FESTIVAL ENTREPRENEURS: THE 'ART' OF NETWORKING

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Abstract

Most definitions of entrepreneurship concentrate on the attributes and context in which they conduct their business. This paper focuses on the Artrepreneur as a person doing business primarily at arts festivals. A structured questionnaire with a response of 173 was used to determining the networking practices of this specific entrepreneur at the Aardklop National Arts Festival. Over 300 annual festivals provide a market for almost every day of the year, employment opportunities and sustainable growth in rural areas. The role, relationship with organisers and the perceived success of the Artrepreneur at the Aardklop National Arts Festival are investigated in this research.

Keywords: Artrepreneur, festivals, arts, factor analysis, Potchefstroom, networking.

Introduction

Entrepreneurship is in essence difficult to define, since the individual(s) involved is (are) unique, the situation in which they conduct their business is unique and the motivations to enter into entrepreneurship are unique (Kroon, 1997:1). In support of this, the literature review stated that entrepreneurs should be depicted based either on their attributes and characteristics (Saayman, Douglas & de Klerk, 2008), rather than on their specific actions and ways of doing business. Entrepreneurial characteristics that are mentioned in literature include: risk-taking (Mill, 1848; Salavou & Avlonitis, 2008), individual creativity and innovativeness (Schumpeter, 1934), the desire to make and realise a profit (Olson, 1987), as well as the ability to identify opportunities (Peterson, 1985; Steyaert, 2007:460). Other characteristics include the willingness and drive to start a new business or new venture that has not existed before (Gartner, 1988), or to adapt or manage a business / venture in a different way than it was previously managed or adapted (Cunningham & Lischerson, 1991). Entrepreneurial efforts should lead to social or monetary value, or to create personal satisfaction for the entrepreneur (Hisrich & Brush, 1985).

Some authors argue that there needs to push /pull or positive /negative forces that attract the entrepreneur (Vesper, 1990). Pull forces are mentioned as: (a) desired independence, (b) inherent need to exploit a specific opportunity, (c) wanting to spend more time on a hobby or utilising previous experience, as well as (d) sought after profit (Stokes & Wilson, 2006:37). Push forces are seen as: (a) redundancy where other alternative forms of employment are low, (b) job insecurity, or (c) uncomfortable work relations (Stokes & Wilson, 2006:37). The size of the business or the way in which the business is started is also used by authors to define different entrepreneurs, such as in Entrepreneuring as used by Steyaert (2007:453). The following forms of entrepreneurship were identified by Longenecker, Moore and Petty (2003):

- Founder entrepreneurs;
- Administrative entrepreneurs;
- Franchisee;
- High potential venture entrepreneur;
- Small business owner;
- Micro-business owner;
- Artisan entrepreneur; and
- Opportunistic entrepreneur.
Another form and a very popular term in recent literature is the lifestyle entrepreneur. There are numerous arguments that the very attributes or characteristics that drive entrepreneurs to start a business, such as being independent (Longenecker et al., 2003), to be free of structures and to find happiness by matching their personal challenges; and individual skills to opportunities in which they feel they can be rewarded accordingly (Csikszentmihalyi, 1990), are driving more individuals towards entrepreneurship than what was previously researched. Work-life balance and personal wellbeing are becoming all the more important and the focus of the entrepreneur to reach some form of personal fulfilment (Longenecker et al., 2003:13; Baker, 2000) by becoming a lifestyle entrepreneur, needs some further investigation as well.

In this research, we focused on the Artrepreneur. The Artrepreneur can be defined as an entrepreneur that primarily conducts business at arts festivals. The reason behind our focus on arts festivals is that festivals have increased significantly in South Africa, and specifically arts festivals. Currently, there are approximately 300 festivals held annually in this country. This generated the opportunity for entrepreneurs to generate an income at a festival almost every day of the year. Festivals can also be seen as a combined effort to generate energy and attract more people at one specific time. Therefore, this combined and coordinated effort can also be seen as a network (Novelli, Schmitz & Spencer, 2006) of people working towards a common objective, rather than on individual effort. There are also very different forms of festivals, referring to the nature of the festival, for instance agricultural festivals, religious festivals, and food and wine festivals (Pissoort & Saayman, 2007). Little research has been done specifically on arts festivals and the people conducting their business in this environment and making a living from the very existence of these festivals. Little is known of the Artrepreneur and how he or she perceives their role and relationships with other role-players at these festivals.

The Klein Karoo National Arts Festival (KKNK), the Grahamstown National Arts Festival and the Aardklopf National Arts Festival are the three largest festivals in South Africa. All three of these festivals provide the opportunity to generate large amounts of money, to attract large amounts of visitors and they also provide a welcome source of income to the local community and stakeholders. In South Africa, the government has developed the Accelerated Strategy Growth Initiative of South Africa (ASGISA), which includes an increased focus on tourism and entrepreneurship as part of the main economic growth policy for the country.

The Aardklopf National Arts Festival is an arts festival that has been held annually in Potchefstroom, North West Province, South Africa since 1998. The focus of this arts festival is mostly on incorporating the Afrikaans culture through theatre, dance, music, cabaret and visual arts. It is held in the Bult area near the North-West University, Potchefstroom Campus. It also comprises a large craft market with shows in numerous venues around town and there are open-air performances as well. This festival is currently the third largest festival in South Africa and draws crowds each year in excess of 150 000 people.

The purpose of this paper is to investigate the networking behaviour of entrepreneurs at the Aardklopf National Arts Festival. In order to achieve this goal, the paper is structured as follows: The introduction is followed by a literature review, method of research, results, findings, and lastly conclusions are drawn.

**Literature review**

Entrepreneurship refers to the actions taken by an *individual* to transform a market through applying special management skills (Stokes & Wilson, 2006:29). Entrepreneurship is also referred to as the action of seizing opportunities, and by doing so creating, enhancing or renewing value (Timmons & Spinelli, 2004:47). One needs to remember, however, that *individual behaviour* means that each person in different circumstances will be different. There are, however, some attributes that will on different levels be relevant in most cases and this includes that the individual will have to be able to identify opportunities to exploit. They also need to acquire the required resources and capabilities. The individual might see the opportunity and allocate the resources, but they also need other people and information (Drucker, 2005:107) to stay in touch with new changes in the market, trends and other aspects that might influence their business (Stokes & Wilson, 2006:52). These connections are referred to as networks. Networking is an important entrepreneurial (Stokes & Wilson, 2006:53) and
managerial skill (Möller & Halinen, 1999:413) where the individual builds relationships with suppliers, customers and other stakeholders. In the case of Artrepreneurs, it is even more important since they have few or no internal colleagues to which they can turn for advice and consultation (Stokes & Wilson, 2006:53). Therefore, networking can be seen as a way in which an entrepreneur can enhance his or her business’s performance (Kariv, Menzies, Brenner & Filion, 2009:239) by accessing support, expertise and other resources (Baron & Shane, 2005). The entrepreneur needs to manage his or her networks to find the right balance and value by including those connections with the right levels of skill, knowledge, access and resources (Coleman, 1990) for mutual benefit (Anon, 2010).

Artrepreneurs and the way in which these entrepreneurs operate their businesses are under-researched and the way in which they acquire information and knowledge to identify new opportunities and market trends is not researched at all. Therefore, more information is needed regarding the networking practices of the entrepreneurs at the Aardklop National Arts Festival.

More recently, networking as a theory has been a popular research topic. Taylor (2006) investigates networking actions and the value derived by these actions and interactions. Different forms of networking have also been researched, namely social networking (Koniordos, 2005) and business networking as social capital (Coleman, 1990; Burt, 2002). Research on networking in the tourism industry is concentrated on event-tourism in terms of knowledge networks (Stokes, 2004; Breukel & Go, 2009); international partnership networks from a tourism perspective (Morrison, Lynch & Johns, 2004); ICT network diffusion in a regional Australian tourism perspective (Braun, 2003) and a case study from the USA / Illinois perspective (Gretzel & Fesenmaier, 2003); innovation-systems (ICT infrastructure) in tourism networks (Mattson, Sundbo & Fussing-Jensen, 2005); small and medium-sized tourism enterprises and sustainability issues in terms of private-public sector networks (Halme & Fadeeva, 2000); as well as research by means of network analysis on network relations within the context of festivals, conventions and the tourism industry (Mackellar, 2006).

This paper mainly contributes to the knowledge base of tourism entrepreneurs in general and more specifically within a South African context. The networking practices of entrepreneurs at festivals are also under-researched. In this research, the following objectives were addressed: how the Artrepreneurs perceive networking at the Aardklop festival; why do they network and what the perceived role of the festival organisers is in contributing to the success of networking efforts. It has to be determined whether the Artrepreneur is in any way different from other entrepreneurs. Their needs and ways in which they build networks in their business environment are also important. If a better understanding of these aspects is available to festival management and organisers, they may be in a position to offer better service, apply their resources where they are actually needed and even to provide some form of support to these entrepreneurs to enhance their overall business performance. Literature on this specific entrepreneur will also contribute to literature and the tourism industry, government and adult business training providers can use this information to develop courses and support services to assist existing and prospective entrepreneurs in their efforts.

In general, entrepreneurs use their business and social relationships to access information and ideas for innovation (Bridgewater & Egan, 2002:7); to expand their own skills and knowledge (Baker, 2000); to build a stronger competitive advantage by combining powers and share their knowledge (Kay, 2004:2); as well as to expand their business scope and reach or marketing efforts (Möller, Rajala & Svahn, 2005:1279). In the case of the Artrepreneur, they conduct their business in a festival environment and constantly need to build relationships with the festival organisers and managers, their fellow stall owners and customers.

In previous research (Jonker, Saayman & de Klerk, 2009:390), it was found that entrepreneurial attributes in different environments and industries need further investigation and that specifically in the case of festival or events, the entrepreneurs seem to want to and choose to be entrepreneurs. These specific type of entrepreneurs did not go into business for themselves because of a lack of employment opportunities and because they did not have a choice after retrenchment or retirement. This research therefore addressed the issues of motivation or drive for being an Artrepreneur in a festival setting and the way in which they conduct their business through their relationships with the major role-players in this environment.

The following section will explain the method of research, in terms of the questionnaire that was administrated, the sample, the data analysis and method used to analyse the data.
Method of research

Data used in the analysis were gathered during the Aardklop National Arts Festival, held from 28 September to 2 October 2009. Using an entrepreneurial-based questionnaire, the methodology used will be discussed under the following headings: (i) the questionnaire, (ii) the samples, and (iii) the method.

The questionnaire

Previously tested questionnaires by De Klerk (2006) and Krackhardt (1987) were used to develop this questionnaire. The aim with this questionnaire was to acquire information on the (1) demographics of the Artrepreneur, (2) the networks that they use, and (3) their perceptions of the Aardklop festival’s management. The questionnaire consisted of 25 questions divided into the above-mentioned three sections. In the first section, nine questions were asked to gather demographic data and to provide a profile of the entrepreneurs. The second section consisted of four-point Likert scale questions (ranging from: 1 = very bad, 2 = quite bad, 3 = quite good and 4 = very good). Section two aimed at determining the perceptions of the entrepreneurs towards the efforts of the Aardklop managing committee. The third section aimed at determining the reasons for networking and the extent to which the entrepreneurs network. Cross tabulations were used to compare results and display joint frequencies for two variables (De Vos, Strydom, Fouche & Delport, 2005), which in this case included the current and ideal practices of networking. Statements on entrepreneurship and business relationships were assessed on a four-point Likert scale (ranging from strongly agree to strongly disagree).

Sampling

The survey was conducted in Potchefstroom, North West Province, South Africa during the festival from 28 September to 2 October 2009. The structured questionnaire was distributed among the entrepreneurs and stall operators. The entire population was targeted, which consisted of 250 entrepreneurs, but charity organisations were excluded, therefore 210 questionnaires were distributed and 173 useable questionnaires were obtained from these. The questionnaire was distributed by trained fieldworkers who left the questionnaire with the entrepreneur to give them time to complete it and then later the same day it was collected.

Data analysis

Microsoft Excel was used for the data capturing and analysis. Frequencies analysis, effect indicator sizes, tendencies and chi-square statistics were calculated by making use of the SAS statistical programme (SAS Institute, 2005). Frequency tables were used to document and present the responses. Contingency tables, to draw comparisons between two different questions in the questionnaire, were also used and included.

A factor analysis was conducted to determine whether there is a correlation between the identified networking factors. The Kaiser-Meyer Olkin measure was used for Oblim in factor rotation analysis.

The Method

To capture the data and to perform basic data analysis, Microsoft Excel was used. Exploratory factor analysis was performed to validate the constructs by means of SPSS. Reliability tests were also performed, for instance Cronbach alphas were calculated and descriptive data was used, especially for the profile of entrepreneurs.

Results

The results of this research will be discussed in three sections – firstly, the demographic profile of the respondents, then the issues surrounding the organisation and management of the festival and lastly the networking and motivational factors for Ar trepreneurship. The general profile of the festival entrepreneur is summarised in Table 1.
In Table 1, the main findings are that the entrepreneurs at the Aardklop festival are mainly females between the ages of 35 and 49 years old. The average age therefore of the entrepreneurs at the Festival is 46 years. This is an interesting finding, since the most common age group involved in early stage entrepreneurial activity, according to the 2009 GEM report (Herrington, Kew & Kew, 2010:70), is 28% in the 35-44 age category, but 21% among the 45-54 age category (Herrington, Kew & Kew, 2010:70). Most of the entrepreneurs’ highest qualification is grade 8-12 (Secondary school / High school). Most of the entrepreneurs (34.7%) indicated that they have been conducting business at this festival for more than five years, which indicates a level of loyalty towards the Festival. Another finding that is interesting is that most of the entrepreneurs indicated that they have at least two permanent employees in their business. Therefore, these businesses can be classified as small businesses and are often only managed by the owner with one or two family members as employees.

The entrepreneurs had to specify why they choose to attend the Aardklop National Arts Festival. The reasons why they attend the Festival are summarised in Figure 1.
Figure 1 Main reasons for attending the Aardklop National Arts Festival

As indicated in Figure 1, the main motivation for the entrepreneurs to attend the Aardklop festival seems to be to make a living (81.5%), they seem to enjoy the people (61.3%) and the vibe (57.8%), as well as to build their relationships with other entrepreneurs at the Festival (50.3%). To see what is new in the market (34.7%) seems to be the least important aspect to attend this festival. Literature also suggests that people often find that the private sector is an unfriendly working environment and that they choose to make a living in a smaller business environment (Carter & Jones-Evans, 2000:4).

The next section includes a discussion of the perceptions of the role of the festival organisers in conducting their business at the Festival and their relationship with the festival entrepreneurs. Table 2 provides an illustration of the main issues involved.

Table 2 The perceived relationship with the Aardklop festival management and organisers

<table>
<thead>
<tr>
<th>How Aardklop management is perceived</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Importance of relationship with organisers</td>
<td>Important</td>
</tr>
<tr>
<td></td>
<td>Less important</td>
</tr>
<tr>
<td></td>
<td>Unsure</td>
</tr>
<tr>
<td></td>
<td>Not important</td>
</tr>
<tr>
<td>Rate relationship with organisers</td>
<td>Very good</td>
</tr>
<tr>
<td></td>
<td>Good</td>
</tr>
<tr>
<td></td>
<td>Bad</td>
</tr>
<tr>
<td></td>
<td>Very bad</td>
</tr>
<tr>
<td>Happy about the current treatment from organising team?</td>
<td>88.9</td>
</tr>
<tr>
<td>Offered opportunity to raise concerns and needs?</td>
<td>63.4</td>
</tr>
<tr>
<td>If offered the opportunity, was it sufficient?</td>
<td>55.0</td>
</tr>
</tbody>
</table>

In this section, the relationship of the festival entrepreneurs with the Aardklop management and organisers was investigated. The festival entrepreneurs had to rate the perceived importance of a relationship with the management and organisers as important, less important, unsure or not important. An overwhelming 94.2% of the festival entrepreneurs remarked that they perceive their relationship with the festival management and organisers as important (94.2%). Networking relationships and opportunities to build networking can therefore be seen as extremely important to the festival entrepreneurs.

The next question investigated their actual experience of their current relationship with the festival management and organisers. The festival entrepreneurs had to rate their relationship on a scale ranging from very good, good, bad and very bad. An alarming 55.1% of the festival entrepreneurs indicated that they experience their relationship with the organisers as very bad. This is an important finding and although 63.4% of the entrepreneurs indicated that they have been given the opportunity to raise their concerns and needs, only 55% of these entrepreneurs felt that this opportunity was sufficient.
In a four-point Likert scale question ranging from totally disagree, disagree, agree and totally agree, the Artrepreneurs indicated that they always wanted to be an entrepreneur (86%) and that they like being an entrepreneur (94%). Only 28% (28%) of the respondents indicated that they became entrepreneurs after they have lost their jobs, and only 18% indicated that they became entrepreneurs because they could not find any alternative employment.

In the next table (Table 3), the results concerning questions on the Artrepreneur’s business relationships are illustrated. A four-point Likert scale with answers ranging from strongly disagree, disagree, agree to strongly agree were used. A proximity measure that awards a double weight to all the similar agree to strongly agree answers, namely the Sokal and Sneath1 procedure, was used. Four factors, namely trust, relationship content, career choice and entrepreneurial drive were identified in the factor analysis (pattern matrix). All four of the extracted factors showed an Eigenvalue greater than one and 65% of the variance is explained. The Bartlett’s Test of Sphericity showed significance and that the data is suitable for factor analysis.

<table>
<thead>
<tr>
<th>Networking criteria</th>
<th>Trust</th>
<th>Relationship content</th>
<th>Career choice</th>
<th>Entrepreneurial drive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Need to trust your suppliers</td>
<td>.839</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Need to trust people in business relationships</td>
<td>.868</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Need respect in business relationships</td>
<td>.652</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rely on referrals in business relationships</td>
<td>.745</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Competence in business relationships</td>
<td>.665</td>
<td>.347</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Committed to the development of people in my business relationships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure success by the people you meet</td>
<td>.813</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Share business information</td>
<td>.673</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love being an entrepreneur</td>
<td></td>
<td></td>
<td></td>
<td>.859</td>
</tr>
<tr>
<td>No other form of employment</td>
<td></td>
<td></td>
<td></td>
<td>.908</td>
</tr>
<tr>
<td>Retrenched / lost previous employment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Always wanted to be an entrepreneur</td>
<td></td>
<td></td>
<td></td>
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</table>

Cronbach alpha

The Cronbach alpha analysis was used to determine the reliability of each factor. The factors indicated good correlations between the factors with factor two, relationship content, which provided the lowest value of 0.622 and career choice at 0.805 as the highest. Table 4 provides the component correlation matrix.

<table>
<thead>
<tr>
<th>Component correlation matrix</th>
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<tbody>
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<td>Component correlation matrix</td>
</tr>
<tr>
<td>Component</td>
</tr>
<tr>
<td>-------------------------------------------------------------</td>
</tr>
<tr>
<td>Trust</td>
</tr>
<tr>
<td>Relationship content</td>
</tr>
<tr>
<td>Career choice</td>
</tr>
<tr>
<td>Entrepreneurial drive</td>
</tr>
</tbody>
</table>

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

Relationship content indicated a negative correlation with career choice and career choice indicated a negative correlation with entrepreneurial drive.

**Factor 1: Trust**

The most important factor of the identified four factors was trust with a mean value of 3.59. Trust is one of the main characteristics identified in networks (Peppers & Rogers, 2004:55). A network is also seen as an interrelated web of relationships built on being mutually beneficial and trusting (Lindenfield
& Lindenfield, 2005:13). The success of a network relationship is also related to the level of trust involved (De Klerk, 2006:76; De Janasz, Dowd & Schneider, 2009).

Factor 2: Relationship content

Issues surrounding the content of the networking relationships all grouped under the factor with the second lowest mean value (2.96). This factor supports factor one, or the issue of trust in the networking relationship. The strength of the network relationships seems to be affected by having referrals, the number of relationships; access to information on business and to contribute to the development of people. Relationships in a network and the management of these relationships are important to build. Shared information (Greenhaus & Callanan, 1994; Kroon, 1997, Stokes & Wilson, 2006), shared experience (Misner & Morgan, 2000:20) and to include as many and as diverse role players for even more access to information (Kadushin, 2002:77) are mentioned in literature as important to build networking relationships.

Factor 3: Career choice

The factor with the lowest mean value (1.75) was factor three, or career choice. Previous research by Shane and Venkataraman (2000), as well as De Klerk and Saayman (2011) support the notion that individuals choose to become an entrepreneur. They do not just venture into entrepreneurship because there is no alternative form of employment.

Factor 4: Entrepreneurial drive

The second most important factor with a mean value of 3.48 was entrepreneurial drive. In some way, this might seem to tie into factor three of choosing entrepreneurship as a career. However, this factor stands on its own in terms of drive to become and remain an entrepreneur at an arts festival. It is significant that statements such as “wanted to be an entrepreneur” and “love being an entrepreneur” grouped together in one factor. This supports the growing perception that people actually want to be entrepreneurs and they choose this because they love being entrepreneurs (Timmons, 1994:191-197). From this result it seems that Artrepreneurs combine their passion for innovation and creativity with making a living. The fact that the Artrepreneur chooses to enter into entrepreneurship (Stokes & Wilson, 2006) and experience high levels of satisfaction in this career choice is important for the industry and future research on how to support these individuals.

In the last section of the questionnaire, the Artrepreneurs were given the opportunity to raise any additional comments or concerns in an open question. Most of the comments made varied between mixed responses to the introduced entrance fees, the layout of the grounds and organisation surrounding the stalls and parking. More importantly, quite a few comments were made relating to issues surrounding their relationship and communication with the management and organisers of the Festival. Some of the Artrepreneurs raised their concern that they needed “Better communication before and during the festival with stall holders, especially with changes concerning the layout of stalls.” Another interesting comment that was raised by quite a few entrepreneurs is that they want the organisers to focus on the quality of the goods sold at the Festival and to focus more on arts and crafts products and allow only authentic original South African products: “No made-in-China products should be allowed to be sold” and “Local produce should be offered.”

Findings and implications

The first major finding shows that the Artrepreneur identifies trust as one of the most important concepts in a successful network. This finding supports popular findings in literature and previous research that trust is the cornerstone of relationships and therefore networks. Previous research (De Klerk & Saayman, 2010 & Jonker, Saayman & De Klerk, 2009) at the Grahamstown National Arts Festival, however, found that trust was not rated as that important. It seems that the level of experience and the level of education of the entrepreneur might influence the level of importance of trust in their relationships. This is an issue that requires further investigation.

The second finding reveals that the individual conducting his or her business at the arts festival, or Artrepreneur, chose to become an entrepreneur and finds immense pleasure in what they do. The aforementioned entrepreneurial drive ties into the third factor / finding, suggesting that
Artrepreneurship is a career choice. The Artrepreneur is in some ways already entrepreneurial, even before owning or managing their own businesses. They are flexible, innovative, creative, passionate, open to ideas, committed to what they believe in and have a drive to excel (Timmons, 1994:191-197). Therefore, the implications of this finding are that the Aardklop National Arts Festival and the tourism industry in general, should take this into account for future development and growth of entrepreneurs. Networking and managerial skills can also be considered as important skills to include in the training courses of artists and craftsmen. Seeing that networking is such a crucial part of conducting business, the Tourism industry offering short courses or workshops became paramount.

How to build these networking relationships might also be taught on a wider scale by offering courses or workshops to these Artrepreneurs. This research contradicted previous research and samples in showing a very high level of education and this might be one of the determinants why they acknowledge the importance of networks and other relationship issues, such as competence, commitment, the number of connections and the level and access to business information. The tourism industry, tertiary educational institutions and other adult training institutions need to make networking as a managerial skill part of their curriculums.

Conclusions

The aim of this research was to investigate the networking behaviour of the Artrepreneurs at the Aardklop National Arts Festival. The profile of these Artrepreneurs shows that they are mainly highly educated females who realise the importance of building relationships and establishing a network. The results also showed that in general the Artrepreneur had a positive relationship with the organisers. This research therefore emphasises the importance of networking. The research also investigated whether becoming a festival entrepreneur was a choice or not, and what seems to be important driving factors to network at a festival. Education and experience seem to play a role in the level of networking and the level of acknowledging the importance of networking. Most of Artrepreneurs at the Aardklop festival also indicated that they have more experience, with 35% of the entrepreneur having attended this festival for more than five years. More research on the connection between the level of education and experience of the entrepreneur and their tendency to acknowledge and realise the importance of networking might be useful. Future research might also focus on the life cycle of a business and the relation with the level of networking.

The relationship content of networks necessitated research of this kind. Artrepreneurs conduct their business in a network where they are evaluated and the strength of their relationships with others implies if they get to be part of the festival or not. Therefore, to gain access to this opportunity to do business and market their business relies on their network. This research confirms that the Artrepreneur as individuals with creative skills and talent chooses to be entrepreneurial. They are passionate about what they do, but also within this context realise the importance of networking. This research also further confirms that networking is extremely important and that trust is one of the most important elements in these networks and especially in the tourism industry as a network of the right connections, referrals, customers, fellow stall owners and festival management.

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