A conjoint analysis of festival attributes for successful positioning of selected arts festivals in South Africa

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A B S T R A C T

Arts festivals are common happenings in South Africa. Despite the significant growth in the number and size of festivals and events, relatively little research is available on the arts festival package. This article determines which attributes and combination of attributes would drive the best practices of arts festivals. Three main arts festivals were studied, selecting like-minded respondents from among festival attendees on a scenario basis. Five different attributes describing arts festivals were developed, namely *festival brands*, *ticket prices, entertainment activities, food and beverages (refreshments)* and *transport to venues*. Conjoint analysis was used in a linear regression model with individual ratings for each festival product averaging *r*-squares of 0.83 in the study. The results reveal similarities regarding the attributes of *transport* and *ticket prices* and differ regarding the attribute of *entertainment activities*. Festivals A and B favoured the attribute level *quality music* while Festival C favoured *quality performances.* The attribute of *food and beverages (refreshments)* indicated that Festivals B and C both prefer the attribute level *value for money,* while Festival A prefers the attribute level *a wide variety of good quality* as the best possible combination of attributes for successful positioning.

Key words: arts festivals, conjoint analysis, festival attributes, positioning

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INTRODUCTION

Planned events, such as festivals and art festivals, are common occurrences in South Africa, and their growth is well documented in tourism literature. These festivals and events currently face increasing competition in the market place, with a staggering 211 (although there might be more) identified by Visser (2005) to choose from on the annual events calendar. Each tourism product (festival and event) also has to be marketed effectively against increasing competition for the customer's leisure time and money. It is a moot point whether all these festivals will survive in the long term.

A festival and event will not succeed unless it meets the motivations, expectations and needs of the participants (which will often be the local community) and the visitors (Shone & Perry 2004). Marketing is the golden thread that helps make an arts festival successful (Hoyle 2002). Those festivals that determine customer requirements and those that deliver the greatest value to their customers (referred to as *customer satisfaction*) will be successful (Lamb, Hair, McDaniel, Boshoff & Terblanche 2004). Customers are unpredictable, and once lost are hard to regain (Tum, Norton & Wright 2006). Satisfying old and creating new customers (in other words, customer satisfaction) is a basic tenet of marketing, which is becoming more important than ever before in the South African festival and event scenario.

Unfortunately, many festivals and events, especially the medium to smaller ones, are probably conducted without the benefit of a marketing plan or positioning strategy, and such arts festivals will not survive in the long term (Hall 1997). The arts festivals and events that succeed in attracting audiences are those with proper marketing and positioning strategies (Van der Wagen 2001). Successful arts festivals can best define and satisfy festival attendees' requirements in the context of the ever-changing market environment. A festival's success depends largely on marketing and the right marketing mix, then communicating the festival, and ultimately positioning and branding the arts festival strategically in the market.

This scenario for success is apparent with respect to the three arts festivals – at Potchefstroom, Grahamstown and Oudtshoorn – chosen from a list of South African festivals on which this article reports (Van Zyl 2005). Positioning, defined by Kotler (2000) as the act of designing the organisation's offering and image to occupy a distinctive place in the minds of people in the target market, has been well researched in the field of marketing and to a lesser extent in tourism. However, this is not mirrored in the area of festivals and events. Secondary research indicates that the growth pattern of tourism, and specifically that of festivals and events, does not match the growth curve researched for the tourism field (Getz 2000). Various authors (Getz 2008; Allen, O'Toole, McDonnell & Harris 2002; Smith & Jenner 1998) agree

that this weakness affords researchers a valuable opportunity to contribute to the body of tourism knowledge.

A comprehensive survey of positioning articles reviewed for this article indicates a vast number of application studies and various techniques for positioning in the marketing and tourism fields (Van Zyl 2005: 113–119). Of the 51 articles reviewed, the most popular techniques used for positioning research in tourism and marketing are perceptual and preference mapping, factor and cluster analysis and multidimensional scaling. Of those researched for this article, only five employed the method of conjoint analysis, which demonstrates the minor use of this technique in positioning an arts festival.

'Conjoint analysis' is one of the terms used to describe a broad range of techniques for estimating the value people place on the attributes or features that define products and services (Martins, Loubser & Van Wyk 1996). Conjoint analysis (CA) as a research technique has become very popular among academics, and the application of CA in the United States has been paralleled in other parts of the world as well as Europe (Hair, Anderson, Tatham & Black 1998). However, from an international perspective, Krieger, Green and Wind (2004: 3) note that "the literature is relatively quiet on reporting real applications of conjoint analysis"; in particular, few discussions of both methodology and applications are available. This is also visible from a local perspective, as North, De Vos and Kotzé (2003) and North and De Vos (2002) identified a gap in the South African literature with respect to reporting the findings of empirical research results when using conjoint analysis as a technique. The latter is beyond the scope of this article and provides opportunities for future publications.

Preliminary research on arts festivals, especially in the South African domain, rendered little or no evidence of the use of market positioning applying the conjoint technique for arts festivals. To date, little empirical research is available regarding attributes that are superior for positioning purposes. The primary aim of the current research was therefore to expand previous research by determining which unique attributes and/or combination of attributes add to the successful positioning of arts festivals in South Africa. The research objectives of the research on which this article is based were to:

- Research the South African festival package or arts festival presentation
- Discuss the required steps in the design of a conjoint study/conjoint experiment
- Outline the construction of attributes and levels for South African arts festival scenarios
- Determine the optimum combination of attributes for each South African arts festival scenario.

The article proceeds by discussing relevant literature, followed by the research methodology used, the results of the conjoint analysis (CA) technique, the interpretation of the results and a conclusion.

LITERATURE REVIEW

The appeal of planned events, encompassing festivals and other celebrations, lies in the unique experience that events offer (Getz 2008). Events are never the same; one has to attend to enjoy the experience fully; and, once missed, the opportunity is lost (Getz 2008). Events, and more specifically arts festivals, have the power to help promote a destination and to attract tourists (Robinson, Picard & Long 2004). The term 'festival' can cover a multitude of events (Bowdin, Allen, O'Toole, Harris & McDonnell 2006), and for the purpose of this article, a festival, as a public, themed celebration, is an event that is an arts festival. The three terms are thus used interchangeably.

Arts festivals have strong drawing power and can attract large numbers of locals and non-locals in the festival audiences (Hughes 2000). The ability to attract these market segments is based on the unique market position of the festival, in other words, the image the festival portrays in the minds of customers (Day, Skidmore & Koller 2002). Getz (2005) warns that "many events suffer from a 'product orientation' – that is, they try to sell their event with little or no regard for what potential customers need, want, and will pay for".

This tourism sector is market-driven and responds to the specific needs of its participants. The long-term success of the festivals and events industry requires a stronger differentiation among festivals and events in the market place as well as sound marketing and strategic positioning in the market for special interest tourism. Tassiopoulos (2005) notes that, although the benefits of event tourism for the South African tourism industry are increasingly being recognised, research in this area began only recently. The latest South African research reporting on arts festivals indicates a scarcity of research on the festival package (positioning) (Van Zyl & Strydom 2007).

The term 'positioning' originated in marketing literature and spread to tourism literature during the early 1980s. Positioning is not a new phenomenon in the tourism industry, and the topic is well documented by an array of authors. Many descriptions and definitions of the concept of positioning have been postulated in tourism literature, and the term is subject to considerable differences in interpretation. For example, Crompton, Fakeye and Lue (1992: 20) applied Woodside's (1982) approach to positioning, which suggests that the key to successful positioning is

matching the benefits provided by a tourism product with the benefits sought by consumers in a target market that considers paying a visit to that tourism product. Furthermore, Kotler, Bowen and Makens (2003: 283) define positioning as "the way the product is defined by consumers on important attributes – the place the product occupies in consumers' minds relative to competing products". Tourism marketers should seek to match the attributes of their product and buyers' perceptions of those attributes with the needs and priorities of customers in that specific segment (Evans, Campbell & Stonehouse 2003). The main components of positioning can be summarised as the segmentation decision, image, selection of product's (festival's) features to emphasise (differentiation), and branding (Kotler et al. 2003).

A powerful brand is of importance to festivals and events, as branding can clearly distinguish the event from other similar events (Hoyle 2002). A brand is defined as "a name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition" (Morgan, Pritchard & Pride 2004: 41). Brands differentiate products by stressing attributes that will match their target markets' needs more closely than other brands and represent a promise of value (Schiffman & Kanuk 2000).

In tourism literature, the attributes or benefits of a festival and event are referred to as the 'push and pull attributes' or 'factors', which are part of the positioning attributes (Botha 1998). Positioning differentiates festivals from one another in terms of attributes (for example, push and pull factors) that are meaningful to customers and that give the festival a competitive market advantage (Chacko 1997). Positioning attributes comprise socio-psychological motivators (push factors) and festival drawing-power or attributes (pull factors) (Schofield & Thompson 2007; Kim & Lee 2002). Push factors deal with attendees' internal visitation motives and refer to the socio-psychological benefits offered by a festival's attractions and people (Goossens 2000). The push factors are closely related to the demand-side, as they help in understanding tourists' decision-making processes. The intrinsic motives for attending festivals include dimensions such as escape from personal/social pressures, family togetherness, event novelty, socialisation/bonding, self-esteem and community pride. Pull factors refer to tangible attributes offered by specific festivals, such as restaurants and performing artists. Generally viewed from the supply-side, external motivational elements include dimensions such as entertainment (performances, music and arts), refreshments (food and beverages), information and marketing, transport (accessibility to venues) and ticket prices of entertainment offered at the festival. These motivational factors embrace festivals' external drawing power or attractiveness (Hughes 2000). The festival attribute design for the study consists of the pull factors, which emerged as the most important feature in attracting festival

attendees to a festival. The push factors are of less importance, and management has no control over the push factors. The choice of attributes is discussed in the research methodology under Steps 1 and 2 of the conjoint design.

Positioning studies are among the most useful research studies to marketers and management in the tourism industry, because they provide a clear direction for marketing efforts by comparing tourist products, such as arts festivals, and by describing the position of a festival in the mind of a tourist (Getz 2005). A comprehensive literature review of such studies shows various articles on positioning but few relating to the festival context, except for the festival-specific articles by, among others, Lee, Lee and Wicks (2004), Prentice and Andersen (2003), Scott (1996) and Crompton and Love (1995). The author researched these articles to establish techniques used in positioning. As previously mentioned, the various techniques used in the positioning process indicated a minor use of CA as a technique in positioning an arts festival, particularly in South Africa.

South African studies by Snowball and Willis (2006), Leberman and Holland (2005), Turpie and Joubert (2004) and Schutte (1999), among others, used the conjoint technique in a tourism context. Only one of these studies, that by Snowball and Willis (2006), investigated the festival and event field of the tourism industry. The research method, as well as the basic steps followed in the design of the current conjoint study, are discussed in the next section.

RESEARCH METHODOLOGY

Data for this article were gathered in South Africa to determine which attributes, or combination of attributes, are necessary for the successful positioning of festivals. The study on which this article reports was scenario-based, and the three arts festivals are presented as three scenarios.

Various people attend arts festivals in South Africa. The map in Appendix A indicates the location of the festivals under discussion, which are as follows:

- Festival A refers to the Aardklop National Arts Festival (Potchefstroom, North West Province).
- Festival B refers to the National Festival of the Arts (Grahamstown, Eastern Cape).
- Festival C refers to the Klein Karoo National Arts Festival (KKNK) (Oudtshoorn, Western Cape).

These particular arts festivals were selected for the following reasons:

- Arts festivals are currently one of the fastest-growing sectors of tourism (Bowdin et al. 2006).

- Previous research identified the opportunity for the research (Van Zyl 2002).
- These three arts festivals are classified as 'hallmark tourist events' (Van Zyl 2002). ('Hallmark events' are events that become so identified with the spirit or ethos of a town, city or region that such events become synonymous with the name of the place, and gain widespread recognition and awareness (Bowdin, McDonnell, Allen & O'Toole 2001: 17).
- The South African government regards the arts as important for the nation-building process and supports the notion that the arts should be accessible to the broad community (Burger 2008).

The survey population was selected from among a group of festival attendees in the three scenario areas. The sample unit refers to those individuals (known as 'repeat visitors') who had already attended at least one of the arts festivals and who were familiar with the prominent arts festivals. The selection of the survey areas was based on the regions where the festivals take place and represents prominent arts festival zones in South Africa. The assumption was that repeat attendees would be more likely to have an informed opinion about arts festivals (Assael 2004; Schreuder 2003; Van Zyl 2003).

As the study had to determine which attributes and combination of attributes would drive the best practices offered by arts festivals, a combination of non-probability sampling methods was used. A combination of judgemental and interlocking quota samples was drawn for the study. A judgement sample was drawn, based on the following criteria:

- Only repeat attendees, using a screening question to ensure previous attendance
- Individuals from different age groups, 18–30, 31–45 and 46 years and older – to include all age groups attending arts festivals (Van Zyl 2002)
- Males and females in a 50:50 ratio
- Only individuals in the living standards measure (LSM) groups 7 to 10 (Martins 1998)
- Ability to understand the language of the questionnaire (either English or Afrikaans).

Another non-probability sampling method, namely interlocking quota sampling, was also used to improve each group's representativeness. The sample was constructed with equal representation, giving a total of 18 cells (3x2x3) for the study.

The research does not claim to have drawn a representative sample of the population. The sample size of 380 was determined based on the scenarios and

by using the judgement of an expert researcher (Schreuder 2003) in the field. The sampling procedure was based on guidelines by Cooper and Emory (1995) and Krejcie and Morgan (1970) for general research activities, which recommend a sample size (*S*) of 384 for a population (*N*) of 100 000.

A sample from each of the three festival scenarios was proportionally drawn from the total average population (*N* = 392 000), based on the 2002 figures for arts festival attendees, resulting in 126 for Festival A, 99 for Festival B and 155 for Festival C. The sample size was limited to 380, as personal interviewing is time-consuming. Respondents in each gender and age group completed a minimum of 30 questionnaires. Orme (1998: 9) states, "… for investigational work and developing hypotheses about a market, between 30 and 60 respondents may do …" to obtain statistically significant results in CA studies. The interlocking quota sampling procedure guided the interviewers clearly.

The research instrument was based on previous research (Van Zyl & Botha 2004; Botha 2002), a literature review, preliminary interviews (during the pilot stage) with a researcher (Schreuder 2003) and the Aardklop management (Van Zyl 2003) as well as consultation with the other two festivals' managements, to support the CA model designed for the study.

A structured questionnaire explored the objectives of the study. Show cards facilitated the completion of the conjoint questionnaire due to the complex nature thereof. The understanding of the questionnaire enhanced the reliability of the results of the study. Section A contained a few screening questions to determine whether respondents qualified for participation. Section B consisted of the 16 actual questions on the profiles. A 9-point semantic differential rating scale was used to rate the 16 packages. Five different attributes with three different attribute levels were developed. The rationale for selection will be discussed later. Each set of questions comprised a paired profile, each with three items on arts festivals, representing each of the festival attribute levels.

R-square testing was done on Section B of the questionnaire for the 16 profile packages to test whether respondents understood the conjoint section, thereby testing the validity of the questionnaire. In this study, any *r*-squared values below 0.4 were omitted from the study. The average of *r*-square for this study was 0.83, which indicated a good fit between the data and the model.

A total of 380 personal interviews were conducted. The interviews were conducted in the three respective festival scenario areas prior to each festival, with fieldworkers distributing and collecting questionnaires. Data for the present study were edited during the fieldwork. A 10% check-back was performed for verification to test whether completed questionnaires were correct and data coding had been done.

Conjoint analysis (CA) was used for analysing the data. The CA technique was deemed best to determine which attributes and combination of attributes would ensure successful positioning for arts festival scenarios. With CA, the importance of each attribute as well as the part-worth values of each level of each attribute of the three arts festival scenarios can be assessed by means of a linear regression model using the rating each person gave to each product (combination of levels of attributes).

In real life, respondents may find it difficult to indicate which attributes they consider of value and how they combine the attributes to form their overall opinion. The value of CA is that it estimates the value of each of these attributes. Churchill and Iacobucci (2002: 748) summarise this as follows: "… the word *conjoint* has to do with the notion that the relative values of things considered jointly can be measured when they might not be measurable if taken one at a time". A statistical procedure is then used to 'decompose' the preferences of respondents in order to quantify the value placed on various features.

A conjoint design (questionnaire) comprises six basic steps.

Basic steps in a conjoint design

Six major steps should be followed in the design of a conjoint study (Churchill & Iacobucci 2002), in this case, a CA experiment.

Steps 1 and 2: Select attributes and determine attribute levels

The most important component in carrying out a conjoint study is selecting the conjoint attributes and levels. The attributes used will stem primarily from the objectives of the study (Churchill & Iacobucci 2002). In the present study, attributes describe product features, such as entertainment or festival activities and food and beverages in general. CA also frequently includes the attributes of *price* and *brand*. The actual attributes used should follow these guidelines, in that they should all influence real decisions, be independent and measure only one dimension (Market Vision Research 2002: 6).

The levels of attributes should include a wide enough range to allow current and future markets to be simulated. In general, the extrapolation of utilities to levels not included should be avoided. If many unrealistic combinations of levels are present, the category definition should be revised. The researcher should attempt to include a nearly equal number of levels for each attribute. Recent research has indicated the presence of an artificial number of levels that inflates the relative importance of attributes that have larger numbers of levels (Market Vision Research 2002).

Clearly, the choice of attributes is important, as it would be futile to define a product in terms of irrelevant attributes. Five different attributes (A1–A5), with three different attribute levels, were developed to describe arts festivals, based on previous research (Getz 2005; Van Zyl 2002; Crompton & McKay 1997) and the secondary literature on positioning and CA, as follows:

- A1: festival brands
- A2: entertainment or festival activities
- A3: refreshments
- A4: transport
- A5: ticket prices.

Two attributes, *festival brands* and *ticket prices* (see Table 1), are included in the CA, since most conjoint studies include these attributes (Market Vision Research 2002). In each case, three respective attribute levels were included (see Table 1). The rationale for using the other three attributes (*entertainment activities, food and beverages* and *transport to venues*) (Table 1) was based on previous research (Van Zyl 2002).

In previous research, a structured self-completion questionnaire included a set of 22 pull-factor items on a Likert-type scale to measure respondents' ratings of the entertainment and attractions offered at the Aardklop Festival. The items used for measuring *pull factors* were derived from the wider tourism literature as well as the sources acknowledged in the tourism literature (Getz 2005; Hanqin & Lam 1998; Raybould 1998; Crompton & McKay 1997; Schneider & Backman 1996). The *pull-factor* items were grouped into four domains or dimensions: *entertainment, food and beverages, information and marketing* and *transport*. Additionally, the questionnaire consisted of a list of all the different *festival activities* (13, as specified by marketing brochures on the Aardklop Festival) on a Likert-type scale to supplement the pull-factor section. Each of these was grouped into three domains or dimensions: *performances, music* and *arts*.

The first step in a conjoint study is to select attributes most appropriate to the purchase decision (Cooper & Schindler 2003). This required a brainstorming session between the author and a leading conjoint expert with thorough marketing knowledge in South Africa, namely A.N. Schreuder (2003). The conceptual framework, or the results of previous research (Van Zyl 2002), were used as the basis for selecting the most important attributes. Criteria for selecting attributes were based on the guidelines mentioned previously.

The research referred to (Van Zyl 2002) identified three main attribute dimensions, namely push and pull factors and situational inhibitors. These attribute dimensions were too numerous to consider in a conjoint study, as one of the guidelines states

that a CA can only measure one attribute dimension at a time. In general, caution should be exercised when constructing a conjoint design, because the researcher must avoid a conjoint within a conjoint (Schreuder 2003). The conjoint design, starting with the selection of attributes, should be correct, or the *r*-squared value will be too low, giving rise to an inefficient design.

Therefore, the most important attribute had to be selected from the three main attribute dimensions (push factors, pull factors and situational inhibitors). After eliminating less important factors factors, *pull factors* emerged as the most important attribute dimension in attracting festival attendees (Van Zyl 2002).

Kotler's (2000) definition of positioning confirms this by stating that all things being equal, the customer thinks of only one attribute at a time in a rating order and does not mentally differentiate between objective and subjective positioning.

An exploratory factor analysis was done by means of Principal Axis Factoring as extraction method and Promax with Kaizer Normalisation as rotation method, based on the conceptual results of previous research (Van Zyl 2002). The present study used the explorative results of factor analysis, taking this analysis one level higher by only using the constructs (highest mean values).

All four domains of the results from the descriptive statistics on the *pull factors* with their mean values (Van Zyl 2002: 114) were considered, namely:

- Information and marketing (mean = 4.21)
- Food and beverages (mean = 4.17)
- Entertainment (mean = 4.10)
- Transport (mean = 3.94).

As *information and marketing* (highest rating) was regarded the most important attribute, this feature was a focus of the present study. The researcher decided to single this out to determine which combination of information and marketing (value proposition) a festival should offer. Consequently, only the other three domains – *entertainment*, *food and beverages* and *transport to venues* – of the pull factors were selected as attributes (see Table 1). An equal number of attribute levels was used for each attribute, consisting of the individual items with the highest mean values in each case. It was decided that a minimum attribute level would be retained, using only the highest item values in each case. Concerning the levels of an attribute, an equal number (three) of levels was specified per attribute in the present study. The reason is that an attribute with more levels might be weighted as more important than an attribute with fewer levels (Wittink, Krishnamurthi & Reibstein 1989).

Five attributes and three attribute levels selected for each of the three different arts festivals (A, B and C) are shown in Table 1.
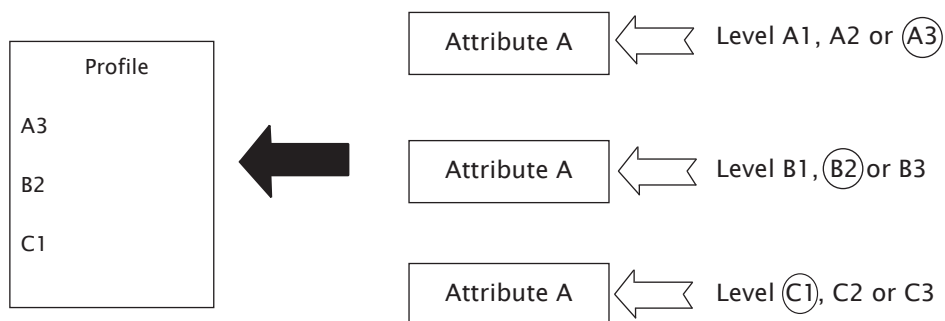
Table 1: Attributes and attribute levels

Prompt: Which of the following options would you prefer at an arts festival?

Festival brands (different festivals)	Entertainment activities (productions offered)	Food and beverages (refreshments)	Transport to venues (accessibility)	Price of tickets
The … festival	that offers …	with …	and having …	at …
A	… quality arts (e.g. visual art, exhibitions)	… a wide variety of refreshments of good quality (food, beverages)	… good transport to venues	… more than the current price
B	… quality performances (e.g. performing arts; dance & movement; literature & poetry; children's theatre)	… friendly service with refreshments (food, beverages)	… sufficient parking facilities at venues	… less than the current price
C	… quality music (e.g. cabaret & music; blues & jazz; rock)	… value for money refreshments	… safe and secure parking	… comparable with current price

Steps 3 and 4: Determine attribute combinations to be used in the survey and select the form of the questions and the nature of respondents' judgements

A particular product is a profile comprising attributes and their levels. Figure 1 explains the relationship between a profile and its attributes and levels.

Source: Sambidi (2003)

Figure 1: The relationship between profiles, attributes and levels

When using CA, a product is deemed to comprise various 'attributes' (Schreuder 1999). For instance, attributes A, B and C each have several possible 'levels' (for example, A1, A2 and A3). Several attributes form a *profile* – in the example, the profile comprises A3, B2 and C1.

In CA, product concepts can be shown as show cards to respondents one at a time, known as 'card-sort', or they can be presented pair-wise (CVA 1996). Pair-wise presentation may be more difficult for the respondent, as each question requires an understanding of two concepts instead of only one. However, the comparative nature of the pair-wise task may allow the respondent to make a finer distinction, and this could contribute more information than a single concept presentation would.

Pair-wise presentation is useful for most conjoint projects, particularly for computer-administered conjoint questionnaires (CVA 1996). Product concepts described for all the attributes being studied are referred to as 'full profile'. Most researchers would consider a full profile card-sort conjoint as a traditional conjoint (Market Vision Research 2002). The present study used pair-wise presentation because far more information can be gathered from such presentation. In the present study, these profiles are presented pair-wise with a 9-point semantic differential scale, requesting the respondent to indicate his/her preference pair.

A distinction should be made between two types of factorial design. A *full* factorial design uses all levels of factors, leading to many profiles. A *fractional* factorial design was therefore used in the present study, as this design required only 16 pairs of profiles to be compared on a 9-point semantic differential rating scale. Such a design enabled the estimation of main effects but not the interaction effects. Briefly, the design efficiency refers to the 'measure of design goodness' (Xu & Yuan 2001).

Design efficiency refers to the degree to which a design matches an orthogonal design. A perfect design will be both orthogonal and balanced, resulting in an efficiency of 100. A final efficiency of less than 100 may still indicate a satisfactory design (CVA 1996). In the present study, a design efficiency of 95% was achieved.

The data collection method depends on the specific conjoint technique required, as the conjoint literature proposes three different methods of data collection: pair-wise, full profile and ranking. The suggested method for the pair-wise comparison is interviews, which were used in the present study.

Step 5: Decide how judgements will be aggregated for analysis

This step involves deciding whether the responses from customers or groups of customers will be aggregated and, if so, how this will be done. If groups are formed, the operational meaning is that of estimating the weighted utilities for the individual-level models clustered into homogeneous groups. According to Churchill

and Iacobucci (2002), this step highlights an attractive feature of CA, because it allows market-share predictions for selected product alternatives.

In the present study, the attribute importance and part-worth or weighted utility values of attribute levels were calculated per individual for each of the selected scenarios. These results are given later in this article.

Step 6: Select the appropriate CA technique to conduct the analysis

The final step in the design of a CA project is to select the technique for analysing the data. The choice depends largely on the method used for obtaining the input judgements from the respondents. For example, after obtaining rank-order data, the assumption of a linear relationship may be doubtful, so a non-metric regression model may be substituted to estimate the utilities (Churchill & Iacobucci 2002). The present study did not use ranked data, but required respondents to compare one product with another. Ordinary linear regression analysis was used to estimate the part-worth value attribute levels.

With conjoint value analysis (CVA) (1996), either ordinary least squares (OLS) or monotone regression may be used to calculate utilities. OLS is the calculation method used in most conjoint studies and was also used in the present study.

OLS is comparatively quick and can provide valuable diagnostic information about the quality of the calculated utilities. However, it is not appropriate for conjoint data consisting of rank orders. For OLS to be appropriate, the assumption should be that the data are 'scaled at the interval level' (CVA 1996). This requires data to be scaled so that real differences in the items being measured are communicated by the arithmetical differences in their values. CVA automatically sets a default for the attribute level of *higher than current price*.

Furthermore, when CVA (1996) calculates utilities using OLS, the term *r-squared value* is used. As in regression analysis, *r*-square indicates how well the data fit the model and is therefore a goodness-of-fit measure (Malhotra 2004). *R*-square shows the proportion of the variance of the customer's preference explained by the combination of independent variables (attributes and attribute levels). *R*-square is a squared correlation index, indicating the proportion of variance of the optimally scaled data that can be accounted for by the multi-dimensional scaling (MDS) procedure (Malhotra 2004). Values range between 0 and 1, and a high *r*-square value indicates that the data fit the model well.

However, when *r*-square has a low value, this is an indication that the data may not fit the model well, either because there were some errors in the data collection or because some inconsistency occurred when customers performed their rating tasks

(Xu & Yuan 2001). As mentioned, the *r*-square for this study was 0.83, indicating a good fit between the data and the model.

Once the conjoint had been designed and the attributes and levels determined, the data were analysed in four basic steps:

- Calculation of the relative attribute importance to determine the importance of attributes at the arts festival scenarios as well as per individual respondent
- Calculation of the level of importance of each relevant attribute for each individual arts festival scenario
- Global calculation of the part-worth or weighted utility values of attribute levels (across all three festival scenarios) and per individual
- Preparation of the attribute simulation tool and product simulations.

Calculations or results for each arts festival scenario are presented in the following sections.

STUDY RESULTS OF CONJOINT ANALYSES

The CVA V2.0 System conjoint software package (CVA 1996) was used in this research study. A paper-and-pencil CVA study and ASCII data file were created to provide a data file of arts festival respondents' answers.

Relative attribute importance and individual attribute importance

An initial step in the CA process is to determine the relative attribute importance and the attribute importance per respondent.

Figure 2 illustrates the global results of relative attribute importance and the results for each of the three arts festival scenarios (in other words, the first steps to be taken when employing the CA technique).

Figure 2 indicates respondents' valuation of the attributes of *festival brands* (28.7%) and *entertainment or festival activities* (22.8%) as the two most important attributes, with *festival brands* being the core festival attribute.

Respondents at Festivals A and B valued *festival brands* and *entertainment or festival activities* as most important, whereas respondents at Festival C valued *festival brands* (34.3%) as most important. However, in each of the three arts festival scenarios, the attribute of *refreshments* was regarded as least important, and *transport* and *ticket prices* were also regarded as of lesser importance.
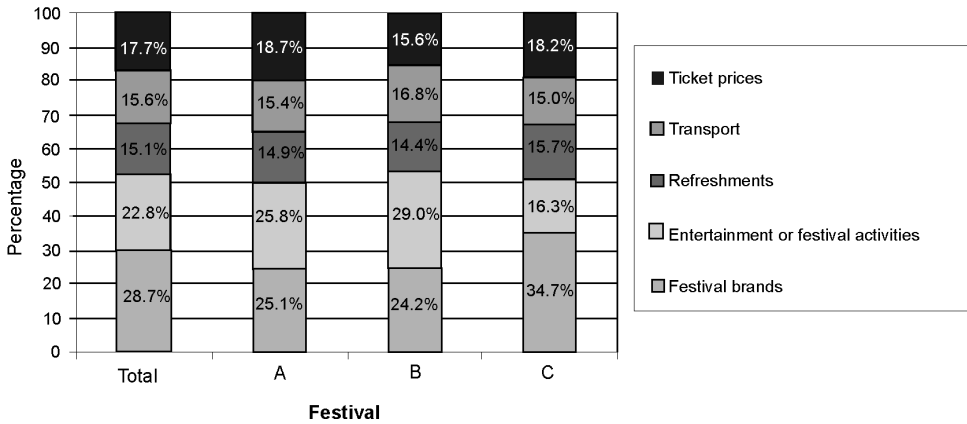
Figure 2: Relative importance of attributes at each of the three festival scenarios

Figure 3 illustrates attributes' importance per respondent (that is, the number of respondents to whom the attribute was important).
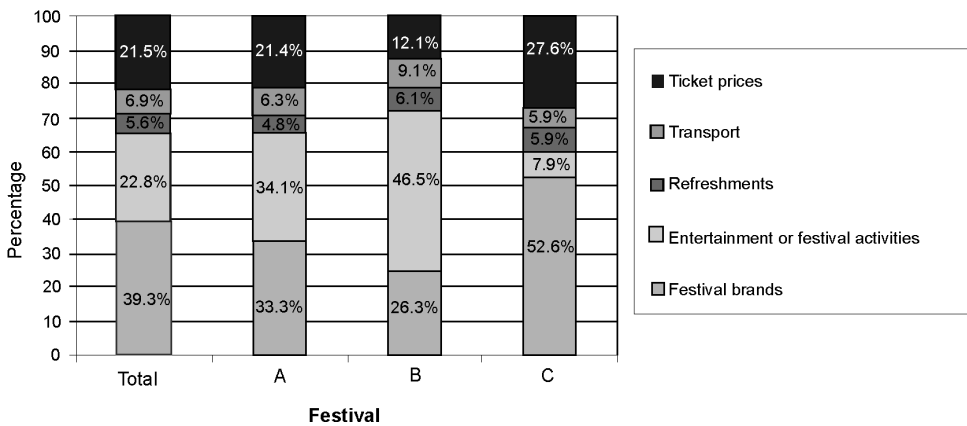

Figure 3: Attribute importance per respondent across the three festival scenarios

Across the three arts festival scenarios, Festival C had the highest weighted utility value for *festival brands* (52.6%), whereas Festival B had the highest weighted utility value for *entertainment or festival activities* (46.5%). The weighted utility values of *refreshments* and *transport* were more evenly distributed across the three scenarios. The weighted utility value of *ticket prices* at Festival C was the highest (27.6%).

Relative level of importance of attributes for selected arts festival scenarios

The relative level of importance of attributes (across all three festival scenarios) and at each individual arts festival scenario is illustrated in Table 2.

The CVA programme creates an index score out of 100 (a percentage) to indicate an attribute's importance, and a weighted raw utility value to indicate the average of the weights. The importance of the 15 attribute levels is displayed in a 3-by-3 grid. It is important to interpret the weighted raw utility values only within each attribute level, for example, the *festival brands* with the brand levels.

Table 2 indicates that across the three arts festival scenarios *globally*, the following attribute levels have the highest weighted raw utility values respectively:

- *Festival B:* 68.1 (48.8% importance) on *festival brands*
- *Quality music:* 49.5 (44.3% importance) on *entertainment or festival activities*
- *Value for money:* 31.3 (41 % importance) on *refreshments*
- *Safe and secure parking:* 34.5 (43.8% importance) on *transport*
- *Lower than current price:* 59.6 (63.7 importance) on *ticket price*.

These scores are important, as they were used as a hard code in the simulation tool for the measurements shown in Tables 3 to 5.

Table 2 indicates that the respondents at festivals A, B, and C gave the following attribute levels as having the highest weighted raw utility values for each attribute:

- *Festival brands for A, festival A* with 67.9 (53.8 importance), *for B, festival B* with 68.1 (58.95) and *for C, festival C* with 113.9 (68.5 % importance)
- *Entertainment or festival activities, quality music for A* with 58.6 (47.0% importance) as well as *for B* with 72.2 (50.7 % importance), whilst *for C, quality performances* with 36.8 (45.8% importance)
- *Refreshments, value for money for B* with 30.4 (41.1 % importance) as well as *for C* with 40.1 (49.2 % importance), whilst *for A, a wide variety of good quality* with 26.1 (36.3 importance)
- *Transport, safe and secure parking for A* with 29 (38.2 importance), *B* with 35 (41.5 % importance) and *C* with 38.8 (50 % importance)

A conjoint analysis of festival attributes for successful positioning of selected arts festivals

Table 2: Level of importance of attributes for all three festival scenarios globally

Attribute and attribute level	Global		Festival A		Festival B		Festival C	
Respondents (N)	377		126		99		152	
	Weighted raw utility value	Importance	Weighted raw utility value	Importance	Weighted raw utility value	Importance	Weighted raw utility value	Importance
Festival brands								
Festival A	41.5	29.8%	67.9	53.8%	20.4	17.6%	33.5	20.1%
Festival B	68.1	48.8%	45.1	35.8%	27.1	23.5%	113.9	68.5%
Festival C	29.9	21.4%	13.1	10.4%	68.1	58.9%	19.0	11.4%
		100%		100%		100%		100%
Entertainment or festival activities								
Quality arts	20.6	18.5%	23.4	18.8%	23.2	16.2%	16.7	20.8%
Quality performances	41.5	37.2%	42.6	34.2%	47.3	33.1%	36.8	45.8%
Quality music	49.5	44.35%	58.6	47.0%	72.7	50.7%	26.9	33.4%
		100%		100%		100%		100%
Refreshments								
Wide variety, good quality	20.7	27.2%	26.1	36.3%	22.4	30.4%	15.1	18.5%
Friendly service	24.3	31.8%	24.4	33.9%	21.0	28.5%	26.4	32.3%
Value for money	31.3	41.0%	21.5	29.8%	30.4	41.1%	40.1	49.2%
		100%		100%		100%		100%
Transport								
Good transport	23.1	29.4%	23.3	30.6%	27.5	32.6%	20.2	26.0%
Sufficient parking	21.1	26.85	23.7	31.2%	21.9	25.9%	18.6	24.0%
Safe, secure parking	34.5	43.8%	29.0	38.2%	35.0	41.5%	38.8	50.0%
		100%		100%		100%		100%
Ticket prices								
Lower than current price	59.6	63.7%	62.0	61.2%	52.8	63.6%	62.0	66.0%
The same price	33.9	36.3%	39.3	38.8%	30.2	36.4%	31.9	34.0%
Higher than current price	0.0	0.0%	0.0	0.0%	0.0	0.0%	0.0	0.0%
		100%		100%		100%		100%

- *Ticket price, lower than current price for A* with 62 (61.2% importance)*, B* with 52.8 (63.6 % importance) and *C* with 62 (66 % importance).

These relative attribute importance and attribute utility values can be used to make predictions about respondents' choice among festivals. In the next section, the attribute simulation tool is displayed.

Conjoint simulation analyses for arts festival scenarios

A further advantage of CA is that simulations can be done, based on the information obtained from interviews. 'What if' simulations can be modelled and answers obtained from this simulation. The CVA Market Simulator models a hypothetical 'market' by specifying each hypothetical product's level on each attribute. The results of the attribute's level of importance (see Table 2) are used as input into the attribute simulation tool, as indicated in this section.

Conjoint simulators are directional indicators, which can provide much information about the relative importance of features and preferences for products or services (Rice, cited in Schreuder 1997). This tool enables the researcher to simulate anything and therefore indicates where each festival should focus its marketing. In cases of an improvement in any of the weighted utility values, questions may be asked regarding the purchase likelihood for the second simulation.

Management can run various simulations by changing the levels to find the optimum importance and preferences of each profile as shown in Tables 3, 4 and 5.

Table 3: Attribute simulation tool for Festival A

Attribute and attribute level	Simulation 1	Simulation 2
Festival brands	Festival A	Festival A
Entertainment or festival activities	Quality arts (23.4)	Quality music (58.6)
Refreshments	Value-for-money (21.5)	Wide variety of good quality (26.1)
Transport	Good (accessible) transport (23.3)	Safe, secure parking (29)
Ticket prices	Same price (39.3)	Lower than current price (62)
Percentage change Simulation 2 vs Simulation 1		**38.9%**

Table 3 illustrates the best scenario (highest individual scores in Simulation 2, see Table 2) and the worst scenario in Simulation 1 (lowest individual scores are obtained.). In this case, offering Festival A with the previously mentioned attribute levels for Simulation 2 would offer a 38.9% improvement on Simulation 1.

Simulations were also done for Festivals B and C, and the optimum importance and preferences of the profiles are listed in Tables 4 and 5.

Table 4: Attribute simulation tool for Festival B

Attribute and attribute level	Simulation 1	Simulation 2
Festival brands	Festival B	Festival B
Entertainment or festival activities	Quality arts (23.2)	Quality music (72.7)
Refreshments	Friendly service (21)	Value for money (30.4)
Transport	Sufficient parking (21.9)	Safe, secure parking (35)
Ticket prices	Same price (30.2)	Lower than current price (52.8)
Percentage change Simulation 2 vs Simulation 1		**57.6%**

Table 5: Attribute simulation tool for Festival C

Attribute and attribute level	Simulation 1	Simulation 2
Festival brands	Festival C	Festival C
Entertainment or festival activities	Quality arts (16.7)	Quality performances (36.8)
Refreshments	Wide variety of good quality (15.1)	Value for money (40.1)
Transport	Sufficient parking (18.6)	Safe, secure parking (38.8)
Ticket prices	Same price (31.9)	Lower than current price (62)
Percentage change Simulation 2 vs Simulation 1		**48.6%**

These results illustrate what the management of Festival A, B or C could do to improve the festival's positioning and what not to do to avoid harming its positioning.

ANALYSIS AND DISCUSSION AS APPROPRIATE

These research results achieved the objective of determining the attributes and attribute combination that would drive the success of arts festival scenarios in the market:

- Based on the relative attribute importance to arts festival scenarios (Figure 2), the deduction is that Festival C has the strongest branding importance of the three arts festival scenarios, giving Festival C a competitive advantage in the market for this attribute level. It is recommended that Festivals A and B should pay greater attention to the attribute of *festival brands,* as the power of branding cannot be ignored. The attribute of *entertainment or festival activities* is less important for Festival C than for the other two festivals. The management of Festival C should therefore work on the attribute of *entertainment or festival activities* by including various shows and productions. This variety should also be included in the marketing and promotion of festivals.
- Figure 3 indicates the attribute importance per individual respondent at arts festival scenarios, showing that Festival C has the highest weighted utility value for *festival brands*, and Festival B for *entertainment or festival activities*. The weighted utility values of *refreshments* and *transport* were relatively equally distributed across the three arts festival scenarios. Festival C's *ticket prices* have the highest weighted utility value across the three festival scenarios. The management of Festival C should therefore focus on branding while improving its entertainment and activities, whereas the management of Festivals A and B should improve their branding.

The main objective of the research for this article was to determine which combination of arts festival attributes would assure successful positioning. The attribute simulation tool enabled the simulation of the best possible combination of attributes for each arts festival scenario. Table 6 shows the attribute levels with the highest weighted raw utility values for each attribute.

The three festivals A, B and C show some similarities as well as differences regarding the best possible combination of attributes for successful positioning. All the respondents at the three arts festival scenarios preferred the attribute of *festival brands* with respect to the festival held in the region. Regarding the attribute of *entertainment*, respondents at Festivals A and B preferred the attribute of *quality music*.

Festival C attendees differed in that their responses indicated their preference for *quality performances;* this was the only festival where this was a major preference. In the case of the attribute of *refreshments*, respondents at Festivals B and C similarly

Table 6: A summary of three arts festival scenarios and optimum attribute levels

	Festival A	Festival B	Festival C
Attributes	**Attribute levels**		
Festival brands	Festival A	Festival B	Festival C
Entertainment or festival activities	Quality music	Quality music	Quality performances
Refreshments	Wide variety of good quality	Value for money	Value for money
Transport	Safe, secure parking	Safe, secure parking	Safe, secure parking
Ticket prices	Lower than current price	Lower than current price	Lower than current price

preferred the attribute level of *value for money*. Respondents at Festival A differed, as they preferred the attribute level of *a wide variety of good quality* associated with the attribute of *refreshments*. All three arts festival scenarios agree on the attributes of *transport* and *ticket prices*, as the responses obtained at all three arts festival scenarios indicate preferences for the attribute levels of *safe, secure parking* and *lower than current price*.

CONCLUSIONS AND RECOMMENDATIONS

In today's fast-moving market, festival and event managers must react quickly to marketplace changes and develop their products accordingly. Festivals that position themselves as market leaders can be at risk, as others will seek to copy their successful ideas. The specific attributes of a festival that lure attendees to the festival (namely, festival package offered in the South African market), were determined for each South African arts festival scenario (Tables 3 to 4) and summarised in Table 6. By studying the findings, the following conclusions can be drawn:

- The attribute of *festival brands* was valued by all three festivals, indicating the image in the customer's mind and the unique niche each holds in the market, in other words how each festival is positioned, which is crucial to its ultimate success. Thus, managers should take note and capitalise on the fact that branding differentiation helps customers to make choices in a cluttered environment.
- To successfully market and position each festival, managers must carefully select and take advantage of the unique qualities of each. For example, respondents at Festivals A and B preferred the attribute level of *quality music* for the attribute of *entertainment,* whilst Festival C attendees differed in that their responses indicated

their preference for *quality performances;* this was the only festival where this was a major preference. For the attribute of *refreshments,* respondents at Festivals B and C similarly preferred the attribute level of *value for money*, whilst Festival A's respondents differed, as they preferred the attribute level of *a wide variety of good quality;* this was the only festival where this was a major preference.

Festival and event managers must review and evaluate each festival's success, and change the positioning strategy accordingly to guarantee the longevity of the festival. This article is an attempt to contribute to determining which attributes or combination of attributes (that is, which festivals package/arts festival presentation) can contribute to the successful positioning of an arts festival in an overcrowded market. The article helps to overcome the limited research on positioning arts festivals and adds to the body of knowledge in South Africa at a time when research is needed in the events arena. The research therefore proves its value to the expanding festivals and events industry.

The explorative nature of this study calls for further research into the combination of attributes that would determine the most successful position for an arts festival in the South African context. The following can be recommended in this regard:

- The attribute of *ticket price* could be researched in detailed values, for example R75 or R100 per show, to ascertain the level of price sensitivity, as pricing is always a contentious issue.
- The attribute of *music* could be subdivided into various categories and kinds of performers (for example, jazz, classic or kwaito).
- The attribute of *branding,* as a powerful marketing tool, calls for further research into the best means for using festivals and events to build a destination's brand image and to differentiate the festival from hundreds of other festivals.
- The attribute of *accommodation* could be added to future research if a different kind of sample is drawn from the population. The choice of attributes might differ for each arts festival, and future research could determine the attributes of each arts festival respectively.

Research into these issues would provide the management of South African arts festivals with a great deal of useful data on which to base future decisions about the festivals' position, as today's successful festival does not guarantee tomorrow's.

APPENDIX A

Map of South Africa indicating the towns of Potchefstroom, Grahamstown and Oudtshoorn where the three arts festivals are held.
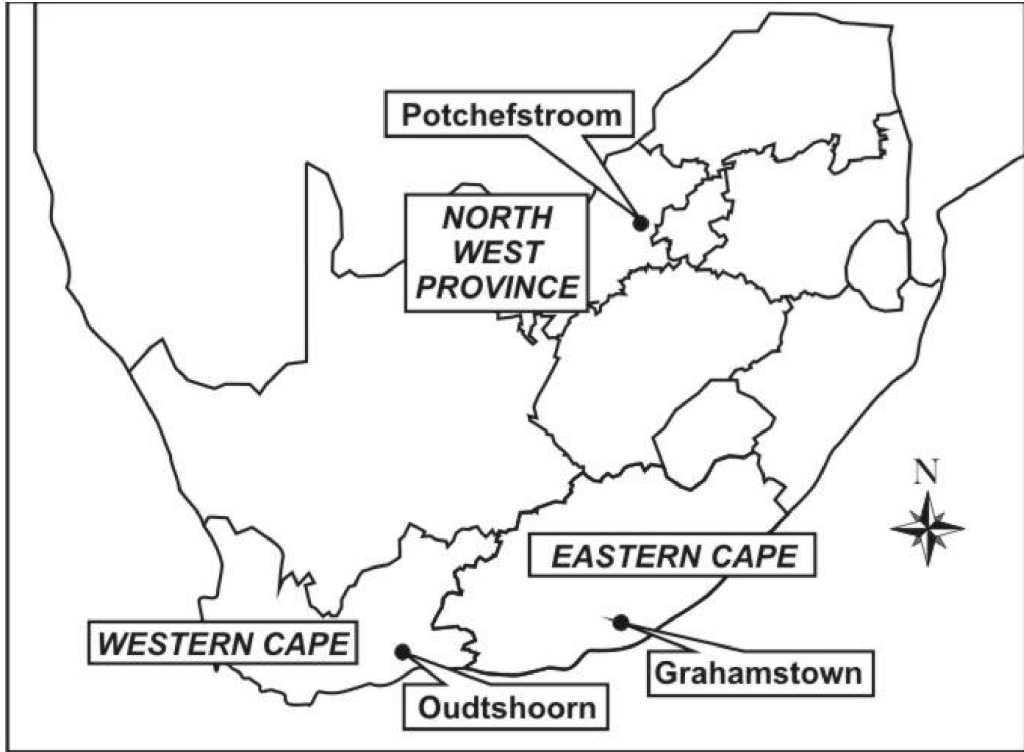
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