residents and attendees (Hemmonsbey et al., 2024; Tichaawa & Bama, 2012). Attendees continuously assess whether the event experience delivers sufficient value through entertainment, cultural enrichment, social interaction, and symbolic meaning (Mxunyelwa & Tshetu, 2018; Sharpley & Stone, 2020). Positive evaluations emerge when these perceived benefits compensate for potential costs such as crowding, congestion, or cultural dilution (Ahmad et al., 2023; Oluwatosin & Darmawan, 2024). SET provides a useful lens for interpreting socio-cultural impacts because many of these impacts are experiential and relational rather than economic. This theory, therefore, serves as an ideal framework to guide and direct this study. This framework provides a robust lens for understanding the perceptions of festival attendees, especially regarding the socio-cultural impacts of the CTC. The SET posits that individuals engage in social interactions and relationships based on a cost-benefit analysis, where they seek to maximise rewards and minimise costs (Balogun & Ajagunna, 2023; Ghasemloei Soltanabad et al., 2024). In the context of tourism and events, SET is widely used to examine how stakeholders, including residents and festival attendees, evaluate the benefits and drawbacks of participation in or exposure to an event (Balogun & Nkebem, 2022; Chen, 2024; Kourkouridis et al., 2024). For this study, SET could assist in explaining why festival attendees perceive the event positively, particularly in terms of social inclusion, a sense of belonging, and cultural representation. Event attendees are likely to weigh the benefits they derive from the event (e.g., social connectivity, cultural enrichment, and entertainment) against any perceived costs (e.g., overcrowding or commodification of culture). Positive perceptions typically emerge when the benefits outweigh the costs, reinforcing the CTC's socio-cultural value (Balogun & Ajagunna, 2023).

## Research methodology

The CTC, the event under investigation in the current study, was first held in 2010 and is an annual celebration of South African culture, creativity, and diversity. This event takes place in Cape Town and features a street parade of floats, music, dance, and costumes that reflect the country's rich heritage (Cape Town Carnival, 2024). The CTC event is typically held in March of each year, attracting both locals and international visitors, fostering unity and showcasing local artistic talent (Hemmonsbey et al., 2024). Each year, the event revolves around a uniquely chosen theme to inspire participants to craft imaginative and colourful displays (Cape Town Carnival, 2024). The event also contributes to community upliftment by supporting local artists and performers (Machisa et al., 2018). Empirical investigation, especially on the socio-cultural and economic impacts of tourism events such as sport, cultural spectacles, business meetings, and conferences, has mainly relied on questionnaires completed by various event stakeholders (Balogun & Ajagunna, 2023; Gursoy et al., 2004; Hiller & Wanner, 2011; Machisa et al., 2018; Michálková et al., 2018;

Muresherwa et al., 2023; Mxunyelwa & Tshetu, 2018). In trying to determine the views of festival attendees on the socio-cultural impacts of the CTC event, the current study adopted a positivist paradigm, which, according to Park et al. (2020), favours quantitative research methods. A structured questionnaire designed based on literature (Bama, 2025; Gursoy et al., 2004; Hemmonsbey et al., 2024; Muresherwa et al., 2023) and adapted following input from the event organisers, was administered in March 2023 and 2024. A statistical analysis identifying the patterns and relationships between subjects' perceptions and experiences was undertaken. The study sought to elicit event attendees' perceptions of their experiences of the CTC and employed a quantitative inquiry (Sharp et al., 2011) through a structured questionnaire aimed to understand the socio-cultural impact on event attendees.

The study forms part of a broader longitudinal research project that assesses various impacts of the CTC on the host destination, its citizens, and stakeholders. However, this paper focuses on the 2023 and 2024 CTC events, which were held in Green Point, Cape Town. The sample size of the study was determined based on the population that the event attracts. According to the event organisers, the event attracts between 25,000 and 30,000 people (CTC, 2024). Using a sample size calculator, which includes the 95% confidence level, a representative sample size should be at least 400 (Isaac & Michael, 1995); however, the sample size for this study was triple the above number, resulting in 1,214 usable surveys being collected. The questionnaire was administered face-to-face by fieldworkers, which allowed them to clarify questions where needed, as well as verify the informed consent and confidentiality of attendees (Lee, 2006). In this case, questionnaires were also useful to estimate a wealth of sound and systematic information, such as feelings, opinions, and attitudes of festival goers that could describe their experiences with the event. The questionnaire consisted of closed-ended questions. In line specifically with the socio-cultural impacts, the questions were based on attendees' perceptions of socio-cultural variables, for example, whether the event provided opportunities for tourism, opportunities to meet new people, or increased visibility of the Cape Town culture. To validate the questions and overall questionnaire structure (as per the advice of Boparai et al., 2018), the questionnaire was piloted with 25 visitors to Cape Town. Based on the feedback from the pilot study, the identified issues were addressed, mainly in relation to how the questions were worded to improve clarity. A final questionnaire was developed following the input from the event organisers.

The researchers also tested the questions for reliability to gauge the internal relevance of the tool, and this was implemented through Cronbach's alpha ( $\alpha$ ) coefficient test (Taber, 2018). The Cronbach's alpha ( $\alpha$ ) result for the pilot results was 0.868, an acceptable value as it was higher than 0.7, denoting the reliability and coherence of the study instrument (LoBiondo-Wood et al., 2014). The collected data was captured onto IBM SPSS software (version 29) for analysis. Descriptive statistics were initially used to analyse the survey findings, where the variable mean and standard deviation were estimated. In addition, t-tests for estimating one-way analysis of variance (ANOVA) test and independent samples were applied to establish the type and intensity of statistical relations between the study variables and socio-cultural aspects of the sample (gender and previous event attendance). The study complied with all ethical requirements, starting with first getting permission from the event organisers to allow access to the event. Secondly, ethical clearance was granted by the Cape Peninsula University of Technology's Faculty Ethics Committee (Clearance Certificate No | 2022\_FBMSREC 003). All the study participants were assured of anonymity and confidentiality. To prevent the risk of double participation, the trained fieldworkers first asked if the participant had completed the survey before.

## Results and discussion

The first part of the questionnaire related to the participants' profiles (see Table 1). In terms of the gender distribution of the sample, the predominance of women accounted for 57.3% of the study participants. This result confirmed the findings of Hemmonsbey et al. (2024) and Muresherwa et al. (2023), revealing a higher number of women attendees at tourism events. In the age categories, the results showed a significant majority in the 21 to 40 years age group, accounting for 62.6%. Ages of respondents ranged from 18 to 80 years, with an average age of 34.7 years (approximately 35 years). Event attendees were generally young to middle-aged, highlighting a relatively young population attraction to the event, aligning with the findings of some recent event studies (Kourkouridis et al., 2023; Muresherwa et al., 2023). In the racial categories, the majority of study participants classified themselves as Coloured (45.2%), followed by Black/African, who constituted 31.2%, while 17.1% of the study participants were White, and Asian participants constituted 1.6% of the study participants. When asked to disclose their occupations, the study results showed that more than half (56.4%) of the festival attendees were public and private servants. This was followed by 21.0% of study participants who indicated that they were students, while 10.3% were self-employed.

The festival attendees were also asked if they had attended the CTC before, and if yes, the number of times they had attended the event in the past. This information was crucial as it could indicate event

growth, particularly showing whether the event appealed to new or existing audiences. Event organisers could use this data to tailor their event marketing efforts and strategies to retain existing attendees and attract new ones (Del Chiappa et al., 2017). As illustrated in Table 1, most of the study respondents (63.8%) indicated their prior attendance, while a significant 36.2% indicated that it was their first time attending this carnival event. Notwithstanding the event continuing to appeal to its usual supporters (repeat attendees), it was also capturing the attention of first-time visitors (Hemmonsbey et al., 2024). Of those who indicated that they had attended the CTC event before, they were asked to specify the number of times they had attended the CTC since its inception more than a decade ago. The results showed that 28.4% of the event attendees had attended 2 or 3 times in the past, while 31.7% indicated that they had attended the event at least once before. Those who had attended the event 4 or 5 times constituted 31.1% of the study participants. It is clear from prior attendance of between 2 to 5 times (59.5%) that the CTC attracts repeat visitors.

**Table 1: Respondents' demographic and attendance characteristics**

| Variable                      | Category                    | Freq | %    |
|-------------------------------|-----------------------------|------|------|
| Gender                        | Male                        | 518  | 42.7 |
|                               | Female                      | 696  | 57.3 |
| Age                           | 18 – 20 years               | 148  | 12.2 |
|                               | 21 – 30 years               | 386  | 31.8 |
|                               | 31 – 40 years               | 374  | 30.8 |
|                               | 41 – 50 years               | 183  | 15.1 |
|                               | 51 – 60 years               | 84   | 6.9  |
| Average Age = 34.7 years      | 61 – 70 years               | 32   | 2.6  |
|                               | +70 years                   | 7    | .6   |
| Historical racial categories  | Black                       | 375  | 31.2 |
|                               | Coloured                    | 543  | 45.2 |
|                               | Indian                      | 58   | 4.8  |
|                               | White                       | 206  | 17.1 |
|                               | Asian                       | 20   | 1.6  |
| Occupation                    | Unemployed                  | 107  | 8.8  |
|                               | Student/Learner             | 255  | 21.0 |
|                               | Employed (private & public) | 685  | 56.4 |
|                               | Retired                     | 42   | 3.5  |
|                               | Self-employed               | 125  | 10.3 |
| Previous attendance           | No                          | 440  | 36.2 |
|                               | Yes                         | 774  | 63.8 |
| Number of times attending CTC | Once                        | 385  | 31.7 |
|                               | 2-3 times                   | 345  | 28.4 |
|                               | 4-5 times                   | 377  | 31.1 |
|                               | 6-7 times                   | 231  | 19.0 |
|                               | 8-10 times                  | 103  | 8.5  |
|                               | More than 10 times          | 77   | 6.3  |
| Group composition             | Solo                        | 145  | 11.9 |
|                               | Family                      | 582  | 47.9 |
|                               | Friends                     | 424  | 34.9 |
|                               | Friends & family            | 63   | 5.2  |

Source: Survey Data 2023 and 2024

Examining the distribution of the study respondents based on their area of residence or region of origin, the results revealed an overwhelming majority (84.3%) coming from the Western Cape province. This finding was not surprising, considering that the event's hosting city, Cape Town, was in the Western Cape province of South Africa, and it has grown over the years to capture the interest of mainly the local populace (Hemmonsbey et al., 2024). While 6.4% of the study respondents indicated their usual place of residence as Gauteng, 2.5% were from KwaZulu-Natal, and 3.3% from the Eastern Cape. The study participants also included those from other countries (4.5%). Amongst the international visitors, some of the 17 countries that featured included Germany, Spain, the Netherlands, the United States of America (USA), Zimbabwe, eSwatini, Tanzania, Zambia, and Namibia. This event thus attracts mainly local spectators and visitors from beyond the country's borders, illustrating its potential to serve as a socio-economic tool to propel local development (Muresherwa et al., 2023; Ogundeji & Fasehun, 2021; Oliveira, 2024).

### ***Reasons for attending the CTC event***

Another section of the survey questionnaire sought to reveal participants' previous attendance behaviour, sources of information, reasons for attendance, and the composition of festival attendees. The primary reason for attending the CTC event could uncover meaningful insights into visitor attendance (Muresherwa et al., 2023). Table 2 reveals that 38.8% of the attendees thought it would be a 'fun experience', while 16.7% indicated that they were 'invited by a friend or family member', confirming the power of word-of-mouth recommendation (Pallavicini, 2017). Close to 200 study participants (14.3%) indicated that they attended because they were attracted to the event 'to enjoy the cultural experience,' a key factor for influencing attendance (Kotze & Visser, 2008). The results show that the experiences of the actual event were the primary motivations. Other reasons cited as primary reasons for attending the event included 'accidental' (1.7% – study participants who 'accidentally' got captivated by the event and attended), 'regular attendee' (10.8%), 'close to my place of residence' (12.2%), permitting ease of access to the event, among other cited

reasons. Other reasons for attending the event were ‘close to work’, ‘meeting people’, ‘not seen for two years’ – highlighting the desire to see how the event was, especially after the Covid-19 pandemic, when the CTC was halted (Hemmonsbeey et al., 2024). Some participants indicated that they wanted to ‘see what’s on offer’, while others stated they ‘love carnivals’. Regarding the composition of spectating groups, the study participants were asked to indicate how their groups were composed (see Table 1). Most participants indicated that they attended as families (47.9%), and 34.9% attended as friends. These findings also confirm the results on reasons for attendance, where invitation by friends and family members was favourably indicated. Solo attendance showed a significant 11.9%, which indicates the potential of the event to attract new people. Others (5.2%) referred to the group composition being both ‘friends and family.’

**Table 2: Primary reason for attending the Cape Town Carnival**

| Primary reason for attending CTC     | Freq | %    |
|--------------------------------------|------|------|
| Regular attendee                     | 131  | 10.8 |
| Fun to experience                    | 470  | 38.8 |
| Close to my place of residence       | 148  | 12.2 |
| Invited by a friend or family member | 202  | 16.7 |
| Accidental                           | 20   | 1.7  |
| Outdoor event                        | 57   | 4.7  |
| To enjoy the cultural experience     | 173  | 14.3 |
| Other (please specify)               | 11   | 0.9  |

Source: Survey Data 2023 and 2024

### *Socio-cultural impact of the CTC event*

In trying to determine the event attendees’ views regarding the socio-cultural impacts of the CTC event, the study participants were requested to indicate the extent of their agreement or disagreement with a selection of encoded CTC event impact-related statements. The statements related to the socio-cultural impacts of the event that the study participants attended. The event attendees’ perceptions of the socio-cultural impacts of the CTC event were rated with the findings presented in Table 3. To permit easy reporting of the study findings, the responses were grouped, with the ‘strongly disagree’ and ‘disagree’ categories merged to form the ‘disagree’ option. In addition, the extent of the agreement options was also merged, with the ‘strongly agree’ and ‘agree’ categories forming the ‘agree’ option. Ultimately, the resultant categories were ‘disagree’, ‘neutral’, and ‘agree’. As seen in Table 3, the study results showed a general agreement with the statements by the study participants. To all of the statements, most of the participants responded ‘agree’ or ‘strongly agree’. However, a minority of participants maintained a neutral position and neither agreed nor disagreed. Notably, to all the statements asked, more than half of the participants strongly agreed, highlighting the importance of the event to the local economy. Opportunities for tourism were noted to have been provided by the CTC event, and the notion that the event increases the visibility of Cape Town through media was overwhelmingly supported (94.0%). Regarding the view that the event provides an opportunity to meet new people (i.e., someone that you would not ordinarily have met), 92.2% generally agreed. A percentage of 95.9% agreed with the statement that an event such as the CTC ‘increases entertainment opportunities’ whilst 90.1% professed that the event made them feel a sense of belonging to a community/social group. A resounding majority (93.2%) of the study participants found the performances as ‘exciting and fun’ and without doubt, and as expected, most were eager to recommend (91.7%) the event to their friends and family.

**Table 3: Attendees’ perceptions regarding the socio-cultural impacts of the CTC event**

| Socio-cultural impact  | Freq | D   | N   | A    | Mean | Std dev |
|--|------|-----|-----|------|------|---------|
| Cronbach’s Alpha = .850  |      |     |     |      |      |         |
| AP1: The event provides opportunities for tourism  | 1214 | 1.6 | 4.4 | 94.0 | 4.60 | .694    |
| AP2: The event increases the visibility of Cape Town through the media   | 1211 | 1.5 | 4.1 | 94.4 | 4.59 | .684    |
| AP3: The event provides an opportunity to meet new people (i.e., someone that you would not ordinarily have met) | 1214 | 1.6 | 6.3 | 92.2 | 4.56 | .711    |
| AP4: The event increases entertainment opportunities   | 1211 | 0.6 | 3.4 | 95.9 | 4.63 | .604    |
| AP5: The event made you feel a sense of belonging to a community/ social group                                   | 1211 | 2.3 | 7.7 | 90.1 | 4.44 | .774    |
| AP6: The diversity of South Africa is well represented at the event  | 1211 | 1.4 | 5.5 | 93.1 | 4.54 | .709    |
| AP7: The event increases the visibility of the diverse communities of Cape Town                                  | 1214 | 1.1 | 5.5 | 93.4 | 4.55 | .672    |
| AP8: The performances of the Carnival were exciting and fun  | 1211 | 0.3 | 6.5 | 93.2 | 4.60 | .625    |
| AP9: I will recommend visiting the CTC to my friends and family  | 814  | 0.4 | 7.8 | 91.7 | 4.56 | 6.69    |

Key: Five-point Likert scale used: 1=SD, 2=D, 3=N, 4=A, 5=SA. Scales merged to facilitate reporting (SD with D and SA with A). D=Disagree, N=Neutral, A=Agree, Std dev=Standard deviation, AP=Attendee Perception

Source: Survey Data 2023 and 2024

The Levene’s Test for Equality of Variances, a form of induction statistics, was performed to deepen the analysis to go beyond just the descriptive. This advanced statistical technique explored the study participants’ responses or views on the socio-cultural impacts (AP1 – AP9) of the CTC event to gauge if these were associated with attendees’ selected socio-spatial characteristics. Significant differences were noted for most of the items (See Table 4), (with a score of  $p > 0.05$  in each case), suggesting differing perceptions between those who had attended the event previously and those who had not. However, no significant differences were observed for AP4 and AP9 when they were tested against event attendees’ previous attendance behaviour. As shown by the study results, significant differences were observed in perceptions regarding

tourism opportunities, media visibility, meeting new people, sense of belonging, diversity representation, and performances. On the other hand, no significant differences were found for entertainment opportunities and the likelihood to recommend the event. This finding thus suggests that previous attendance influences perceptions about many aspects of the event, but not all. This was further tested using the one-way ANOVA to further illustrate the relationship between participants' previous event attendance and their perceptions of the CTC event.

On the statement, 'the event provides opportunities for tourism', the results revealed were  $p=0.018$ , illustrating that a significant difference exists between groups. In this case, participants with different attendance statuses have varying perceptions of tourism opportunities provided by the event. Regarding AP2, which deals with the event's propensity to increase the city's visibility through media, the results were  $p<0.001$ , suggesting that a significant difference exists between groups, with previous attendance influencing perceptions of media visibility. For AP3, the p-value denoted a significant difference in perceptions of meeting new people based on attendance status ( $p<0.001$ ). Also, a significant difference between groups, indicating a stronger perception of belonging for one social group (AP5), was revealed with  $p<0.001$ . Based on attendance status, the study results additionally showed significant differences in perceptions of diversity representation based on attendance status ( $p = 0.042$ ). There were also significant differences in perceptions of performances being exciting and fun based on attendance ( $p<0.001$ ). Regarding AP7, the p-value was 0.009, suggesting that a significant difference exists between groups regarding this perception. However, for only AP4 and AP9, the non-significant results were  $p=0.085$  and  $p=0.975$ , respectively. The ANOVA test results showed that participants' previous attendance at the event significantly influences their perceptions regarding tourism opportunities, media visibility, meeting new people, sense of belonging, diversity representation, and event performances. However, no significant differences were found in perceptions of entertainment opportunities or the likelihood of recommending the event.

**Table 4: T-test and ANOVA tests for independent samples: Attendee perceptions vs gender and previous attendance**

| Socio-cultural impact | Previous Attendance |         |      |         |       | Gender |         |        |         |      | ANOVA: previous event attendance |
|-----------------------|---------------------|---------|------|---------|-------|--------|---------|--------|---------|------|----------------------------------|
|                       | YES                 |         | NO   |         | p     | Male   |         | Female |         | p    |                                  |
|                       | Mean                | Std Dev | Mean | Std Dev |       | Mean   | Std Dev | Mean   | Std Dev |      |                                  |
| AP1                   | 4.63                | .627    | 4.53 | .795    | .018  | 4.63   | .671    | 4.57   | .710    | .179 | .018                             |
| AP2                   | 4.65                | .628    | 4.49 | .764    | <.001 | 4.62   | .635    | 4.57   | .719    | .244 | <.001                            |
| AP3                   | 4.63                | .630    | 4.44 | .822    | <.001 | 4.56   | .690    | 4.56   | .727    | .888 | <.001                            |
| AP4                   | 4.66                | .565    | 4.59 | .665    | .085  | 4.65   | .581    | 4.62   | .621    | .493 | .085                             |
| AP5                   | 4.55                | .680    | 4.26 | .887    | <.001 | 4.41   | .821    | 4.47   | .737    | .207 | <.001                            |
| AP6                   | 4.57                | .659    | 4.49 | .788    | .021  | 4.54   | .748    | 4.54   | .748    | .968 | .042                             |
| AP7                   | 4.59                | .643    | 4.48 | .717    | .009  | 4.55   | .664    | 4.55   | .679    | .969 | .009                             |
| AP8                   | 4.67                | .552    | 4.48 | .721    | <.001 | 4.60   | .642    | 4.61   | .612    | .779 | <.001                            |
| AP9                   | 4.56                | .651    | 4.56 | .702    | .975  | 4.55   | .682    | 4.56   | .661    | .664 | .975                             |

Source: Survey Data 2023 and 2024

The independent samples t-test examines whether there are significant differences between the event attendees' (participants) responses to the statements based on gender. For each statement, the Sig. (2-tailed) (p-value) indicates whether the differences are statistically significant (Afifah et al., 2022). For all the statements (AP1–AP9), the p-values (Sig. 2-tailed) are greater than 0.05, indicating no statistically significant differences in responses between genders. The data, however, suggest that gender does not influence participants' perceptions of the event and its related aspects. The findings presented underscore the significant socio-cultural impacts of the CTC on attendees, particularly in terms of fostering community cohesion, promoting cultural inclusivity, and enhancing social capital (Chiya, 2024; Hassanli et al., 2021; Sirianni & Sabbagh, 2020). The event serves as a vibrant platform for the representation of South Africa's diverse cultural heritage, resonating with the broader objectives of cultural sustainability and social inclusivity (Mair & Smith, 2022; Ogundeji & Fasehun, 2021). The overwhelmingly positive perceptions of attendees highlight the carnival's role in reinforcing a sense of belonging and community pride (Gibson & Connell, 2012; Hemmonsbey et al., 2024). A notable aspect of the CTC is its ability to bring together diverse audiences, as evidenced by the overwhelmingly high levels of agreement among participants regarding opportunities for social interaction (fun) and cultural exchange. This reinforces the theoretical underpinning of the SET, which posits that individuals engage in relationships and activities where perceived benefits outweigh costs (Balogun & Ajagunna, 2023; Kourkouridis et al., 2024). The CTC's provision of enjoyable, enriching experiences aligns with this framework, demonstrating its capacity to enhance social connectivity and cultural appreciation among attendees.

In addition to its immediate social benefits, the CTC event plays a crucial role in promoting Cape Town's visibility and attractiveness as a cultural destination (Hemmonsbey et al., 2024). Over 90.0% of attendees acknowledged the event's role in enhancing media representation of the city and showcasing its cultural diversity. This aligns with broader discussions in literature about the role of recurring cultural events

in place branding and tourism development (Giampiccoli et al., 2015; Gibson & Connell, 2012; Carswell et al., 2023; Kourkouridis et al., 2023; Muresherwa et al., 2023). By fostering a positive image of Cape Town, the carnival contributes not only to its socio-cultural vitality but also to its economic resilience, as the event attracts both domestic and international visitors (Chiya, 2024). The findings of this study contribute to the ongoing discourse on the socio-cultural impacts of tourism events in developing nations. The CTC serves as a case study demonstrating the transformative potential of recurring cultural events in fostering community cohesion and cultural preservation (Citroni, 2020; Kim & Uysal, 2003; Pérez-Gálvez et al., 2019; Quinn, 2020; Sirianni & Sabbagh, 2020). By focusing on the socio-cultural dimensions of carnival events, this research enriches the existing literature and provides valuable insights for event organisers globally, particularly those operating in multicultural and developing contexts.

## Conclusion

This paper examined event attendees' perceptions of the socio-cultural impacts of a major recurring cultural event in Cape Town, South Africa. Recurring tourism events, such as the CTC, hold immense potential to drive socio-cultural development (Hemmonsbeey et al., 2024). The event serves as an ideal platform for cultural preservation, community engagement, and intercultural understanding. Consequently, this contributes to the socio-cultural fabric of the host community and its surrounds. However, these benefits require addressing some of the challenges often seen with the promotion of these events, such as cultural commodification, social exclusion, and the perceived unequal distribution of benefits. By adopting inclusive and sustainable approaches (Mair & Smith, 2022), the event organisers could maximise the positive socio-cultural impacts of these events, ensuring their long-term viability and relevance. The positive reception of the event underscores the importance of delivering unique and memorable experiences to maintain attendee satisfaction and loyalty. It is evident that this event holds a special place in the hearts of its attendees, serving as a highlight of the cultural calendar and a testament to the vibrancy and diversity of the city. Moreover, the findings emphasise the significant socio-cultural impact of the event. As revealed by the study, the study participants overwhelmingly agreed on the importance of the carnival to the socio-cultural fabric of the local economy, with opportunities for tourism and enhanced visibility for Cape Town through media coverage. The event is seen as a powerful tool to foster a sense of community and social belonging, with most participants expressing feelings of camaraderie and connection. The performances showcased at the event were widely praised, with most of the study participants finding them 'exciting and fun'. This, coupled with a strong inclination to recommend the event to friends and family, underscores the carnival's enduring appeal and potential for continued growth and success.

The findings make both theoretical and practical contributions to the field of event management and cultural tourism. Theoretically, the study extends the application of the SET to the domain of cultural events, offering insights into how festival attendees evaluate the socio-cultural benefits of their participation. Practically, the findings provide actionable recommendations for event organisers and policymakers seeking to maximise the socio-cultural benefits of similar festivals. One of the key contributions of this research is its focus on the perspectives of attendees, which has often been overlooked in studies on tourism and cultural events. By capturing these perceptions, the study underscores the importance of inclusivity and community engagement in event planning. This aligns with the broader objectives of cultural sustainability and social equity (Mair & Smith, 2022), which are critical in the context of developing nations. The practical implications of this study are particularly relevant for event organisers and policymakers. To enhance the inclusivity and impact of the carnival events, the organisers could adopt strategies that ensure equitable access and representation across all socio-economic groups (Dewilde et al., 2021; Snowball & Antrobus, 2021). This could include targeted outreach programmes, subsidies for the marginalised communities, and increased collaboration with local artists and performers. Additionally, policymakers may consider integrating the carnival into broader cultural and tourism strategies to maximise its impact on regional development. Future research could build on this study by exploring the long-term socio-cultural impacts of recurring cultural events. Longitudinal studies could provide deeper insights into how events such as the CTC contribute to sustained community cohesion and cultural preservation. Additionally, comparative studies involving similar events in other developing nations' contexts could offer valuable lessons for enhancing the inclusivity and sustainability of cultural festivals worldwide.

## Acknowledgement

This paper forms part of a broader and longitudinal research study on the socio-economic impacts of the Cape Town Carnival, and the researchers would like to acknowledge the financial contributions made by the Cape Town Carnival and the Cape Peninsula University of Technology towards the data collection and analysis.

## References

- Adongo, R., & Kim, S. (2018). The ties that bind: Stakeholder collaboration and networking in local festivals. *International Journal of Contemporary Hospitality Management*, 30(6), 2458–2480. <https://doi.org/10.1108/IJCHM-02-2017-0112>
- Afifah, S., Mudzakir, A., & Nandiyanto, A. (2022). How to calculate paired sample t-test using SPSS software: Step-by-step processing to practical examples. *Indonesian Journal of Teaching in Science*, 2(1), 81–92. <https://doi.org/10.17509/ijotis.v2i1.45895>
- Ahmad, R., Nawaz, M. R., Ishaq, M. I., Khan, M. M., & Ashraf, H. A. (2023). Social exchange theory: Systematic review and future directions. *Frontiers in Psychology*, 13, 1015921. <https://doi.org/10.3389/fpsyg.2022.1015921>
- Alananzeh, O., Al-Mkhadme, A., Shatnawi, H. S., & Masa'deh, R. E. (2022). Events as a tool for community involvement and sustainable regional development. *Journal of Convention & Event Tourism*, 23(4), 297–317. <https://doi.org/10.1080/15470148.2022.2047853>
- Almeida, C. C. R. D., Lima, J. P. R., & Gatto, M. F. F. (2020). Expenditure on cultural events: Preferences or opportunities? *Journal of Cultural Economics*, 44(3), 451–480. <https://doi.org/10.1007/s10824-019-09370-3>
- Balogun, B. K., & Nkebem, V. (2022). Host community perceptions of the socio-cultural effects of Carnival Calabar and tourism development in Nigeria. *International Journal of Hospitality and Tourism Studies*, 2(2), 149–159. <https://doi.org/10.31559/IJHTS2021.2.2.6>
- Balogun, K. B., & Ajagunna, A. E. (2023). Demographic influences on perceptions of festival tourism in Ilara-Mokin, Nigeria. *Journal of Tourismology*, 9(2), 169–179. <https://doi.org/10.26650/jot.2023.9.2.1297439>
- Bama, H. K. N. (2025). Infrastructure legacy resilience and tourism development imperatives of mega-event stadia in emerging economies. *African Journal of Hospitality, Tourism and Leisure*, 14(5), 1007–1014. <https://doi.org/10.46222/ajhtl.19770720.687>
- Boparai, J. K., Singh, S., & Kathuria, P. (2018). Designing and validating a questionnaire: A guide. *Current Clinical Pharmacology*, 13(4), 210–215. <https://doi.org/10.2174/1574884713666180807151328>
- Cape Town Carnival. (2024). *About us*. <https://capetowncarnival.com/about-us/>
- Carswell, J., Jamal, T., Lee, S., Sullins, D. L., & Wellman, K. (2023). Post-pandemic lessons for destination resilience and sustainable event management. *Tourism and Hospitality*, 4(1), 91–140. <https://doi.org/10.3390/tourhosp4010007>
- Chen, N. (2024). Mega-events and tourism. In *The Wiley Blackwell companion to tourism* (pp. 457–468). Wiley.
- Chiya, A. (2024). The role of rural music festivals in community resilience, resourcefulness, and well-being. *The International Journal of Sustainability in Economic, Social and Cultural Context*, 21(1), 25–50. <https://doi.org/10.18848/2325-1115/CGP/v21i01/25-50>
- Citroni, S. (2020). Civil society events: Ambiguities and cultural power. *European Journal of Cultural and Political Sociology*, 7(2), 150–171. <https://doi.org/10.1080/23254823.2020.1727349>
- Croose, J. (2020). Performing places: Carnival, culture and contested national identities. In T. Ashley & A. Weedon (Eds.), *Developing a sense of place* (pp. xx–xx). UCL Press.
- Cropanzano, R., Anthony, E. L., Daniels, S. R., & Hall, A. V. (2017). Social exchange theory: A critical review. *Academy of Management Annals*, 11(1), 479–516. <https://doi.org/10.5465/annals.2015.0099>
- Deery, M., Jago, L., & Fredline, L. (2012). Rethinking social impacts of tourism research. *Tourism Management*, 33(1), 64–73. <https://doi.org/10.1016/j.tourman.2011.01.026>
- Del Chiappa, G., Melis, G., & Atzeni, M. (2017). Driving first-time and repeat spectators to cultural events. In A. Correia et al. (Eds.), *Co-creation and well-being in tourism* (pp. xx–xx). Springer. [https://doi.org/10.1007/978-3-319-44108-5\\_4](https://doi.org/10.1007/978-3-319-44108-5_4)
- Devesa, M., & Roitvan, A. (2022). Social and cultural effects of arts festivals. In *Managing cultural festivals* (pp. 189–209). Routledge.
- Dewilde, J., Kjørven, O. K., Skrefsrud, T. A., & Sæther, E. (2021). Young people's meaning-making at multicultural festivals. *Journal of Peace Education*, 18(2), 163–181. <https://doi.org/10.1080/17400201.2021.1911792>
- Drummond, J., Snowball, J., Antrobus, G., & Drummond, F. (2021). Cultural festivals and regional development: Mahika Mahikeng. In K. Scherf (Ed.), *Creative tourism in smaller communities* (pp. 79–107). University of Calgary Press.
- Drummond, J. H., & Rogerson, C. M. (2025). From performance Mafeking to performance Mahikeng. *African Journal of Hospitality, Tourism and Leisure*, 14(4), 866–876. <https://doi.org/10.46222/ajhtl.19770720.671>
- eLorena, C. D. (2019). Carnival in the social sciences. *Lusophone Journal of Cultural Studies*, 6(2), 51–67. <https://doi.org/10.21814/rlec.2110>
- Ferrucci, L., Forlani, F., & Splendiani, S. (2022). Economic impact of Umbria Jazz Festival. *Anatolia*, 33(1), 31–47. <https://doi.org/10.1080/13032917.2021.1902824>
- Finkel, R., & Platt, L. (2020). Cultural festivals and the city. *Geography Compass*, 14(9), e12498. <https://doi.org/10.1111/gec3.12498>
- Frost, N. (2016). Festival ecologies. *Ethnos*, 81(4), 569–583. <https://doi.org/10.1080/00141844.2014.989875>
- Ghasemloei Soltanabad, J., Mirghafoori, S. H., Asadi, M. M., & Tafti, H. F. (2024). Socio-cultural exchange theory in crisis management. *International Journal of Tourism, Culture and Spirituality*, 7(1), 187–199. <https://doi.org/10.22133/ijtc.2024.461881.1172>
- Giampiccoli, A., Lee, S. S., & Nauright, J. (2015). South African mega-events and tourism development. *Current Issues in Tourism*, 18(3), 229–248. <https://doi.org/10.1080/13683500.2013.787050>
- Gibson, C., & Connell, J. (2012). *Music festivals and regional development in Australia*. Routledge. <https://doi.org/10.4324/9781315596778>
- Gold, J. R. (2015). *Cities of culture: Staging international festivals and the urban agenda*. Routledge.
- Gough, D. (2017). Brazilian carnival in global festival spaces. *ASAP/Journal*, 2(1), 199–219. <https://doi.org/10.1353/asa.2017.0023>
- Green, G. L. (2007). Carnival as cultural commodity. *Identities*, 14(1–2), 203–224. <https://doi.org/10.1080/10702890601102670>
- Gursoy, D., Kim, K., & Uysal, M. (2004). Perceived impacts of festivals. *Tourism Management*, 25, 171–181. [https://doi.org/10.1016/S0261-5177\(03\)00092-X](https://doi.org/10.1016/S0261-5177(03)00092-X)
- Hassanli, N., Walters, T., & Williamson, J. (2021). Multicultural festivals and social sustainability. *Journal of Sustainable Tourism*, 29(11–12), 1792–1809. <https://doi.org/10.1080/09669582.2020.1797756>
- Hemmonsbey, J., Elhaam, A., Bama, H. K. N., & Muresherwa, G. (2024). Socio-economic impact of a major cultural event in Cape Town. In *7th International Conference on Tourism Research: ICTR 2024*. Academic Conferences.
- Hiller, H. H., & Wanner, R. A. (2011). Public opinion in host Olympic cities. *Sociology*, 45, 883–899. <https://doi.org/10.1177/0038038511413414>
- Homans, G. C. (1958). Social behavior as exchange. *American Journal of Sociology*, 63(6), 597–606. <https://doi.org/10.1086/222355>
- Isaac, S., & Michael, W. B. (1995). *Handbook in research and evaluation* (3rd ed.). EdITS.
- Jeremiah, M. (2021). Egelege Cultural Festival in Nigeria. *South-South Journal of Humanities and International Studies*, 4(4), 137–153.
- Jordan, J. (2023). Cultural closure and festival governance. *Annals of Leisure Research*, 26(2), 207–229. <https://doi.org/10.1080/11745398.2021.1927768>
- Kim, K., & Uysal, M. (2003). Socio-economic impacts of festivals. *Journal of Hospitality & Leisure Marketing*, 10(3–4), 159–171. [https://doi.org/10.1300/J150v10n03\\_10](https://doi.org/10.1300/J150v10n03_10)
- Kim, W., Jun, H. M., Walker, M., & Drane, D. (2015). Perceived social impacts of large sport events. *Tourism Management*, 48, 21–32. <https://doi.org/10.1016/j.tourman.2014.10.015>
- Koefoed, L., de Neergaard, M., & Simonsen, K. (2022). Cross-cultural encounters at urban festivals. *Space and Culture*, 25(4), 706–719. <https://doi.org/10.1177/1206331219897036>

- Kotze, N., & Visser, G. (2008). Sport tourism and one-day events in South Africa. *Africa Insight*, 38(3), 61–72. <https://doi.org/10.4314/ai.v38i3.51216>
- Kourkouridis, D., Frangopoulos, Y., & Kapitsinis, N. (2023). Socio-economic effects of trade fairs. *International Journal of Event and Festival Management*, 14(1), 113–133. <https://doi.org/10.1108/IJEFM-10-2022-0078>
- Kourkouridis, D., Salepaki, A., Frangopoulos, I., Pozrikidis, K., & Dalkrani, V. (2024). Social exchange and destination loyalty in Thessaloniki. *Event Management*, 28(7), 971–985. <https://doi.org/10.3727/152599524X17108153015709>
- Laing, J., & Mair, J. (2015). Music festivals and social inclusion. *Leisure Sciences*, 37(3), 252–268. <https://doi.org/10.1080/01490400.2014.991009>
- Lee, S. H. (2006). Constructing effective questionnaires. In *Handbook of human performance technology* (pp. 760–779). Wiley.
- LoBiondo-Wood, G., Haber, J., Cameron, C., & Singh, M. (2014). *Nursing research in Canada*. Elsevier.
- Lopes, R., & Hiray, A. (2024). Impacts of cultural events on cultural tourism. *Journal of Advanced Zoology*, 45(4), 174–179. <https://doi.org/10.53555/jaz.v45is4.4177>
- Machado, F. A. S. (2020). A mega event called official carnival. In L. C. de Queiroz Ribeiro & F. Bignami (Eds.), *The legacy of mega events* (pp. xx–xx). Springer. [https://doi.org/10.1007/978-3-030-55053-0\\_4](https://doi.org/10.1007/978-3-030-55053-0_4)
- Machisa, P., Muresherwa, G., & Steyn, J. N. (2018). Residents' perceptions of the socio-economic impact of the Cape Town Carnival. *African Journal of Hospitality, Tourism and Leisure*, 46(7), 1–13.
- Mahendra, D. (2024). Tourism and cultural identity preservation in Bali. *Studies in Social Science & Humanities*, 3(6), 34–41. <https://doi.org/10.56397/SSSH.2024.06.05>
- Mair, J., & Smith, A. (2021). Events and sustainability. *Journal of Sustainable Tourism*, 29(11–12), 1739–1755. <https://doi.org/10.1080/09669582.2021.1942480>
- Masilela, M., Hoogendoorn, G., & Visser, G. (2024). Authenticity of cultural festivals in South Africa. *African Journal of Hospitality, Tourism and Leisure*, 13(3), 523–530. <https://doi.org/10.46222/ajhtl.19770720.536>
- Micháľková, A., Gorášová, S., & Danišová, S. K. (2018). Economic impacts of a cultural event in Slovakia. *Journal of Tourism Research*, 17. <https://www.jotr.eu/index.php/volume20/241-economic-impacts-of-cultural-event-in-slovakia>
- Moisescu, O. I., Gică, O. A., Coroş, M. M., & Yallop, A. C. (2019). Negative impacts of event tourism on resident well-being. *Worldwide Hospitality and Tourism Themes*, 11(5), 492–505. <https://doi.org/10.1108/WHATT-06-2019-0036>
- Mokgachane, T., Basupi, B., & Lenao, M. (2021). Cultural commodification and authenticity of iKalanga music. *Journal of Tourism and Cultural Change*, 19(2), 153–165. <https://doi.org/10.1080/14766825.2019.1700989>
- Muresherwa, G., Machisa, P., & Steyn, J. N. (2017). Residents' perceptions of carnival impacts in Cape Town. *African Journal of Hospitality, Tourism and Leisure*, 6(1), 1–12.
- Muresherwa, G., Swart, K., & Tichaawa, T. M. (2023). Attendees' perceptions of a cultural event in Victoria Falls. *GeoJournal of Tourism and Geosites*, 48, 820–831. <https://doi.org/10.30892/gtg.482sp116-1082>
- Mxunyelwa, S., & Tshetu, L. (2018). Festivals as a niche for local economic development. *African Journal of Hospitality, Tourism and Leisure*, 7(3), 1–14.
- Obrador, P., Alemany-Sureda, F., & Riera, A. V. (2024). Crowding as co-destruction in festivals: La Mucada case study. *Event Management*, 29(3), 399–415. <https://doi.org/10.3727/152599524X17265263360313>
- Ogundeji, P. A., & Fasehun, M. A. (2021). Insights from festivals and carnivals. In A. Akinyemi & T. Falola (Eds.), *The Palgrave handbook of African oral traditions and folklore*. Palgrave Macmillan. [https://doi.org/10.1007/978-3-030-55517-7\\_5](https://doi.org/10.1007/978-3-030-55517-7_5)
- Oliva, J., & Colombo, A. (2021). Music festivals, emotions, and well-being. In *Events and well-being* (pp. 161–179). Routledge.
- Oliveira, S. L. (2024). Cultural festivals and social cohesion in Brazil. *Enigma in Cultural*, 2(1), 90–102. <https://doi.org/10.61996/cultural.v2i1.67>
- Oluwatosin, A., & Darmawan, D. (2024). Psychological well-being and social interaction across cultures. *International Journal of Service Science, Management, Engineering, and Technology*, 6(3), 1–5.
- Özdipçiner, N. S., Aktaş, E., & Ceylan, S. (2020). Event tourism impact studies: A comprehensive review. In D. Gursoy, R. Nunkoo, & M. Yolal (Eds.), *Festival and event tourism impacts* (pp. 3–17). Routledge. <https://doi.org/10.4324/9780429274398>
- Pallavicini, J. A. C. (2017). *Factors influencing tourism destination attractiveness: The case of Malaga* (Unpublished master's thesis). Radboud University Nijmegen, Netherlands.
- Park, Y. S., Konge, L., & Artino Jr, A. R. (2020). The positivism paradigm of research. *Academic Medicine*, 95(5), 690–694. <https://doi.org/10.1097/ACM.0000000000003093>
- Pavluković, V., Armenski, T., & Alcántara-Pilar, J. M. (2017). Social impacts of music festivals: The role of culture in locals' attitudes in Serbia and Hungary. *Tourism Management*, 63, 42–53. <https://doi.org/10.1016/j.tourman.2017.06.006>
- Pérez-Gálvez, J. C., Gomez-Casero, G., Choque Tito, J., & Jara Alba, C. A. (2019). Segmentation in intangible heritage events: The Oruro Carnival. *International Journal of Event and Festival Management*, 10(2), 81–94. <https://doi.org/10.1108/IJEFM-02-2019-0013>
- Perić, M. (2018). Estimating perceived socio-economic impacts of hosting large-scale sport tourism events. *Social Sciences*, 7(10), 176. <https://doi.org/10.3390/socsci7100176>
- Perry, B., Ager, L., & Sitas, R. (2020). Cultural heritage entanglements: Festivals as integrative sites for sustainable urban development. *International Journal of Heritage Studies*, 26(6), 603–618. <https://doi.org/10.1080/13527258.2019.1578987>
- Phiri, M., & Mavuso, N. (2017). The role of cultural festivals in promoting social cohesion in South Africa. *African Journal of Hospitality, Tourism and Leisure*, 6(4), 1–15.
- Picard, D., & Robinson, M. (2006). *Festivals, tourism and social change: Remaking worlds*. Channel View Publications.
- Piccio, B., Helgason, I., Elsdén, C., & Terras, M. (2022). Rituals and meaning at the online Edinburgh Festival Fringe 2020. *International Journal of Performance Arts and Digital Media*, 18(1), 154–175. <https://doi.org/10.1080/14794713.2022.2036489>
- Quinn, B. (2020). Arts festivals and the city. In R. Paddison & R. S. Miles (Eds.), *Culture-led urban regeneration*. Routledge.
- Quinn, B., Colombo, A., Lindström, K., McGillivray, D., & Smith, A. (2021). Festivals, public space and cultural inclusion. *Journal of Sustainable Tourism*, 29(11–12), 1875–1893. <https://doi.org/10.1080/09669582.2020.1858090>
- Reicher, S., Hopkins, N., Stevenson, C., Pandey, K., Shankar, S., & Tewari, S. (2021). Identity enactment at home and at festivals. *British Journal of Social Psychology*, 60(2), 678–699. <https://doi.org/10.1111/bjso.12415>
- Rejón-Guardia, F., Rialp-Criado, J., & García-Sastre, M. A. (2023). Motivations and satisfaction in repeat participation in cycling tourism events. *Journal of Outdoor Recreation and Tourism*, 43, 100664. <https://doi.org/10.1016/j.jort.2023.100664>
- Rivera, M. A., Hara, T., & Kock, G. (2008). Economic impact of cultural events: The Zora! Festival. *Journal of Heritage Tourism*, 3(2), 121–137. <https://doi.org/10.1080/17438730802138139>
- Robertson, M., Rogers, P., & Leask, A. (2009). Progressing socio-cultural impact evaluation for festivals. *Journal of Policy Research in Tourism, Leisure and Events*, 1(2), 156–169. <https://doi.org/10.1080/19407960902992233>
- Rossetti, G., & Quinn, B. (2021). Understanding the cultural potential of rural festivals. *Journal of Rural Studies*, 86, 46–53. <https://doi.org/10.1016/j.jrurstud.2021.05.009>
- Sakitri, G. (2018). Local community engagement in an Indonesian festival. *International Journal of Culture, Tourism and Hospitality Research*, 12(1), 29–46. <https://doi.org/10.1108/IJCTHR-02-2017-0016>

- Sharma, V., & Srivastav, D. (2023). Experiences of first-time and repeat tourists in Mathura, India. *International Journal of Scientific Research in Multidisciplinary Studies*, 9(12), 35–43.
- Sharp, L., McDonald, A., Sim, P., Knamiller, C., Sefton, C., & Wong, S. (2011). Positivism and post-positivism in domestic water demand research. *Transactions of the Institute of British Geographers*, 36(4), 501–515. <https://doi.org/10.1111/j.1475-5661.2011.00435.x>
- Sharpley, R., & Stone, P. R. (2020). Socio-cultural impacts of events. In *The Routledge handbook of events* (pp. 155–170). Routledge.
- Sibiya, T. N., Nkosi, G. S., & Gumede, T. K. (2023). Cultural events and sustainable relationships among key players. *African Journal of Hospitality, Tourism and Leisure*, 12(2), 653–672. <https://doi.org/10.46222/ajhtl.19770720.391>
- Sirianni, C. A., & Sabbagh, P. (2020). Enhancing residents' support for future festivals: Case of WOMAD Cáceres. *Journal of Service Science and Management*, 13(4), 659–687. <https://doi.org/10.4236/jssm.2020.134042>
- Snowball, J. D., & Antrobus, G. G. (2021). Festival value in multicultural contexts: Case studies from South Africa. *Tourism Economics*, 27(6), 1256–1275. <https://doi.org/10.1177/1354816620932808>
- Stankova, M., & Vassenska, I. (2015). Raising cultural awareness through festival tourism. *Tourism & Management Studies*, 11(1), 120–127.
- Stevenson, N. (2022). Community events and social sustainability. In *Events and sustainability* (pp. 38–53). Routledge. <https://doi.org/10.4324/9781003314295>
- Taber, K. S. (2018). Using Cronbach's alpha in instrument development. *Research in Science Education*, 48(6), 1273–1296. <https://doi.org/10.1007/s11165-016-9602-2>
- Tanford, S., & Jung, S. (2017). Festival attributes, satisfaction and loyalty: A meta-analysis. *Tourism Management*, 61, 209–220. <https://doi.org/10.1016/j.tourman.2017.02.005>
- Tichaawa, T. M., & Bama, H. K. N. (2012). Green Point residents' perceptions of the 2010 FIFA World Cup. *African Journal for Physical Health Education, Recreation and Dance*, 18(sup-2), 22–32.
- Ting, Y. S., Hsu, Y. L., & Jan, P. T. (2023). Sustainable strategies for benefit awareness in festival management. *Journal of Internet Technology*, 24(3), 577–583. <https://doi.org/10.53106/160792642023052403002>
- Van Winkle, C., & Woosnam, K. (2014). Sense of community and festival social impacts. *International Journal of Event and Festival Management*, 5(1), 22–38. <https://doi.org/10.1108/IJEFM-01-2013-0002>
- Wood, B. E., & Homolja, M. (2021). Cultural festivals and diasporic youth identities. *Journal of Intercultural Studies*, 42(4), 377–393. <https://doi.org/10.1080/07256868.2021.1939278>
- Yin, N. (2018). Job engagement outcomes: A social exchange theory perspective. *International Journal of Productivity and Performance Management*, 67(5), 873–889. <https://doi.org/10.1108/IJPPM-03-2017-0054>
- Yolal, M., Çetinel, F., & Uysal, M. (2009). Festival motivations and perceived benefits: Eskişehir International Festival. *Journal of Convention & Event Tourism*, 10(4), 276–291. <https://doi.org/10.1080/15470140903372020>
- Yürük, P., Akyol, A., & Şimşek, G. G. (2017). Social impacts of events on satisfaction and loyalty. *Tourism Management*, 60, 367–378. <https://doi.org/10.1016/j.tourman.2016.12.016>
- Ziakas, V. (2023). Leveraging sport events for tourism development: The event portfolio perspective. *Journal of Global Sport Management*, 8(1), 43–72. <https://doi.org/10.1080/24704067.2020.1731700>