



# **Are arts events a good way of augmenting the economic impact of sports? The case of the 2010 Soccer World Cup and the National Arts Festival in South Africa**

Jen D. Snowball

**ERSA working paper 294**

[http://econrsa.org/home/index.php?option=com\\_docman&task=doc\\_download&gid=438&Itemid=67](http://econrsa.org/home/index.php?option=com_docman&task=doc_download&gid=438&Itemid=67)

**June 2012**

Economic Research Southern Africa (ERSA) is a research programme funded by the National Treasury of South Africa.

The views expressed are those of the author(s) and do not necessarily represent those of the funder, ERSA or the author's affiliated institution(s). ERSA shall not be liable to any person for inaccurate information or opinions contained herein.

# Are arts events a good way of augmenting the economic impact of sport? The case of the 2010 Soccer World Cup and the National Arts Festival in South Africa

Jen D. Snowball\*†

June 12, 2012

## Abstract

Despite the debate about whether arts consumers are also sports consumers, many countries have used cultural events to leverage further tourism spending from sports events, the most famous example being the cultural Olympics. This paper reports the findings of research conducted at the 2010 South African National Arts Festival, which was specifically timed to coincide with Soccer World Cup matches being played in a nearby city. Of the 600 interviews conducted with Festival-goers, only 23% reported also attending World Cup soccer matches. Regression analysis revealed that, while there is some overlap between arts and sports attendees, their demographics and consumption habits are significantly different. However, consumption outside of major events showed somewhat more overlap. This suggests that staging cultural events at the same time as major sporting events is not an ideal strategy, since they tend to compete with, rather than complement, each other.

## 1 Introduction

As in many countries, the arts in South Africa are seen as important, both in terms of the non-market values they generate, as well as the market values produced by the cultural industries: The White Paper on Arts, Cultural and Heritage (1996) states the mission of the Department of Arts and Culture as realising “the full potential of arts, culture, science and technology in social and economic development, nurturing creativity and innovation, and promoting the diverse heritage of our nation”, qualified almost immediately by the limits

---

\*Associate Professor, Department of Economics and Economic History, Rhodes University, South Africa; e-mail: j.snowball@ru.ac.za

†I would like to thank my colleague, Mr Ferdinand Botha, for his help and advice with the econometric modelling.

of sponsorship imposed by restricted budgets. The Department of Sports and Recreation faces very similar challenges: Their Strategic Plan 2009-2013 (2009) states that “Sport is a basic human right. Our strategies have to make sure that all citizens have equal opportunities, facilities and amenities”, but they too acknowledge the challenges of addressing backlogs of spending on facilities and other resources amongst poorer communities.

Some commentators argue that one way of addressing the very similar challenges faced by the arts and sports is to use sporting events to “leverage” audiences for arts and vice versa (Chalip 2002; Chalip and McGuirly 2004; Garcia 2001). In other words, major sporting events staged alongside arts and cultural events, will result in increased audiences, and thus funds, for both. For such a strategy to succeed however, one would have to accept two theories: Firstly, that arts and sports are similar enough in terms of the recreational “service” that they provide to be attractive to both sorts of audiences; and secondly, that there is at least some overlap between the demographics of sports and arts audiences – that both kinds of events attract, to some extent, the same people.

The theory of the overlap between arts and sports events was put to the test in the Eastern Cape during the 2010 Soccer World Cup. The National Arts Festival, held annually in Grahamstown, was moved in 2010 to coincide with World Cup matches being played at the Nelson Mandela Stadium in Port Elizabeth, and extended from the usual 10 to 15, days. During the 2010 Festival, 600 face-to-face interviews with festival goers were conducted to determine, amongst other things, their attendance at the Festival and World Cup soccer matches, and their attendance at sports and cultural events outside of special events. A limitation of the study is that only attendees at the arts festival were interviewed. Interviews at soccer matches were not conducted, which may have biased the results.

Nevertheless, results showed that, as found in other studies (Montgomery and Robinson, 2006), there was some overlap between Festival and Soccer audiences, but that there also appears to be some competition for audiences, especially during major events. Regression analysis showed that there are differences between the demographics of arts and sports audiences. The findings may have policy implications with regards to returns on spending on the staging and upgrading of cultural attractions in countries hosting mega sporting events.

## **2 The case for the arts/sports overlap**

Some of the case for the arts/sports overlap seems to be based on the idea that, if events could augment each other (also referred to as ‘leveraging’), this would be a very useful way of increasing their economic impact. For example, combining sporting and cultural activities could encourage longer stays, spread tourist and participant spending more widely, appeal to a broader market segment, and capitalise on media attention and exposure (Chalip 2002; Chalip and McGuirly 2004; Garcia 2001). In an analysis of grey literature relating to the cultural programme of the London 2012 Olympics, Kennell and MacLeod (2009) also

identify this theme – the value of culture in increasing tourism and economic impact before, during, and after the Olympics themselves.

The conception of multiple-interest, rather than special-interest, tourism is supported by both theoretical and empirical work. McKercher and Chan (2005) argue that so-called special interest tourists are often categorised incorrectly, and that most trips have multiple purposes, especially those which include culture, heritage and nature. Others argue that sports and cultural events serve essentially the same function, or provide the same ‘product’:

“Although sport events, sport personalities and sport merchandise may be the industry’s most tangible products, the sport industry’s core products may be the narratives, genres and symbols that its tangible products enable” (Chalip et al. 2000, in Garcia 2001:195).

Garcia (2001) thus argues that, not only do sport and culture produce similar core products (community bonding, participation, celebration, meaning-making), but that cultural events can be used to significantly enhance the sports product, through the stimulation and creation of those “narratives” and “symbols” which are of such importance in sports.

In a pre-event survey of desire by US soccer fans to attend the Korean World Cup, Kim and Chalip (2004) found that those who were interested in learning about Korea were more likely to want to attend; and that the rating of this motive for attending was higher than any other (except the primary objective of attending the soccer, of course). They conclude that marketing of the host destination, and packaging of sports events with other activities that emphasise the opportunity to learn about the host country, and celebrate in the sports sub-culture, might be effective ways of increasing attendance and length of stay (Kim and Chalip 2004).

In a more general study of arts and sports participation in 10 US cities, Montgomery and Robertson (2006), find a significant correlation between attendance at the two types of activities: 43% of the sample attending an arts event, a sports event, and a popular culture event. There were also significant positive correlations between attendance at a sports or popular event and attendance at dance and theatre. Although further analysis does find differences between arts and sports audiences, and that they may compete for audience *shares* (attending more cultural events, reduces attendance at sports events and vice versa), their overall finding is that those who attend cultural events are also more likely to attend sports events.

### **3 The case against the arts/sports overlap**

Despite a number of logical arguments in favour of an arts/sport overlap, there is significantly more evidence that they either compete directly for audiences (substitutes rather than complements), or that, since the aims and values of culture and sport are widely different, they appeal to quite different groups.

Chalip and McGuirly (2004) test the hypothesis that bundling or joint marketing of packaged tourist activities can be successful in increasing the impact

of a sporting event by, for example, encouraging longer stays and spreading tourist and participant spending more widely. They interviewed a sample of 277 participants in the Gold Coast marathon in Australia. Respondents were offered various hypothetical tourist packages, which included things like official marathon parties, running clinics presented by champions and coaches, and an open-air concert. Conjoint analysis showed very low utility levels of events not directly related to the marathon itself, especially for dedicated (serious) athletes, who actually had negative utility for some activities (concert, theme park, day trips), which they saw as detracting from the sporting event. Thus, while agreeing with Garcia (2001), that sports events can generate a “celebratory atmosphere” in a similar way to arts festivals, Chalip and McGuirly (2004:278) conclude that, to be successful, “event augmentation should be designed to appeal to [the] interests and values associated with sport”.

Despite her ongoing arguments in favour of an art/sports overlap, Garcia’s (2001, 2008) work on the cultural component of the Olympic Games does not support this hypothesis. Few people are aware that an important (and compulsory) part of the Olympics is a cultural programme which, according to the rules of the Olympic Charter (2010:80), must include “a programme of cultural events which must cover at least the entire period during which the Olympic Village is open”. The cultural programme must run for at least the period of the Games themselves, but can also be extended to events organised during the four years leading up to the Games. As Garcia (2001, 2008) reports, however, the Olympic cultural programme has generally not been a success, either in staging the number and quality of events originally envisaged, or in attracting significant audiences.

However, Garcia (2001, 2008) argues that the Olympic cultural programmes have generally been unsuccessful, not because of their lack of potential audience overlap, but rather because of organisational and administrative issues. In an analysis of the Sydney 1997 – 2000 Olympic arts festivals, Garcia (2001) identified several key problems. Firstly, unlike the sports section of the Olympics, the cultural programme lacks clearly defined deliverables (also pointed out by Kennell and MacLeod (2009) in their analysis of the London 2012 Olympic plans). Thus, when inevitable budget over-runs occur, funding for the cultural programme is cut first. Secondly, there was no clear affiliation of the cultural programme with the Olympic brand, or joint promotions or marketing strategies. Related to this, media coverage, and thus sponsorship, was dominated by sport. The venue for the cultural events run during the Olympic Games themselves was too far away from the main stadium and ticket prices were too high, resulting in low audience attendance. Finally, cultural events could not compete with open-air large-screen displays of sporting events during the Games, also incorporating popular music and other festival and party elements (Garcia 2001). Garcia (2001, 2008) concludes that, if these problems could be addressed, there is great potential to enhance the Olympic sports experience through a cultural celebration.

Inglis (2008:465) disagrees entirely, pointing out that art and sports are natural competitors, “one group championing the physical values of the body

... and the other upholding the intellectual values of the mind and soul”. In his historical review of the arts component of the Olympics, Inglis (2008) documents a series of ongoing artistic and organisational disagreements between the two programmes. In his more in-depth discussion of the Sydney 2000 and London 2012 Olympics, he identifies many of the same problems as Garcia (2001), but argues that they stem from material differences in the values, organisation and funding of arts and sport, which cannot be resolved:

“The idealistic tenets of Olympism have endeavoured to make both arts and sports into members of the same team, pulling together in the same direction. But powerful forces – of social structure, of money, of vested interests, and of the twin ideologies of arts snobbism and sportive philistinism – work to pull them apart ...” (Inglis 2008:474).

Chalip (2002) argues that one also has to take into account “diversion” or “crowding out” effects of large events. In his analysis of the Sydney 2000 Olympics, tour operators reported that non-Olympic visitors planned their trip to avoid the Olympics because they expected that it would be difficult to find accommodation and that there would be crowds and generally high prices. Such effects have also been found in other studies, for example, during the 2002 FIFA World Cup in South Korea, the number of European visitors increased, but was balanced by a decrease in the number of Japanese business travellers and tourists (Matheson and Baade 2004).

In response to potential diversion effects, the Sydney Olympic organisers embarked on a campaign to encourage pre- and post-games touring, but the initiative lost money (Chalip 2002). Chalip (2002) explains that many foreign visitors, once they are in the country, are not independent travellers, since they have planned their itinerary, and made their bookings, well in advance from their home country through agents who do not necessarily know the destination country that well. Thus, any attempt to encourage visitors to travel beyond host cities and/or attend related cultural events would have to target travel-booking agents well in advance of the event itself (Chalip 2002).

## 4 The demographics of sports and cultural tourists

One way to investigate the potential for overlap between cultural and sporting events is to compare the audience demographics of the two events. In a study of the motives and background of potential attendees at the FIFA World Cup in Korea, Kim and Chalip (2004) find that being younger, male, and from a household with higher income, all increased the probability that respondents would want to attend.

Fernandez-Blanco and Prieto-Rodriguez (2000) report on a study of leisure time allocations in Spain. They find that, when controlling for demographic variables, consumption of live sports do not compete against either music or cinema for leisure time. In terms of demographics, sports attendees are much more likely to be men in the 35 – 45 year-old age group (after which it decreases), while the probability of cultural consumption is greater for women and people

in older age groups. Higher education levels were associated with increased attendance in all categories, but the effect was much larger for cultural goods than for sport.

The Montgomery and Robertson (2006) study of arts and sports participation in 10 US cities finds that arts attendees are generally older, female, and have high levels of education and household income. Sports attendees are generally young, men, and have higher than average education for the whole sample, but still lower than arts attendees. While the proportion of time spent on 'high' culture (like opera and ballet) increases with age, the proportion of time spent on sport, particularly amateur sport, decreases (Montgomery and Robertson, 2006).

## 5 The 2010 National Arts Festival and the FIFA World Cup

The South African National Arts Festival (NAF) was started in 1974 as a celebration of English-language culture. However, it quickly diversified to include other South African, African and International cultural forms (Grundy 1993; Neville 1999). Usually, it runs for 10 days in June/July in the small university town of Grahamstown, in the Eastern Cape Province. It includes a highly sponsored 'Main' programme, with invited shows, and a less sponsored 'Fringe' programme, open to all producers. Art forms included are theatre, dance, physical theatre, fine arts and crafts and music – all ranging from traditional to highly experimental forms (NAF Programmes). In 2010, there were 220 productions (510 performances) on the Main programme and 418 productions (2181 performances) on the Fringe. Major festival sponsors for the previous three years had included the Standard Bank, Eastern Cape Provincial Government, National Arts Council, the Lotto, and Transnet (NAF data 2010).

Grahamstown (the NAF venue) is 120 kilometres away from Nelson Mandela Bay (Port Elizabeth), which hosted a number of the 2010 FIFA World Cup soccer matches at the newly built stadium. In order to capitalise on the expected presence of many international visitors in the province, the 2010 NAF was moved to an earlier date than usual, and extended to 15 days (20 June – 4 July 2010). During this period, 4 FIFA games were played in the Nelson Mandela stadium: Chile v. Switzerland (21st of June); Slovenia v. England (23rd June); Uruguay v. Korea (26th June); and Brazil v. Netherlands (2nd July).

In order to encourage attendance at the Festival by soccer attendees, football related shows (including dance, theatre, street theatre, and Winter School lectures) were included in the 2010 Festival programme, and special marketing efforts were made in Port Elizabeth through the provision of information stands at hotels and in the airport (Lancaster, pers. comm. 2009).

However, despite the festival director, Ismail Mahomed, emphasising that the Festival was "complementing, and not competing with the World Cup" there was still a feeling amongst some Festival-goers that the Festival had "sold out"

(Cue 2010). Festival CEO, Tony Lancaster, is reported by the Festival newspaper, *Cue*, as saying that “Sports and arts can coexist . . . there is a definite coalition between them. Our audience has a wide range of interests. Theatre is one of them and so is soccer” (Cue 2010:9). However, some of the performers expressed less optimistic views, arguing that they did not want the Festival to be “consumed by the games” and certainly saw the soccer as competition for audiences. Steven Stead, director of Kickstart Theatre Company, said:

“How would they [FIFA World Cup organisers] feel if we brought Shakespeare to their stadiums? I would be furious if they set up a fan park here, they didn’t provide the Arts Council [with] one cent. . . This is an arts festival, not a sport festival” (*Cue* 2010:9).

Attendance at the 2010 World Cup was the third highest in history, with 3.59 million people purchasing tickets to attend the 64 matches – an average of 49 670 people per match (FIFA 2010). Overall, the number of overseas tourists (excluding Africa) to visit South Africa between January and November 2010 increased by 18.9% compared to the same period in 2009 (Statistics SA 2011). Most of the 1.4 million World Cup foreign tourists were first time visitors to South Africa. Nevertheless, the number of total number of domestic and foreign tourist room nights fell 1.4% year-on-year between January and September of 2010 (Business Monitor International 2011), suggesting some ‘crowding out’ effect (Chalip 2002; Matherson and Baade 2004) in terms of longer-stay visitors.

Despite the increase in tourists, the 2010 National Arts Festival does not appear to have been a great success compared to previous years in terms of the number tickets sold, especially when one takes into account that it was 50% longer than usual. The Main programme sold 50 287 tickets, an 8.6% increase from 2009, and the Fringe sold 81 168 tickets, a 12% decline from 2009, giving an overall decline in show attendance of 4.1%. However, Festival organisers estimated an increase of 39% in attendance at free shows, from around 33 000 in 2009, to 54 000 in 2010 (NAF data 2010).

## 6 Research method and data collection

Data on the potential overlap between 2010 Soccer World Cup attendees and Festival attendees was collected via 600 completed face-to-face interviews at the 2010 Festival. Interviewers were drawn from postgraduate university students, who were required to attend 2 initial training sessions and 9 other report-back sessions, where problems were identified and dealt with. Interviews were conducted on 10 days of the Festival, covering all 3 weekends (which are usually busier) as well as some weekdays, both on and around days on which Soccer World Cup matches were being played in Port Elizabeth. Interviews were conducted at major Festival venues (such as the Village Green craft market) and before and after as wide a variety of shows as possible, with a special focus on those with a soccer-related theme. Convenience sampling was used, but to reduce interviewer bias, demographic quotas based on previous Festival studies (Antrobus and Snowball 2004; Snowball and Antrobus 2006) were used as a



guide.

The questionnaire was divided into four sections: Section 1 explored consumption at the Festival (number of ticketed shows attended, number of past Festivals attended, spending in various categories); Section 2 gathered data on visitor origins, length of stay and accommodation type. Section 3 probed reasons for visiting the Eastern Cape, the intention to attend World Cup soccer matches while in the province, and sports and cultural consumption habits outside of Festival and soccer World Cup times. Finally, section 4 collected demographic information (age, gender, income, home language, race group etc).

Three regression models with binary dependent variables (Probit) were run using STATA, taking the following functional form:

$$\ln\left(\frac{P_i}{1-P_i}\right) = \beta_1 + \beta_2 Dem + \beta_3 Taste + \mu_i \quad (1)$$

where the dependent variable gives the log of the odds ratio in favour of the dependent variable being 1 for each model (Gujerati 1999).

Model 1 had as its dependent variable attendance at Soccer World Cup matches in Port Elizabeth; Model 2 investigated the determinants of the respondent watching, playing or supporting sport other than soccer; while Model 3 had attendance at cultural events or shows outside of the Festival as its dependent variable. Independent variables included demographic indicators ( $\beta_2 Dem$ ) identified in the literature review: age group divided into 3 categories (the base category being those up to the age of 30; middle aged (31- 45) and those older than 45); race or ethnic group (coded as 1 for white, 0 otherwise); sex (1 if male); household income divided into 3 categories (the base category being income of up to R45 000 per month; middle income (R45 000 – R60 000), and those with income of more than R60 000 per month); and nationality (1 if South African). Indicators of consumption habits of both culture and sports ( $\beta_3 Taste$ ) were included: attendance at Soccer World Cup matches in Port Elizabeth (1 if attended); watching, playing or supporting sport other than soccer (1 if yes); attendance at cultural events or shows outside of the Festival (1 if yes); and, to capture the intensity of Festival consumption, the number of 2010 Festival tickets bought).

## 7 Results and discussion

### 7.1 Sample demographics and summary statistics

As found in previous National Arts Festival studies (Antrobus and Snowball 2004; Snowball and Antrobus 2006), there were slightly more female (55%) than male Festival-goers. The majority of attendees were English-speaking (56%), with Afrikaans (11%) and Xhosa (12%) being the next biggest groups. 64% of Festival-goers were white people. In terms of age, the biggest groups were 21-25 years old (21%) and 36-40 (22%), with most attendees (69%) being between 21 and 40 years old. 25% of respondents described their employment

as “professional”, the next biggest group (17%) being students. Interestingly, the average length of stay (6.7 days and 6.6 nights) at the 2010 Festival was significantly longer than in the past (5.4 days and 5 nights in the 2006 Festival study), perhaps as a result of the extended duration of the Festival.

Table 1 presents summary statistics of the relationship between age groups and income and normally supporting soccer, other sport and cultural events. In term of age, the patterns are fairly similar for sports and arts, with supporters being found mainly in the “younger” (up to 30 years old) and “middle aged” (31-45). However, there was a greater percentage of middle aged people who regarded themselves as arts consumers (49.4%) than sports consumers. These findings are comparable to those of Fernandez-Blanco and Prieto-Rodriguez (2000) who found that sports attendees are likely to be younger than 45.

Dividing supporters by household income showed that a greater percentage of those from lower income groups (up to R45 000<sup>1</sup> p/m) were normally soccer supporters (63.9%) and supporters of other sports (64%), than arts supporters (57.3%). A greater percentage of those from higher income groups (more than R60 000 p/m<sup>2</sup>) were normally arts supporters (17%) than soccer (9.9%) or other sports (13.5%) supporters.

The proportion of visitors from South Africa (86%), while still high, was slightly lower than in previous years (90% and 89% in 2004 and 2006 respectively). There was also an increase in the proportion of South African visitors from outside the Eastern Cape (59% from outside the EC in 2006, compared to 67% in 2010), that may have been due to the soccer. However, 93% of South Africans indicated that their main or only reason for being in the Eastern Cape was to attend the Festival, and less than 1% (0.7%) indicated that they were there primarily to attend the soccer. For foreign visitors there was more of an overlap, with 79% being present primarily to attend the Festival, and 20% to attend the soccer World Cup matches. 36% of foreign visitors to the Festival and 22% of South Africans reported that they would also attend World Cup matches while in the Eastern Cape.

It is possible, however, that events such as the soccer World Cup and the National Arts Festival (NAF) may compete for audiences who would otherwise (that is, outside of special events) be consumers of both cultural and sporting events. It may also be that events attract people who would not otherwise consume culture or sports. One would expect, since the research was done at an arts festival, that most respondents would report consuming cultural goods outside of the Festival as well – yet only 57% did so (Table 2). 44% of respondents reported normally watching, playing or supporting sport (other than soccer). 22.6% of respondents (136/603) reported consuming both cultural events outside of the Festival, as well as sporting events, other than soccer. These findings are comparable with those of Montgomery and Robertson (2006), and indicate that, outside of mega-events, there is some potential overlap between arts

---

<sup>1</sup>About US \$5600 at an exchange rate of R8 to the dollar.

<sup>2</sup>About US \$7500

and sports audiences. Just less than a quarter (23%) of all Festival attendees interviewed were also planning to attend a soccer World Cup match in Port Elizabeth.

## 7.2 Regression results

Table 3 reports the coefficients and marginal effects of the binary dependent variable Probit models. All the models had acceptable goodness-of-fit for cross sectional data, with most statistically significant variables conforming to *a priori* assumptions.

**Model 1** had as its binary dependent variable attendance at Soccer World Cup matches in Port Elizabeth by those interviewed at the National Arts Festival. The age coefficients were not statistically significant, but men were 12.6% more likely to attend World Cup matches ( $p < 0.01$ ). The probability of attendance is not significantly different between white and black respondents, but compared to the base household income category ( $<R45\ 000$  p/m), those in the middle income category (between  $R30\ 000$  and  $R60\ 000$  per month) were 19% more likely to attend one or more of the matches – probably a result of the fairly high ticket prices for soccer World Cup matches. Compared to the base category, those in the highest income category were not significantly more likely to attend. South Africans at the National Arts Festival were 12.6% less likely than foreign visitors to attend the soccer ( $p < 0.05$ ).

Normally being a soccer supporter (outside of the World Cup) increased the probability of attendance at the matches by 19% ( $p < 0.01$ ). Watching, playing or supporting sport other than soccer was also positively related to the likelihood of attending the soccer (a 9% increase in probability). Normally being an arts supporter (attendance at cultural events or shows outside of the Festival) reduced the probability of attendance at the soccer by 10.5% ( $p < 0.01$ ). Buying one more ticket at the Festival reduced the probability of attending the soccer by 1.4% ( $p < 0.01$ ) suggesting that special events may be competing for audiences, even where the same people may normally attend both sports and arts events.

**Model 2** investigated the determinants of the respondent watching, playing or supporting sport other than soccer (referred to hereafter as “sports consumers”). While being in the middle age category (31-45), compared to those 30 years old or younger, was not significant, being older than 45 reduced the probability of being a sports consumer by 10% ( $p < 0.1$ ). Also consistent with what previous studies have found, being male increases the probability of being a sports consumer greatly (19.6%;  $p < 0.01$ ). Unlike attendance at the soccer, white people were 21% more likely than other race groups to be sports consumers ( $p < 0.01$ ). Compared to the base case (up to  $R45\ 000$ ), those with middle and higher household income categories were more likely to be sports consumers: those from the middle income category being 25% more likely, and those from the higher income category 16% more likely, to be sports consumers ( $p < 0.01$  in both cases). Normally being a soccer supporter (outside of the World Cup) increased the probability of being a consumer of other sport as well by 19% ( $p < 0.01$ ).

As found in Model 1, attendance at cultural events outside of the Festival reduced the probability of being a sports consumer by 10% ( $p < 0.05$ ). This suggests that there is a distinction between arts and sports consumers, and that, while there is some overlap, they represent two distinct consumer groups outside of special events. Related to this, buying one more ticket at the 2010 Arts Festival reduced the probability of being a sports consumer by about 1% ( $p < 0.1$ ).

**Model 3** had attendance at cultural events or shows outside of the Festival as its dependent variable (hereafter referred to as “arts consumers”). Counter to what other studies have found, being in the middle age, rather than the younger age, category had no significant impact on the probability of being an arts consumer. However, being in the older age category (more than 45) as compared to younger ( $<30$ ) reduced the probability of normally being an arts consumer by 11% ( $p < 0.1$ ). Unlike sport, sex was not significant, but being white increased the probability of being an arts consumer by 9% ( $p < 0.1$ ). Compared to the lower household income category, being in the middle category increased the probability of being an arts consumer by 18.6% ( $p < 0.01$ ), and by 19% for the high income category ( $p < 0.01$ ). This is consistent with other findings that arts consumers tend to be from higher income and education households.

Also as expected, buying one more Festival ticket increased the probability of normally being an arts consumer by about 3% ( $p < 0.01$ ). Normally being a sports consumer reduced the probability of being an arts consumer by 10% ( $p < 0.05$ ). Attendance at one or more of the soccer World Cup matches reduced the probability of being an arts consumer by 19% ( $p < 0.01$ ). Interestingly, those who reported that they were normally soccer supporters (outside of the World Cup) were 21% *more* likely to be arts consumers. This is contrary to *a priori* expectations, but may be explained by the upsurge of national pride and participation generated by the soccer World Cup in 2010. It is thus possible that respondents over-emphasised their support for soccer in this atmosphere.

Overall, the results show that higher household income levels (compared to the lower income base case) increase the probability of attending at least one of the soccer World Cup matches, being a consumer of sport other than soccer, and of normally being an arts consumer outside of the Festival. Similar to previous findings, sports consumers are more likely to be men. Age was mostly not significant, except that, compared to younger people (the base category), those in the older age category were less likely to be either sports or arts consumers.

While there is some overlap between sports consumers and arts consumers outside of special events, in the case of the specific events themselves, they may compete for audiences: the results show a negative relationship between the number of Festival tickets bought and either attending the soccer, or normally being a sports consumer; and a positive relationship between number of Festival tickets and normally being an arts consumer. This may simply be because time is a limited resource – so those who are normally arts consumers, who have decided to attend the Festival, prioritise their arts consumption activities, even if they are also normally sports consumers. In this case, overlapping the two

events leads to competition for arts/sports audiences, who are more likely to choose one activity at the expense of the other, than to combine them. This finding agrees with that of Montgomery and Robertson (2006), who suggest that, while there is some overlap between arts and sports consumers, the two leisure activities compete for audience shares (attending more cultural events, reduces attendance at sports events and vice versa), which is likely to be even more the case when arts and sports events overlap.

## 8 Conclusions

This paper investigated the potential for overlap between arts and culture events, represented by the 2010 South African National Arts Festival, and sports events, represented by the 2010 FIFA Soccer World Cup. If sports events can be effectively used to attract audiences to cultural events (and vice versa), there is potential for both events to benefit (in terms of increases audiences and spending) as well as for audiences to have a richer, more diverse experience (Chalip 2002; Kennell and MacLeod 2009). However, others have argued that arts and sports will not appeal to the same audiences, either in terms of consumer taste (Inglis 2008) or in terms of the kinds of people (demographic profile) that they attract (Kim and Chalip 2004).

The 2010 National Arts Festival (NAF) was moved and lengthened in order to coincide with the Soccer World Cup matches being played in Port Elizabeth (120km away). Using data collected from 600 face-to-face interviews with Festival goers, determinants of (i) attendance at World Cup soccer matches; (ii) being a consumer of sport other than soccer; and (iii) attending cultural events and shows outside of the Festival, were investigated.

While the FIFA World Cup was one of the most successful ever in terms of the number of tickets sold, overall show attendance at the Festival declined by 4.1%, despite the 2010 Festival being 50% longer than usual (NAF data 2010). The sample of 600 Festival goers interviewed showed that only 23% were also planning to attend any of the soccer matches in Port Elizabeth, and 22.6% regarded themselves as both arts and sports consumers. It may thus be that, while there is some potential for overlap outside of special events, running arts and sporting events concurrently may lead to competition, rather than to so-called “leveraging” effects.

While only 23.5% of Festival-goers also attended any of the World Cup Soccer matches, only 57% of Festival-goers said they were normally arts fans (outside of the Festival). However, 40% of those who were normally arts fans designated themselves as also normally sports fans, which suggests some potential for overlap (as also found by Montgomery and Robinson 2006) between the two audiences, despite the different tastes and demographics identified in the regression analysis. It could be the case that big events, such as an arts festival or mega-sporting event, encourage consumers who would normally not do so to attend. However, both statistical analysis and anecdotal evidence from this study suggest that running the arts and sporting events at the same time may

not be an effective marketing strategy, since at least some of the audience sees them as competing rather than complementary.

In terms of the regression analysis, sports supporters and soccer World Cup attendees were more likely to be men, come from middle income households (as compared to lower income households), not normally be arts supporters, and bought fewer 2010 Festival tickets. Attendees at cultural events outside of the Festival were more likely to be older than 45 (as compared to those younger than 30), and white. Groups from both middle and higher income households were more likely to be cultural consumers than those from the lower income category. Attendance at the World Cup soccer matches, and watching, playing or supporting any other kind of sport reduced the probability of being an arts supporter. Buying more tickets to 2010 Festival shows increased the probability of being and arts supporter outside of the Festival.

Potential limitations of the study are largely related to the specific case, which may have context specific elements. For example, National Arts Festival audiences tend to return year after year (the average number of previous Festivals attended by the 2010 sample was three, with a significant number of older visitors having attended more than six times, thus representing a particular segment of arts audience who are likely to be less interested in sports and feel more strongly about protecting the Festival from perceived competition. Also, the Festival venue was a considerable distance from the Soccer venue (120km) so that, despite increased marketing in Port Elizabeth, visitors may not have seen a day trip as feasible. Closer venues may work better, although evidence from studies of the Cultural Olympics does not strongly support this (Garcia 2001, 2008).

A further limitation of the study, and an interesting area for future research, would be to interview sport event attendees on their cultural consumption, in the same way that arts festival attendees were interviewed here. Results would provide a useful comparison with current data, and may shed further light on the kinds of cultural events that may be attractive to sports audiences.

## References

- [1] Antrobus, G. and Snowball, J. D (2004) *The National Arts Festival 2004 Festivo Survey and Impact Study*. Department of Economics, Rhodes University: Grahamstown. Commissioned by the Grahamstown Foundation.
- [2] Business Monitor International (2011) *South Africa Tourism Report, Quarter 1, 2011*. [Online] Available: <http://store.businessmonitor.com/south-africa/tourism> [Accessed 10/9/2010].
- [3] Chalip, L (2002) Using the Olympics to optimise tourism benefits. Centre d'Estudis Olímpics, Barcelona. [Online] Available: <http://olympicstudies.uab.es/lectures/web/pdf/chalip.pdf> [Accessed 23/5/2011].

- [4] Chalip, L. (2004) Bundling sport events with the host destination. *Journal of Sport Tourism* 9 (3): 267-282.
- [5] Cue (2010). Kicking off the world cup of arts. *Cue* 20/6/2010:3-9.
- [6] Fernandez-Blanco, V. and Prieto-Rodriguez, J. (2000) Are life sports substitutes for cultural consumption? Some evidence for the Spanish case. presented at the 11th *biennial conference of the Association for Cultural Economics International*, Minneapolis, May 28-31.
- [7] FIFA (2010) 2010 FIFA World Cup South Africa [Online] Available: <http://www.fifa.com/worldcup/archive/southafrica2010/index.html> [Accessed 9/10/2010].
- [8] Garcia, B. (2001) Enhancing sport marketing through cultural and arts programs: Lessons from the Sydney 2000 Olympic Arts Festivals. *Sport Management Review* 4:193-219.
- [9] Garcia, B. (2008) One hundred years of cultural programming within the Olympic Games: origins, evolution and projections. *International Journal of Cultural Policy* 14 (4) 361-376.
- [10] Grundy, K. (1993) *The Politics of the National Arts Festival* Rhodes University Institute of Social and Economic Research: Occasional Paper 34.
- [11] Gujarati, D. (2003) *Basic Econometrics* (4th Edition). McGraw Hill: New York.
- [12] Inglis, D. (2008) Cultural *agonistes*: social differentiation, cultural policy and the Cultural Olympiads. *International Journal of Cultural Policy* 14 (4): 463-477.
- [13] Kennell, J. and MacLeod, N. (2009) Policy review: A grey literature review of the Cultural Olympiad. *Cultural Trends* 18 (1): 83-88.
- [14] Kim, N. and Chalip, L. (2004) Why travel to the FIFA World Cup? Effects of motives, background, interest, and constraints. *Tourism Management* 25:695-707.
- [15] Lancaster, T. (2009) Chief Executive Office of the South African National Arts Festival. Personal Communication 16/6/2009.
- [16] Matherson, V. and Baade, R. (2004) Mega-sporting events in developing nations: Playing the way to prosperity? *South African Journal of Economics* 72 (5): 1085-1096.
- [17] McKercher, B. and Chan, A. (2005) How special is special interest tourism? *Journal of Travel Research* August: 21-31.

- [18] Montgomery, S. and Robinson, M. (2006) Take me out to the opera: Are sports and arts complements? Evidence from the Performing Arts Research Coalition data. *International Journal of Arts Management* 8 (2): 24- 37.
- [19] NAF Data (2010) National Arts Festival 2010 Statistics. Personal Communication (email) from T. Lancaster, National Arts Festival CEO, 16/8/2010.
- [20] NAF Programme (2010) Official Programme of the 2010 National Arts Festival [Online] Available: [ww.nationalartsfestival.co.za](http://www.nationalartsfestival.co.za) [Accessed 15/3/2010].
- [21] Neville, T. (1999) *More lasting than bronze: A story of the 1820 Settlers National Monument*. Natal Witness Printing and Publishing: Pietermaritzburg.
- [22] Olympic Charter (2010) International Olympic Committee, [Online], Available: [http://www.olympic.org/Documents/Olympic%20Charter/Charter\\_en\\_2010.pdf](http://www.olympic.org/Documents/Olympic%20Charter/Charter_en_2010.pdf) [Accessed 20/2/2012].
- [23] Snowball, J. D and Antrobus, G. (2006) *The National Arts Festival 2006 Festino Survey*. Department of Economics, Rhodes University: Grahamstown. Commissioned by the Grahamstown Foundation.
- [24] Statistics SA (2011) *Tourism 2010*. Statistics South Africa, Report number 03-51-02 [Online] Available: <http://www.statssa.gov.za/publications/Report-03-51-02/Report-03-51-022010.pdf> [Accessed 13/5/2012].
- [25] Strategic Plan 2009-2012 (2009) Department: Sport and Recreation South Africa, [Online] Available: <http://www.info.gov.za/view/DownloadFileAction?id=126689> [Accessed 20/2/2012].
- [26] White Paper on Arts, Culture and Heritage (1996) Department of Arts and Culture, [Online] Available: [http://www.dac.gov.za/white\\_paper.htm](http://www.dac.gov.za/white_paper.htm) [Accessed 20/2/2012].



**Table 1: Age and income distribution of arts consumer, soccer and other sports consumers**

	<b>Younger</b>	<b>Middle aged</b>	<b>Older</b>	<b>Lower HH income</b>	<b>Middle HH income</b>	<b>Higher HH income</b>
<b>Normally a soccer supporter (%)</b>	42.1	44.9	13.0	63.9	26.2	9.9
<b>Sports (other than soccer) consumer (%)</b>	46.4	44.4	9.2	64.0	22.5	13.5
<b>Normally arts consumer (%)</b>	41.8	49.4	8.8	57.3	25.7	17.0

**Table 2: Overlap between attendance at cultural events outside of the Festival and watching, supporting or playing a sport other than soccer**

Attendance at cultural events/shows outside of the Festival	Watch/support/play sport other than soccer		Total
	NO	YES	
NO	N=134 51% 40%	N=128 49% 48%	N=262 100% 43%
YES	N=205 60% 60%	N=136 40% 52%	N=341 100% 57%
Total	N=339 56% 100%	N=264 44% 100%	N=603 100% 100%

**Table 3: Determinants of the probability of National Arts Festival audiences attending the 2010 World Cup Soccer matches, and being a sports or arts consumer outside of mega-events**

Variable	Model 1: Attendance at FIFA Soccer World Cup		Model 2: Watch/ support/ play other sport (“sports consumer”)		Model 3: Attendance at cultural events outside of NAF (“arts consumer”)	
	Coefficient	Marginal effects	Coefficient	Marginal effects	Coefficient	Marginal effects
Age: 31-54 (Middle)	-0.1322	-0.0034	0.0359	0.0141	-0.5372	-0.0208
Age: > 45 (Older)	0.1205	0.0326	-0.2680*	-0.1032	-0.2746*	-0.1078
Male	0.4700***	0.1256	0.05020***	0.1959	-0.1246	-0.0483
White	0.0984	0.02550	0.5392***	0.2058	0.2264*	0.0882
Household Income: R45 000 to R60 000 p/m (Middle)	0.6200***	0.1892	0.6280***	0.2464	0.5096***	0.1859
Household Income: > R60 000p/m (Higher)	0.3509	0.1036	0.4054**	0.1606	0.50719***	0.1815
Normally Soccer Supporter	0.7369***	0.1936	0.4927***	0.1935	0.54307***	0.2103
Normally Arts consumer	-0.4001***	-0.1051	-0.2558**	-0.1005	-	-
South African	-0.4230**	-0.1264	0.2829	0.1086	-0.2831	-0.1060
Number of Festival tickets bought in 2010	-0.0527***	-0.0138	-0.1939*	-0.0076	0.0877***	0.0340
Watch/support/play sports other than soccer	0.3461***	0.0926	-	-	-0.2645**	-0.1026
Attendance at FIFA Soccer World Cup soccer	-	-	0.3114**	0.1232	-0.4868***	-0.1911
Pseudo R-squared	0.2094		0.1352		0.1388	
Wald Chi-Squared	99.27***		88.75***		86.74***	
Observations	566		566		566	
Correctly predicted	80.39%		68.73%		66.16%	

\*\*\* Significant at the 1% level; \*\* significant at the 5% level; \*significant at the 10% level