

**THE PARTICIPATION OF THE HOST COMMUNITY IN THE AARDKLOP  
NATIONAL ARTS FESTIVAL**

**by**

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## DECLARATION

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“I declare that the Master’s dissertation, which I hereby submit for the degree MPhil Tourism Management at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at another university.”

The co-operation of Management Committee of the Aardklop National Arts Festival is acknowledged with appreciation and likewise that of the City Council of Potchefstroom. Statements and suggestions made in the dissertation are those of the author and should not be seen as those of the management of the Festival.

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## ABSTRACT

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Little empirical research has been done on the opportunities presented to the event management profession by the significant growth in the size, scope, length and visibility of the tourism industry, as indicated by hallmark events such as numerous world fairs, festivals and sport events. The aim of this research was to determine the motivational factors that *push* and *pull* the local residents of Potchefstroom, South Africa, to attend and participate in the Aardklop National Arts Festival (Aardklop Festival), as well as the *situational inhibitors* that discourage them from participating in the festival. The specific *festival activities* they enjoyed most were also identified.

The research for this dissertation was undertaken in Potchefstroom where the Aardklop Festival has been held annually since 1998. This is one of the largest arts festivals in South Africa and highly popular on the annual events calendar. The findings of the research are significant as they may promote the sustainability of the Aardklop Festival in South Africa's growing and competitive festival and events market by assisting the festival management to gain greater insight into strategies for profitable marketing and future communication. The research findings may assist event organisers not only to understand the importance of research, but also to consider and understand the needs of the local residents in the host community, since various authors have indicated that these residents play a pivotal role in the sustainability of a festival.

Key words: Aardklop, festival, host community, local residents, push and pull factors, inhibitors, special interest tourism

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## CHAPTER 1

### 1 ORIENTATION AND GENERAL BACKGROUND

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#### 1.1 INTRODUCTION

##### 1.1.1 Overview

Tourism is perceived as the world's largest industry, and one that continues to expand at a faster rate than the global economy (Cooper, Fletcher, Gilbert, Shepard & Wanhill, 1998). Given the rapid growth of the tourism industry, new services and products such as special interest tourism have become prominent in this industry (World Tourism Organisation, 1999:118). The current tourism industry is worth US\$4,4 trillion and is projected to grow to US\$10 trillion by 2010, with international tourist arrivals increasing by 4,3% p.a. between 1995 and 2020 (World Tourism Organisation, 1998). Grant Thornton Kessel Feinstein (1998) report that travel and tourism in South Africa was worth nearly R60,5 billion in 1997, and is set to grow at a rate of 12,2% p.a. until 2010. Tourism already contributes between 7% and 8% of South Africa's gross national product (GDP), and this will grow to more than 10% by 2010.

Domestic tourism in South Africa constitutes a major share of the overall tourism industry and is currently twice the size of foreign tourism. It is projected to grow to 44% of the total by 2010. The importance of this market segment should be realised and ways and means found to understand, capitalise and expand it.

Festivals and events are one of the major components of domestic tourism in South Africa. This component has an estimated annual growth of between 10 to 15% (Tassiopoulos, 2000). This growth trend is also being hailed internationally as a rapidly growing and exciting form of leisure, business, and tourism-related phenomena (Frommer, 1988; Getz, 1997; Hall, 1989, 1991, 1992; McIntosh, Goeldner & Ritchie, 1995; Read, 1980; O'Rourke, 1990; Smith & Jenner, 1998; World Tourism Organisation, 1985). Despite the developmental challenges that are part of the legacy of South Africa's

previous apartheid era, the benefits of domestic tourism could be reaped by adopting a holistic approach to this market segment.

Interest in and research on festivals and events have grown considerably in the past 15 years, owing to the large number of public celebrations and their social and economic contribution to society (Schneider & Backman, 1996; Smith & Jenner, 1998). Although the benefits of festival management and event tourism are increasingly being recognised in South Africa, little research has been done to date (Tassiopoulos, 2000:4). The Grahamstown Festival was South Africa's first arts festival and had very modest beginnings in 1974. However, it became well established during the 1980s, and marked the beginning of an arts festival culture in South Africa (Silva, 1998). Today there are more than 79 different festivals hosted annually with new ones added to the event calendar nearly every month (Festivals in South Africa, 2000; <http://www.newafrica.com> 2 February 2002). Some of the best-known *arts festivals* in South Africa are the National Arts Festival sponsored by Standard Bank and held in Grahamstown, the Klein Karoo National Arts Festival (KKNK) in Oudtshoorn, the *Aardklop National Arts Festival in Potchefstroom*, Arts Alive in Johannesburg, the Spier Summer Festival in Stellenbosch and the North Sea Jazz Festival hosted in Cape Town (Arts & Culture, 2001; <http://www.gov.za/yearbook/2001/arts.html> 25 February 2002).

The Aardklop National Arts Festival (Aardklop Festival) was selected for the purposes of research in this study, as it is currently one of the largest arts festivals in South Africa (Van Zyl, 2002). The tourism industry has noted the growth trend in this market segment and there is general agreement that the festivals and events phenomenon should be researched and documented so that management could be equipped with the tools, information and research findings that would ensure further growth and success (Getz, 1992, 1997; Getz & Wicks, 1994; Hall, 1992).

### 1.1.2 The Aardklop National Arts Festival

Potchefstroom is located in the North West Province of South Africa and is the host city for the Aardklop National Arts Festival (Aardklop Festival). The first festival launched in 1998 attracted 25 000 visitors. It proved a great success and festival attendee numbers increased to 60 000 in its second year. By 2001 these numbers had increased by 66,6% and exceeded the 100 000 mark (Aardklop Impact Study, 2001).

The target market for the Aardklop Festival is predominantly lovers of the arts, crafts and culture, but the festival's overall marketing strategy is to welcome the whole family. The first part of the Afrikaans word "aardklop", i.e. "aard", means "earth" and has the connotation of "the country feeling of South Africans, as they are people from the soil and earth" (Van Zyl, 2002). The second part, "klop", means beat and refers to the pulsating rhythm of the music and arts at the festival. In its legal form, the festival is incorporated as a section 21 company not for financial gain, as defined in section 21 of the South African Companies Act, No. 61 of 1973.

The Aardklop Festival began in response to a need for an arts festival in the northern part of South Africa. Residents of the North West Province, Gauteng, Mpumalanga and the Free State could not readily visit similar arts festivals held nationally and internationally, owing to inhibiting factors such as a lack of time and money (Ryke, 2002). Potchefstroom was selected as a host city because of its good infrastructure and country atmosphere, which are essential for the success of an arts festival. The founder members were De Villiers, (1998); Landman, (1998); Van Heerden, (1998) and Van Zyl, (1998), who initiated the Aardklop Festival in an attempt to preserve the Afrikaans language and culture. This attempt was deemed necessary after the adoption of 11 official languages in the Constitution of the Republic of South Africa, Act No. 108 of 1996, especially as the previous dispensation had accorded Afrikaans equal status with English as the only two official languages.

The Aardklop Festival is a platform for the improvement of arts and culture, thus contributing to the future sustainability of the domestic tourism industry in South Africa. The shows are produced mainly from an Afrikaans perspective and origin, but do not exclude other popular languages such as English and Dutch. The festival is held annually during the last five days of September. The streets of Potchefstroom come alive with the festival, showcasing theatre, dance, poetry, art, music, craft markets and film shows. The festival manager, Giep van Zyl (2002) states that the Aardklop Festival, together with Klein Karoo National Arts Festival, the Standard Bank National Arts Festival held in Grahamstown, and the Arts Alive and Spier Festivals, are the only festivals in South Africa that deliver *new* productions every year.

The Aardklop Festival brings economic benefits to the local economy and society, as well as growth in domestic tourism during the duration of the festival (Aardklop 2001, <http://www.aardklop.co.za/komitee2002.html> 22 March 2002). Due to its scale and popularity, a professional approach to the management of the festival is essential. Its management should realise that no festival takes place in isolation, and as all tasks and actions impinge on one another; they require a systematic and strategic thought process (Getz 1997:12). Any change in the *host community*, economy and environment will affect the prosperity and sustainability of the festival.

## 1.2 PROBLEM STATEMENT

Tourism is the fastest-growing industry in the world (Godfrey & Clark; 2000:v). The tourism market has changed in the past two decades. The old icons of the Eiffel Tower or “big five” animals in Africa are no longer enough to secure competitive advantages among increasingly sophisticated consumers, therefore *special interest tourism (SIT)* offers real growth potential (Getz, 1992:184). Festivals are a subcategory of SIT that complements this growth as people perceive it as a young and exciting industry (Bowdin, McDonnell, Allen & O’Toole, 2001; Getz, 1997; McDonnell, Allen & O’Toole, 1999; Watt, 1998). Jones (1993:24) believes that festival managers might soon face a

major challenge: “Although there were about 900 annual festivals in the U.K. some were steering to a saturation point.”

In 1993 Jones cited a study conducted by the Policy Studies Institute, analysing 527 festivals. The research findings indicated that over half ran at a loss. The study suggested that festivals would find it increasingly difficult to compete for local audiences in the *host community*, and also for artists and funding. The institute recommended that festivals competing in this crowded marketplace would have to be extremely innovative to make them sustainable. Therefore not only the participants are responsible for ensuring quality performances and products, but that of festival management is also responsible for analysing the key challenges that influence attendance. This is why research is vital to ensure a festival's sustainability in this competitive environment (Formica & Uysal, 1998).

The Aardklop Festival is no exception in this regard and faces a similar challenge, as it is one of the 79 annual festivals currently hosted in South Africa. The South African festival industry is becoming better educated and the local audiences know that they can attend some of the other festivals hosted nationally as well as internationally. The management of the Aardklop Festival cannot afford to misinterpret and assume information, or even to ignore certain stakeholders of which the *host community* is the core (Douglas, Douglas, & Derret, 2001; Fredline & Faulkner, 2002; Getz, 1997; Hall, 1992; Hughes, 2000). *Local residents* in the *host community* have an important stake in festivals and there are significant linkages between people and groups within communities, and between the community and the place of origin (Tassiopoulos, 2000).

The local community of Potchefstroom provides many of the businesses, public places and hospitality services that festival attendees use. The benefits of cultural and arts-related tourism are often expressed in economic terms such as the expenditure, income and employment this kind of tourism generates (Backman, et al., 1995; Getz, 1991). There is a strong likelihood

that these opportunities will contribute to the prosperity of the host community's economy.

However, it is important to note that not all of the spending patterns at the Aardklop Festival are necessarily significant. The expenditure by *local* audiences or *residents* is not a net injection into the local economy in the same way as tourist or visitor expenditure is, as the locals may have spent their money there anyway, irrespective of the festival. This expenditure may well be diverted from one item of expenditure to another at the festival and as such adds nothing (Hughes, 2000). Claiming that the expenditure of local residents has a significant benefit to an area may be misleading and irrelevant. It is conceivable, though, that the festival may be such a strong attraction that the locals will spend locally rather than elsewhere. If *local residents* have no perceived benefit or motivations (push and pull factors) or are inhibited by something to attend the festival (e.g. shows, stalls that appeal to them), they will probably spend their money elsewhere (Hughes, 2000:173).

Until 3 April 2002 the management of Aardklop Festival had not done any research into the core motivators (push and pull factors) or aspects that might inhibit the attendance of local residents in the host community. Also, there has been no noticeable, active awareness campaign aimed specifically at increasing the attendance of people in this market segment. Morgan (1986:339) supports this assertion and states that the management of a festival should make a meaningful attempt to understand the multiple meanings of the festival situation. They ought to confront and manage contradictions and paradoxes, and not ignore their existence. They need to know what the core motivators of *local residents* are so that they can position the festival strategically to encourage future sustained participation and spending. It is therefore vital that the management of the Aardklop Festival management should realise the importance of this issue and its financial consequences. They should aim at getting a better understanding of the factors that actually *push* and *pull* local residents in the host community to participate financially and of the core *situational inhibitors* relating to the festival.

Pull factors are well researched in the tourism literature, especially regarding the decision-making process and commitment to participation. These factors are referred to as the drawing power or attractiveness that tourists or visitors (attendees) perceive, as discussed in general by Dann (1977); Crompton (1979); Crompton, Fakeye, & Lue (1992); Iso-Ahola (1980; 1992); and Uysal & Hagan (1993) whereas Hughes (2000) specifically addressed the pull factors (tangible attributes) at festivals. Push and pull factors were also well researched by Hughes (2000) in his book *Arts, entertainment and tourism*. Various authors including Formica and Uysal, 1998; Uysal, Gahan and Martin, 1993 and Hughes, 2000, studied the reasons for intrinsic motivation (push factors). However the secondary literature on festivals proved limited in addressing situational inhibitors that negatively affect festival participation, although this factor is vital for the selection of a tourism attraction (Botha, 1998; Hudson & Gilbert cited in Woodside, 2000). Situational inhibitors are central to involvement and commitment, not only to visit an attraction (festival), but also to the financial contribution as it induces tourists or visitors to eliminate alternative attractions, especially during the late consideration set of decision making (Crompton, 1977; Crompton & Ankomah, 1993; Jackson & Searl, 1985) and directly influences frequent visiting (Crompton, 1977; Botha, 1998; Botha, Crompton & Kim, 1999).

The aim of this study is therefore to equip the management of the Aardklop Festival with relevant information. This consists firstly of information about what will *push and pull* local residents in the host community to participate in the festival and secondly, what will minimise the negative impact of the festival. The second aim will be achieved by identifying the inhibitors that prevent local residents from participation, thus ensuring that the community's quality of life and support for the festival are not undermined. In this way, threats to the festival's continuation should be minimised.

### 1.3 THE RESEARCH GAP

The Aardklop Festival has been held for the past four years and is currently in its fifth year of operation. Although the festival managers are aware that they need to research the factors influencing the sustainability of the festival, they have played down the role that the *host community* and more specifically the *local residents* play as an element integral to its future success (Van Zyl, 2002 & Ryke, 2002). The only research done so far on the Aardklop Festival has been an economic impact study and a general profile of the festival attendees, but making no distinction between visitors and the host community (Aardklop Impact Study, 2001).

This lack of research is supported in the paucity of research on arts festivals in South Africa in general. Preliminary research only identified two studies on the oldest festival in South Africa, namely the Grahamstown National Arts Festival: Random sampling of Grahamstown households (1996); and Consumer Research: A survey of visitors at the 2001 National Standard Bank Arts Festival in Grahamstown (Antrobus & Snowball, 2002).

The management of the Aardklop Festival (2002) asserts that approximately 15% of the *host community* is unhappy about the hosting of the event in Potchefstroom. Ignoring research in this regard might be detrimental to the sustainability of the festival. Getz (1997) notes that festival attendance is usually dominated by the local residents of the host community, with tourists forming an important existing or a potential market segment. An impact study conducted by Scribe Communications North West Province (2001) indicated that the largest single segment, almost 30%, attending the festival comprised *local residents* from Potchefstroom.

It is clear that research on the role of local residents in the host community of the Aardklop Festival is long overdue. By understanding the *push* and *pull* factors as well as the *inhibitors*, the festival management could probably gain a greater insight into how to turn non-participants into participants in the festival. This could constitute a competitive advantage *vis-à-vis* other arts

festivals (competitors) in South Africa, adding to the financial success and overall sustainability of the festival.

#### 1.4 RESEARCH OBJECTIVES

The main objectives of the study are –

- to conceptualise *special interest tourism, festivals and events*;
- to identify the importance and participation of the *local residents* in the host community;
- to identify the primary factors that *push local residents* in the *host community* to participate or not participate in the festival;
- to identify the primary factors that *pull local residents* in the *host community* to participate or not participate in the festival;
- to identify the *situational inhibitors* associated with the festival;
- to develop guidelines on encouraging the *local residents* in the *host community* to participate in future in the Aardklop Festival.

#### 1.5 RESEARCH METHODOLOGY OF THE DISSERTATION

The methodology employed for this dissertation includes a summary of the relevant literature, and collecting data by conducting interviews and by asking respondents to complete questionnaires.

- The literature study for this dissertation embraces the following five concepts: (1) SIT, festivals and events; (2) local residents of host community; (3) push factors; (4) pull factors; and (5) situational inhibitors. The databases consulted included library databases; SA magazines (Repertoire); General, thesis, multimedia; Educational; ABI/Inform; General Business File International; Newspaper Source Plus; Science Direct and Emerald.

- Qualitative interviews were held with the management of the Aardklop Festival and a sample of the local residents of Potchefstroom.
- After having been interviewed by the researcher and her team, in total of 160 questionnaires were completed by respondents in the sample of the local residents of Potchefstroom. The research methodology is explained in detail in Chapter 3. The analyses of data appear in Chapter 4, and conclusions and recommendations in Chapter 5.

## 1.6 DEFINITION OF TERMS

### 1.6.1 Special interest tourism (SIT)

The tourism industry has matured and as tourists became more knowledgeable and sophisticated, special types of tourism services and products were developed to meet travel needs. Tourism stakeholders realised this gap which resulted in the phenomenon of special interest tourism.

*Special interest* embraces diverse activities such as gambling, adventure travel, sports-related travel, and cultural pursuits, whereas *special interest tourism (SIT)* is defined by Derrett (Douglas, Douglas & Derrett, 2001:i) as "the provision of customised leisure and recreational experiences driven by the specific expressed interests of individuals and groups". A *special interest tourist* chooses to engage with a product or service that satisfies particular and specific interests and needs. SIT may be a new term, but it is not a new phenomenon. Many new names have been given in the literature for the services offered to participants in "serious" leisure and tourism. These terms include *alternative, localised, sustainable, endemic, appropriate, cultural, eco, environmental, low impact, new, ethical, responsible, respectful* and *green tourism*. SIT is a subset of tourism and encompasses an extraordinarily diverse range of special interest opportunities of which festivals and events are an important sector (Hall, 1992; Uysal, Gahan & Martin, 1993:5; Douglas, Douglas & Derret 2001:357).

### 1.6.2 Festivals and events

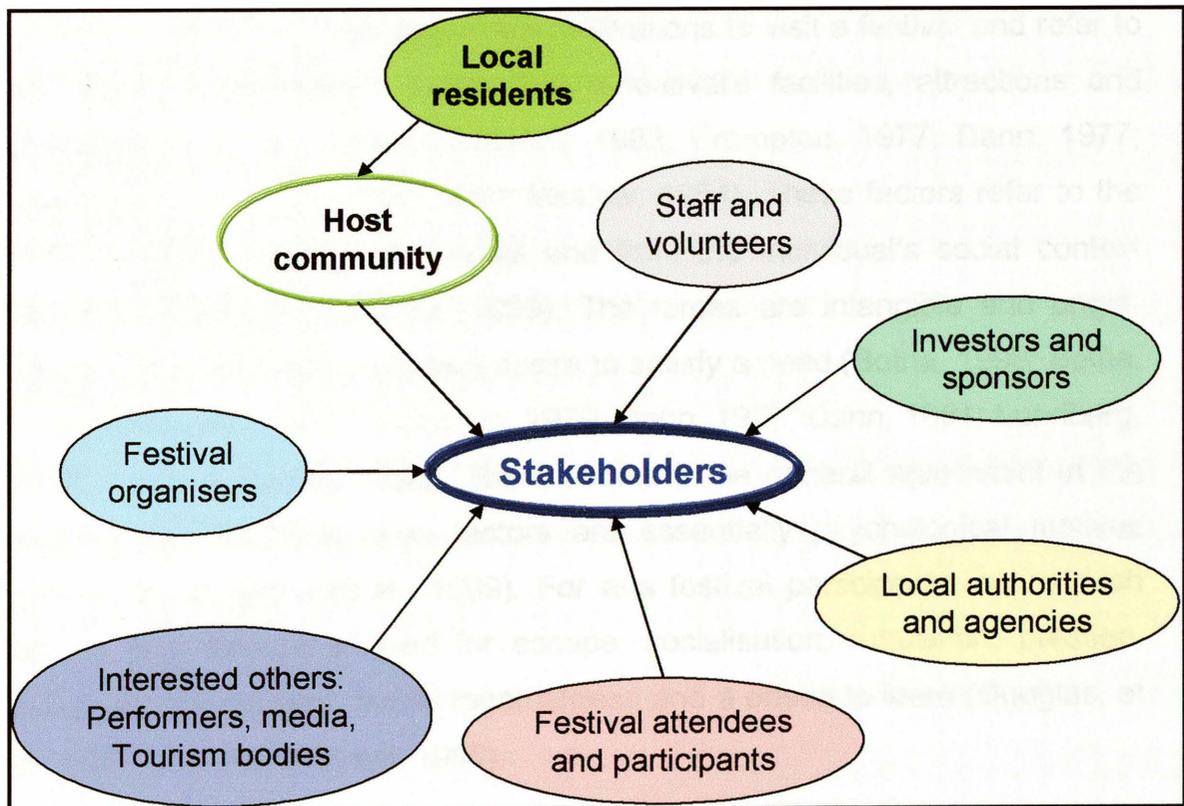
The desire to participate in festivals and events is not unique to any particular culture, religion or community group. Festivals and events form a major sector of the tourism industry. However, preliminary research indicated that there are inconsistent definitions or even no precise classification of the type of festival or event, as festivals differ considerably in nature and size. Wilson and Udall (1982:3) define a *festival* as "a public celebration of some happening, either a fact or a concept", and Falassi (1987:1) defines it as "an *event* or social phenomenon, encountered in virtually all human cultures". *Events*, according to Getz (1997) are transient, and every event is a unique blending of its duration, setting, management and people. This author adds that *festivals* are public, themed celebrations (Getz, 1997). The definition process becomes even more complex as festivals and events are further divided into subcategories such as arts, food, music or hallmark festivals; major sport events; significant cultural and religious events; or agricultural events (Getz, 1997; Ritchie, 1984; Smith & Jenner, 1998).

The Aardklop Festival is categorised or described as a *hallmark event*. Such events are the image builders of modern tourism and refer to a wide range of events, including *festivals* and fairs, which display a broad range of economic, physical and social impacts on various scales (Olds, 1988; Hall, 1989 cited in Hall, 1992). Mules and Faulkner (1996:108) describe various arts festivals such as the biennial Adelaide Festival as a hallmark event. As the Aardklop Festival is similar to this festival since it is also an arts festival, it is also a hallmark event. A festival may be viewed as a community-based event which is a reflection of the town's culture and history (Frisby & Getz, 1989:7). Therefore, for the purpose of this study, the terms festival and event will be regarded as synonymous and will only be referred to as festivals, since festivals are classified as events (Hall, 1992, McCleary, 1995:1 & Ritchie, 1984). Various definitions and classifications of festivals and events will be given in the literature review in Chapter 2.

### 1.6.3 The role of local residents in a festival

There is general agreement in the tourism literature that there is an ongoing managerial challenge to identify and service a range of stakeholders in the festival, and to balance their needs and objectives (Falassi, 1987; Getz & Frisby, 1988; Getz, 1997; Hall, 1992; Hughes, 2000; McDonnell et al., 1999). Who are the stakeholders of the festival?

The *stakeholders* can be defined as groups, organisations and individuals with an interest or investment in the successful outcome of the festival environment. Stakeholders may include staff and volunteers; investors and sponsors; authorities and resource managers; festival attendees; the *host community*; festival organisers and interested others. An adapted version of the different stakeholders is shown in Figure 1.1., with *local residents* added to the original model owing to their important role in the sustainability of the festival (Fredline & Faulkner, 1998, 2000, 2002; Van Zyl, 2002).



**Figure 1.1: Event stakeholders** (adapted from Douglas et al., 2001:372 & Getz, 1997:95)

Although all stakeholders need to be considered, the *host community* appears to be a core stakeholder, though often overlooked or misinterpreted, in ensuring the recurrence and sustainability of the festival (Fredline & Faulkner, 2002:115; McCleary, 1995). This is in line with the new trend in many countries now emphasising the involvement of the local community in tourism, with local communities participating in the tourism planning and development process of their areas (World Tourism Organisation's publication on Tourism and the Environment, 1998). Through participation, the *host communities* receive greater benefits from tourism in the form of employment and income, opportunities for establishing tourism enterprises and other rewards. When *host communities* benefit from tourism, the *local residents* are more likely to give greater support to the festival (WTO, 1998). The *host community* may include *local residents*, traders, lobby groups and public authorities such as the local council and the transport, police, fire and ambulance services.

#### **1.6.4 Push and pull factors of local residents**

*Push factors* deal with an attendee's motivations to visit a festival and refer to the socio-psychological benefits that a festival's facilities, attractions and people offer (Botha, 1998; Crompton, 1992; Crompton, 1977; Dann, 1977; Goossens, 2000; Iso-Ahola, 1980; Maslow, 1954). These factors refer to the forces arising within the individual and from the individual's social context (World Tourism Organisation, 1999). The forces are intangible and origin-related, and motivate or create a desire to satisfy a need (Botha, 1998; Botha, Crompton & Kim, 1999; Crompton, 1979; Dann, 1977; Dann, 1981; Lundberg, 1990; Uysal & Hagan, 1993). There seems to be general agreement in the tourism literature that push factors are essentially psychological motives (Botha, 1998; Botha et al., 1999). For arts festival participants, some push factors may include a need for escape, socialisation, relaxation, prestige, nostalgia, atmosphere, family togetherness and a desire to learn (Douglas, et al., 2001; Formica & Uysal, 1998).

*Pull factors* refer to the tangible attributes offered by a specific tourist destination, such as sunny weather, restaurants and artists (Hughes, 2000).

These factors refer to the features of a destination (or festival) that are likely to attract people or attendees (Goossens, 2000; WTO, 1999). Similarly it is the motivational factors that have a drawing power or attractiveness which is perceived by attendees (Botha, 1998; Botha, et al., 1999; Crompton, 1979; Crompton et al., 1992; Chon, 1989; Dann, 1977; Iso-Ahola, 1980; Kim & Lee, 2002; Uysal & Hagan, 1993).

In summary, *push* and *pull* factors give local residents the incentive or predisposition that motivates their attendance at and participation in the festival. Marketers, management and aspirant festival planners can gain great insight into what attracts local residents and motivates their participation, by understanding the importance of arts festivals and their contribution to the festival scenario.

#### **1.6.5 Situational Inhibitors associated with festival**

According to Rusk (1974) it is highly probable that most individuals are potential prospects for various types of tourism activities. The same person might be a prospect for a seaside holiday, a mega event or an arts festival. It is also highly probable that the motivations and attributes (push and pull factors) will vary considerably according to the type of tourism activity being considered. When the individual makes a decision, various options might be considered including attending the festival or instead escaping from the hustle and bustle of the festival.

Research on the actual factors that inhibit behaviour is limited (Hudson & Gilbert cited in Woodside et al., 2000; Um & Crompton, 1990) but vital because it is not always a certainty that an individual will attend or participate in the festival though the person may be motivated to do so. Um and Crompton (1992) and Botha (1998, 1999) recognise the importance of embracing situational inhibitors specific to the decision-making process of individuals, as being central to research value. These researchers also note that situational factors are regarded as being of primary importance

immediately before the individual makes the final decision about whether or not to engage in specific tourism attractions or activities.

Jackson (1990:273, 280) defines *situational inhibitors* as the overt and covert barriers or perceptions of such barriers that are likely to be considered in making decisions about leisure engagements. These conditions steer individuals towards eliminating of participating in a specific tourist activity. Crawford and Godbey (1987) distinguish between three types of situational inhibitors: structural, intrapersonal and interpersonal. These are elaborated on in Chapter 2.

## **1.7 ORGANISATION OF THE DISSERTATION**

This dissertation comprises five chapters. Chapter 1 gives a general introduction and orientation to and an overview of the Aardklop Festival, the problem statement, the research gap, research objectives, research methodology and definitions of the relevant terms or concepts used throughout this research dissertation. Chapter 2 discusses SIT, festival and event management as well as their characteristics and classification. The Aardklop Festival scenario is also outlined from a managerial perspective. The literature review relates to the host community as a stakeholder, as well as the push and pull factors and situational inhibitors pertaining to local residents in the host community where the festival is held.

Chapter 3 describes the research methods used for collecting data at the Aardklop Festival as well as the specific statistical techniques used for analysing the data. The results of the study are reported in Chapter 4. Finally, Chapter 5 contains a summary of the findings and a discussion of their implications and the limitations of the study, and on the basis of the empirical data, presents the recommendations made on possible future research.

## CHAPTER 2

### 2 THE CONCEPTUALISATION OF AN ARTS FESTIVAL PARTICIPATION MODEL

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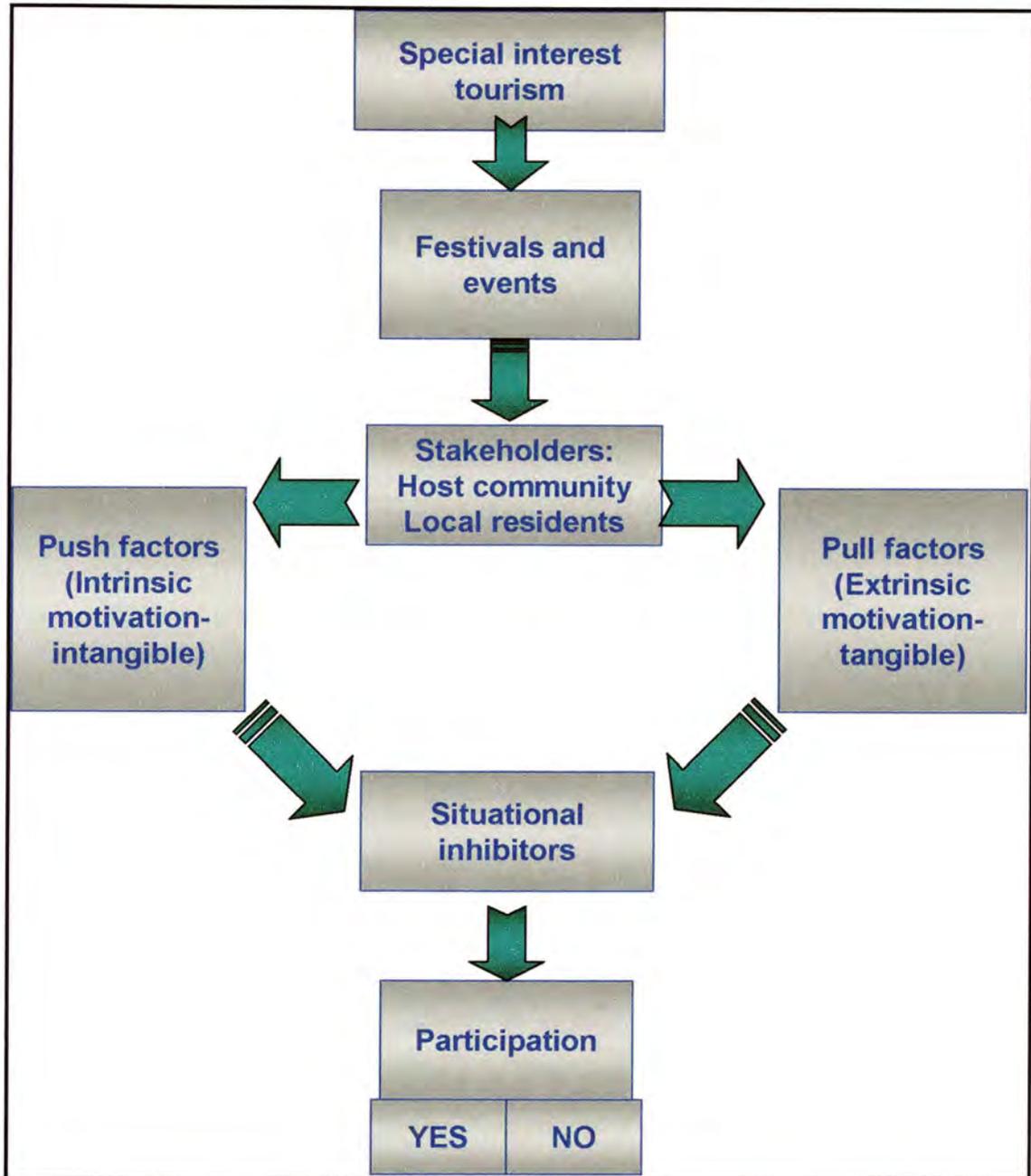
#### 2.1 INTRODUCTION

The aim of this chapter is to conceptualise and describe an arts festival participation model which will embrace the following notions:

- Special interest tourism, festivals and events – to classify the type of festival and event
- Stakeholders – to identify the range of stakeholders involved in staging a festival, of whom the host community and more specifically the local residents, play an important participation role and have an impact
- Festival motivation (push factors) and attributes (pull factors) – the push factors (intrinsic motivation, intangibles) and pull factors (extrinsic motivation, tangibles), embracing the drawing power for getting local residents to attend and participate in the festival
- Situational inhibitors – the overt and covert barriers likely to influence an individual resident's decision whether or not to participate in the festival.

These key terms are defined in Chapter 1 and elaborated on in this chapter. The model (Figure 2.1) is used as a guideline for the literature review, because the model illustrates the concept of festivals and the process of participation or non-participation by local residents. The items in the model were derived from the work of experts in tourism research (Crompton, 1979; Dann, 1977; Plog, 1972, 1987; Hudson & Gilbert, cited in Woodside et al., 2000; & Iso-Ahola, 1982; Weaver & Opperman, 2000), festival research experts (Bowdin et al., 2001; Douglas et al., 2001; Getz, 1997; Hall, 1992; & Hughes, 2000), and the father of motivation theory, Maslow (1954). Thus, the model is likely to offer a simplified framework which enables the researcher to

conceptualise the phenomenon of participation of local residents of the host community in art festivals.



**Figure 2.1: The arts festival participation model** (adapted from Bowdin et al., 1999; Douglas et al., 2001; Getz, 1997:272; Hughes, 2000:36)

### 2.1.1 Description of the model's components

Tourism has become far more complex in recent years and the specific wants and needs of tourists now enjoy the high ground (WTO, 1998). Tourism

stakeholders realise this and cater for specific interests through the phenomena of SIT (Weiler & Hall, 1992; Hall, 1992; WTO, 1999). Douglas et al., (2001) support this assertion and note that noticeable new trends include –

- a shift in interest away from traditional tourist attractions to *special interest products*;
- a move away from mass tourism to a demand for personalised and sophisticated tourism with a wide range of quality choices;
- a growing commitment to the integrity of a region's natural and built environment, and the accompanying landscape and culture;
- an interest in *nostalgia* and an *acknowledgement of heritage*;
- an increasing number of short-stay visits;
- a growing awareness of multiculturalism;
- an increasing interest in the *diversity of art-form practice*;
- a greater interest in *experiential* rather than passive entertainment;
- a greater desire for accessibility, authenticity, ritual and spectacle.

Various authors (Douglas et. al., 2001; Getz cited in Uysal, Gahan & Martin, 1993; Getz cited in Crompton & McKay, 1997) endorse this and note that festivals and events are becoming increasingly popular as a form of SIT (this is elaborated on further in Section 2.3.2). The concept of stakeholders and more specifically of the local residents of the host community is central to the trend and the hosting of festivals and events (Allen, Harris, Jago & Veal, 2000; Allen, O'Toole & McDonnell, 2002; Douglas et al., 2001:371; Getz, 1997; Ryke, 2002; Van Zyl, 2002). There is little justification for a festival if it does not enhance the local residents' lifestyle or if it impairs their quality of life (Fredline & Faulkner, 1998, 2000; 2002:115). Therefore the local residents' perceptions of the festival play a significant role and this is why it is important to determine what intrinsically (push factors) and extrinsically (pull factors) motivate them to attend the festival.

The broader theory of *tourism motivation* could be used to explain this phenomenon by incorporating the underlying desire to attend a festival as a basic human *need* that leads to behavioural motivations (Crompton & McKay,

1997; Getz, 1997:272; Lumsdon, 2000; Middleton, 1994, 2001; Weaver & Opperman, 2000). A trip to a festival is *motivated* by the desire for escapism and for seeking out new experiences, in relation to the person's interpersonal and personal needs. A decision to visit a festival is a directed action which is triggered by a desire to satisfy a need (Crompton & McKay 1997). The tourism literature has long recognised that a pleasure trip is rarely the result of a single motive: at an individual level, a local resident may have several different needs which he / she desires to satisfy by visiting a festival.

Various alternative taxonomic frameworks could be used to explain travel motivation. This model will use the following: (1) Maslow's (1954) hierarchy of needs, (2) Plog's (1972, 1987) "psychographics", (3) Iso-Ahola's (1982) escape-seeking dichotomy and (4) the notion of push-pull factors Dann (1977; 1981) and Crompton (1977); Crompton and McKay, (1997:427) to form the theoretical framework of motivation pertaining to the Aardklop Festival. The importance of push and pull factors in the arts, entertainment and tourism is supported by Hughes (2000) and was therefore incorporated into the model. However, there may be good reasons why individuals never attend a festival. These reasons could be attributed to the situational inhibitors that prevent local residents from attending and participating in a festival.

The *situational inhibitors* (constraints) in the model are derived from the consumer decision-making process for festivals in Getz (1997:272) as well as by various other authors in the tourism literature (Botha, 1998; Botha et al., 1999; Hudson & Gilbert, 2000; Um & Crompton, 1992; Tian et al., 1996). These authors refer to the barriers to possible participation: some personal (time, money, and social influences) and some related to the festival (location, accessibility, costs). Even if the consumer, in this case the local resident, decides to attend a festival, there may be good reasons why the desired experience never occurs (Getz, 1997:272). These situational inhibitors can strongly influence an individual's behaviour (Getz, 1997:275).

Although the push and pull factors are likely to be the main factors in deciding whether or not to attend the festival, the individual's final decision is influenced by inhibitors.

## **2.2 FLOW OF THE MODEL**

The first component of the model pertains to SIT as catering for the changing needs and wants of tourists is perceived as one of the fastest-growing sectors of tourism. Festivals and events are a subcategory of SIT and constitute the second component in the model.

As the Aardklop Festival is central to this dissertation, it can be classified as a hallmark event (the rationale for this is outlined in the following section) and the very uniqueness of such a festival makes it appealing to a range of stakeholders who are involved in the success of such an event (Dimmock & Tiyce cited in Douglas et al., 2001:361). Though often overlooked, the host community has an important stake in festivals held in its town or city (Douglas et al., 2001:373). Getz (1997:44) endorses this assertion and notes that festival attendance is usually dominated by residents of the host area (local residents), with tourists forming an important existing or potential market segment. Various authors (Delamere & Hinch, 1994; Getz, 1997; Gorney & Busser, 1996) have noted the explicit benefits of festivals and events for the host community, such as stronger community pride and spirit; greater satisfaction with community life; increased social interaction and community development; a sense of cohesiveness; a better community identity and self-image. These benefits are often referred to as partial justification for the festival, although research has seldom been completed to prove that benefits do actually occur (Getz, 1997:45). It is therefore crucial that the local residents should have a keen interest, attend and participate financially in the festival to ensure positive and sustainable outcomes.

Various authors in the tourism literature (Crompton & McKay, 1997; Hughes, 2000; Getz, 1997; Weaver & Opperman, 2000) investigated the motivations

and attributes that would positively affect the participation and attendance of visitors. Central to these studies are the notions of push and pull factors. Therefore the push (intrinsic motivation) and pull (extrinsic motivation) factors jointly constitute the fourth and fifth components in the model. It should also be noted that motivations change over time or in different situations (Pearce, 1993; Pearce & Caltabiano, 1983). The push factors (intangibles) are those factors that intrinsically motivate the local residents to attend the festival. The lively atmosphere at the festival or the significant time spent with family and friends are examples of push factors, whereas the pull factors (tangibles), such as the ice-cream and strawberries at a food stall or a performance by a favourite Afrikaans pop singer, extrinsically motivate the local residents to attend.

Although the local residents of the host community might be driven through push and pull factors to attend the festival, their actual attendance and financial participation may be hindered or prohibited through situational inhibitors such as insufficient time and money. This assertion is supported by various authors, including Um and Crompton, 1992 and Tian et al., 1996. For this reason, situational inhibitors constitute the final item of the model illustrated in Figure 2.1. "The number of alternatives actually considered may of course, be limited by virtue of financial, time, or other constraints" (Mayo, 1975:14). Inhibitors such as insufficient time or money, fear of crime or hijacking, can strongly influence a decision whether or not to participate in the festival or not and would therefore contribute to the non-sustainability of the festival.

## **2.3 SPECIAL INTEREST TOURISM (SIT), EVENTS AND FESTIVALS**

### **2.3.1 Conceptualisation of SIT, events and festivals**

The tourism market is dynamic: tourists are constantly exploring new styles of tourism and leisure (Hendee, Gale, & Catton, 1971; Mercer, 1981; Kellert, 1985; Crompton & Richardson, 1986; World Tourism Organisation 1985; Hall, 1989, 1991, 1992). Tourism stakeholders have noted this trend in special

observes that *special interest tourism* will be a “prime force in the expansion of tourism: which is geared to dominate the industry in the next decade”.

SIT may be a new term, but it is not a new phenomenon. There are many new names given in the literature to the services being offered to participants in “serious” leisure and tourism. These terms include *alternative, localised, sustainable, endemic, appropriate, cultural, eco, environmental, low impact, new, ethical, responsible, respectful* and *green tourism*. SIT is a subset of tourism and includes an extraordinarily diverse range of special interest opportunities, for example exhibitions, conventions, ecotourism and health tourism, with festivals and events central to this subset (Hall, 1992; Uysal, Gahan & Martin, 1993:5; Douglas et al., 2001:357). *Special interest tourism* is defined by Derrett (2000 in Douglas et al., 2000) as “the provision of customised leisure and recreational experiences driven by the specific expressed interests of individuals and groups”. A special interest tourist will therefore choose to engage in a product or service that satisfies *particular interests and needs*.

The special interest *events industry* dawned in the 1980s and 1990s (McDonnell, Allen & O’Toole; 1999:8). *Events* are transient, with a unique blending of duration, setting, management, and people (Getz, 1997:4). Goldblatt (2002:6) defined the term “*special event*” in its simplest form as “that which is different from a normal day of living”. In Getz’s (1997:4) groundbreaking work on the typology of events, he suggests that *special events* can best be defined by their context, namely either from the point of view of the event organiser, or from that of the customer or guest. A *special event* is a one-off or infrequent event occurring outside the normal programmes or activities of the sponsoring or organising body. To the customer or guest, a *special event* is an opportunity for leisure, social or cultural experience outside the normal range of choices or beyond everyday experience.

In this dissertation it is assumed that any event can be classified as a special event as the classification is subjective and based on an individual perspective or preference. Mega events, major events and *hallmark events* are the most common categories of events, although definitions are not exact and distinctions often become blurred (McDonnell, Allen & O'Toole, 1999:10; Bowdin, McDonnell, Allen & O'Toole, 2001:16). *Mega events* are those that are so huge that they affect whole economies and reverberate in the global media, whereas *major events* are those that, by their scale and media interest, are capable of attracting significant numbers of visitors, extensive media coverage and significant economic benefits (Allen, O'Toole, McDonnell, 2002: 12). However, the concept of a *hallmark event* is sometimes used when describing a type of event which often has a variety of connotations (Getz, 1997:5). Ritchie (1984:2) defines *hallmark events* as: "major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination in the short and or long term. Such events rely for their success on uniqueness, status, or timely significance to create interest and attract attention".

In addition to the main definition of a hallmark as the official series of marks stamped by the London Guild of Goldsmiths on gold, silver or platinum articles to guarantee purity, date of manufacture, etc. the Collins English Dictionary (1999) defines a "hallmark" as a mark or sign of authenticity or excellence, or an outstanding or distinguishing feature. Therefore, an event can be distinguished by the hallmark of its destination, facility or organisation. Getz's (1997:5) describes a *hallmark event* as "a recurring event that possesses such significance, in terms of tradition, attractiveness, image, or publicity, that the event provides the host venue, community, or destination with a competitive advantage". In the course of time, the event and destination can become inseparable. For example the Oktoberfest gives Munich a competitive advantage by virtue of its high profile, and the Mardi Gras gives New Orleans a high level of recognition as a preferred destination. Increasingly, every community and destination will need one or more hallmark events to boost its media exposure, create a positive image and contribute to social and economic upliftment.

The term *hallmark event* cannot be confined only to the large-scale events held in cities. Community *festivals* and local celebrations can also be described as hallmark events in relation to their regional, local and cultural significance (Heenen, 1978; Shepard, 1982; Getz, 1984; Hall, 1989a). As festivals constitute a wide variety of activities including art, entertainment, music, sport and recreation, the Aardklop Festival is classified as a hallmark event on the basis of the above arguments.

### 2.3.2 Characteristics of arts festivals

Festivals are held in virtually every part of the world, reflecting almost unlimited diversity. By definition, *arts festivals* celebrate an art form, artist or a historical event in the world of arts. Such festivals may bring together an unusual repertoire of performances or exhibits, top performers and artists in the field, as well as educational events. Some festivals are competitive and lead to the awarding of prizes (Getz, 1997:11). However, not all festivals have a tourism dimension and some want to preserve a more community-based focus. Therefore, attracting tourists has become a consideration in many festivals even though it may not have been the initial motivation. Festivals are usually short-term “special events” offering unique opportunities to see and hear performances, activities and performers under exceptional circumstances. Hughes (2000:91) notes that “this togetherness of people is the essence of a festival, that is, a relatively large number of artists and performances together in one place, over a concentrated period of time”.

*Festivals* are a celebration of something the local community wishes to share and which involves the public as participants in the experience (Tourism South Australia, 1990a cited in Hall, 1992:5).

- The word “*festival*” is derived from *feast* and implies a *time of celebration* (Schofield, 1995:7). This author noted in 1769 that the town of Stratford-on-Avon marked the bicentenary of Shakespeare’s birth with a *festival* (which still flourishes, although in another form, to this day) for which special music was composed by Thomas Arne, and that

in 1784 Handel's centenary was commemorated in Westminster Abbey. Consequently, Handel might be regarded as the "father of all festivals".

- *Festivals* are an important segment of events tourism, which can be defined as "the systematic development and marketing of special events as tourist attractions and as image-builders for destinations" (Getz, 1988:252 cited in Weiller & Hall, 1992). The tourism benefits of major festivals include media coverage of the host region.
- To be successful and to have a long-term future, a festival should first and foremost reflect the character of its host city. It should also meet the needs of the local residents (citizens) and visitors, challenge their habits and confront their assumptions. The best festivals are non-transferable. Their nature, character, atmosphere and content work only in the city for which they were designed (Schofield, 1995:7).

However, when dissecting the concept of arts festivals, it becomes clear that –

- "*the arts*" usually refer to activities such as classical music, ballet, plays and opera as well as works such as paintings and sculpture which are sometimes referred to as "the fine arts". The arts are associated with "refinement" and as being something more than the "ordinary" man or woman could either produce or appreciate without training, education and effort (Tusa, 1999 cited in Hughes, 2000:13). *Arts festivals* are universal, but differ according to the specific form or type of art featured. The following *categories of art* are important:
  - Visual (e.g. painting, sculpture, handicraft)
  - Performing (e.g. music, dance, drama, cinema, story telling, poetry; usually involve performers in front of audiences)
  - Participatory (no separation between performer and audience).

Therefore arts festivals have specific criteria, such as:

- Professional versus amateur artists
- Competitive versus festive events

- Single or mixed genre (e.g. just jazz, or many types of music)
- Unicultural or multicultural
- Paid or free performances
- Regularly scheduled, periodic or once-only events
- Temporary (i.e. visual art created with limited life expectancy, or a once-only performance) versus permanent.

The nature and size of arts festivals vary widely. The Notting Hill Carnival, an annual two-day event in London, attracts between 1 million and 2 million spectators (Smith & Jenner, 1998:77) and the 1996 Adelaide Arts Festival (South Australia), which is one of the world's biggest arts festivals, had a total attendance of 700 000 people (Smith & Jenner, 1998:77). However, most arts festivals are on a much smaller scale (60% of arts festivals in the UK have ticket sales of less than 5 000) and half of all festivals include non-arts activities such as discussions or talks, social and recreational activities (Hughes, 2000:89). In the context of South Africa and specifically of the Aardklop Festival, the picture is a bit bleaker with a total of 100 000 ticket sales, which would be a medium-sized festival in international terms.

The majority of festivals have been held since the 1960s. The Three Choirs (1713) is hailed as the first, and was established nearly two centuries ago. Hughes (2000:89) acknowledges that there are many different *reasons* for establishing arts festivals:

- An "artistic vision" such as a desire to celebrate, promote awareness and increase an understanding of a particular art form or culture
- A desire to enable local residents of small towns to attend arts festivals as such towns may have few other cultural opportunities
- The drive to establish an arts festival may come from enthusiasts across the country, who wish to come together to share a common interest
- The tourism potential that an arts festival provides has been an important consideration for many of the more recently developed festivals.

### 2.3.3 Impact of festivals and events

Numerous festivals and events are promoted as essential contributors to the economic, social and cultural well-being of communities (Delamere & Hinch, 1994; Gorney & Busser, 1996; Hall, 1993; Hall & Hodges, 1997; Hughes, 2000; 1996; Milhalik, 1994; Milman & Pizam, 1988; Ritchie, 1984). The opinion of both Mathieson and Wall, (1982) and McDonnell et al. (1999) is that hosting festivals and events, especially those that attract large numbers of tourists, can have major effects on a community – both positive and negative. The possible positive and negative influences of arts festivals can be classified as follows:

*Positive influences:* According to Hughes (2000:93), a festival is usually considered favourably (has a positive influence) if it succeeds in attracting non-local audiences, because –

- audience spending by tourists is a net financial injection into an area. Most spending activities by locals on tickets and associated services add nothing and may only be diverted from spending on other local goods and services. It simply recirculates local money unless it can be shown that locals would have spent that money outside the area;
- the festival may result in good publicity and build the image of the host destination;
- festivals frequently utilise existing, unconventional buildings, such as stately homes, churches, museums, art galleries, market halls and school assembly halls as performance venues, or they may resort to temporary buildings including marquees;
- street performances reduce the need for formal venues;
- festival audiences are primarily local or regional and are not drawn from a wide catchment area. This is true for even the largest festivals;
- tourism can bring new audiences and sources of revenue for the arts, and the arts are an attraction in the tourism experience that the tourism industry can utilise;

- there is an obvious benefit for the arts and entertainment from additional sources of income, whether it be from tourists or a more local audience;
- local residents benefit by being able to visit the theatre or hear a concert, and by having the opportunity to see productions that would not be staged if they had to rely wholly on the local market;
- employment is created and local residents benefit from this; and
- in some cases such as the Aardklop Festival, vulnerable art forms (Afrikaans music, poetry and plays) continue to survive that would otherwise vanish.

*Negative influences:* However, festivals may also have several potentially negative influences associated with festival tourism:

- Not all festival tourists are an “addition” to an area. Some visitors may have visited anyway and others may have brought forward the time of their visit, i.e. the festival created no real benefit in this case.
- Some regular visitors might have decided against coming to the festival owing to a dislike of possible mass attendance and overcrowding. In this case, they would merely be replaced by other attendees, with little or no addition to overall numbers.
- There may be less tourism during festivals than had been anticipated, partly because people might believe that the festival would be overcrowded or that they would not be able to obtain tickets or book accommodation. The very popularity of a festival may be counter-productive.
- In some cases such as in the South African scenario, the festival might create higher levels of crime.
- By their nature, the impact of festivals tends to be short-lived.

As shown in Table 2.1, festivals and events have at least seven major types of impact on the well-being of the community. As these effects are not evenly distributed throughout the community, the organisers and managers of festivals should aim at maximising the benefits (positive impacts) and at

ensuring that costs (negative impacts) are minimised. The viewpoints of various authors are integrated in Table 2.1.

**Table 2.1: Impact of festivals and events** (adapted from Douglas et al. 2001; Hall 1989, 1993; McDonnell, et al., 1999; Murphy, 1985; Ritchie, 1984)

<b>Impact</b>	<b>Benefits (positive)</b>	<b>Costs (negative)</b>
<b>Economic</b>	<ul style="list-style-type: none"> <li>• Increased business and personal income</li> <li>• Investment and sponsorship</li> <li>• Increased tax revenue</li> <li>• Employment and training for local residents</li> <li>• More business opportunities</li> <li>• Improved standard of living</li> </ul>	<ul style="list-style-type: none"> <li>❖ Inflated prices during the event</li> <li>❖ Opportunity costs</li> <li>❖ High risk of failure</li> <li>❖ Poor accountability</li> <li>❖ Misallocation of funds</li> <li>❖ Real-estate speculation</li> </ul>
<b>Natural environment</b>	<ul style="list-style-type: none"> <li>• Conservation and protection</li> <li>• Development of best practice environmental standards</li> <li>• Education and awareness</li> <li>• Increased recreational facilities</li> <li>• Improved amenities</li> </ul>	<ul style="list-style-type: none"> <li>❖ Degradation of natural resources</li> <li>❖ Pollution</li> <li>❖ Erosion of heritage values</li> <li>❖ Loss of recreational opportunities</li> <li>❖ Fewer amenities</li> <li>❖ Uncontrolled overcrowding</li> </ul>
<b>Built environment</b>	<ul style="list-style-type: none"> <li>• Improved infrastructure and transport</li> <li>• Communication systems</li> <li>• Recycling and waste management</li> <li>• Urban development and renewal</li> <li>• Increased social services</li> <li>• Construction of new facilities</li> </ul>	<ul style="list-style-type: none"> <li>❖ Vandalism of public facilities</li> <li>❖ Destruction of built heritage environment</li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• Revitalisation or strengthening of regional traditions and values</li> <li>• Development of arts and crafts</li> <li>• Greater intercultural understanding</li> <li>• Increase in permanent level of local interest and participation in type of activity associated with event</li> </ul>	<ul style="list-style-type: none"> <li>❖ Commercialisation of culture</li> <li>❖ Destruction of cultural heritage</li> <li>❖ Modification of nature of event / activity to accommodate tourism</li> </ul>
<b>Socio-psychological</b>	<ul style="list-style-type: none"> <li>• Shared celebration</li> <li>• Sense of community pride</li> <li>• Skills development</li> <li>• Enhanced sense of place and identity</li> <li>• Increased community</li> </ul>	<ul style="list-style-type: none"> <li>❖ Traffic congestion and crowds of people</li> <li>❖ Bad behaviour</li> <li>❖ Noise pollution</li> <li>❖ Substance abuse</li> <li>❖ Crime – theft, damage to property</li> </ul>

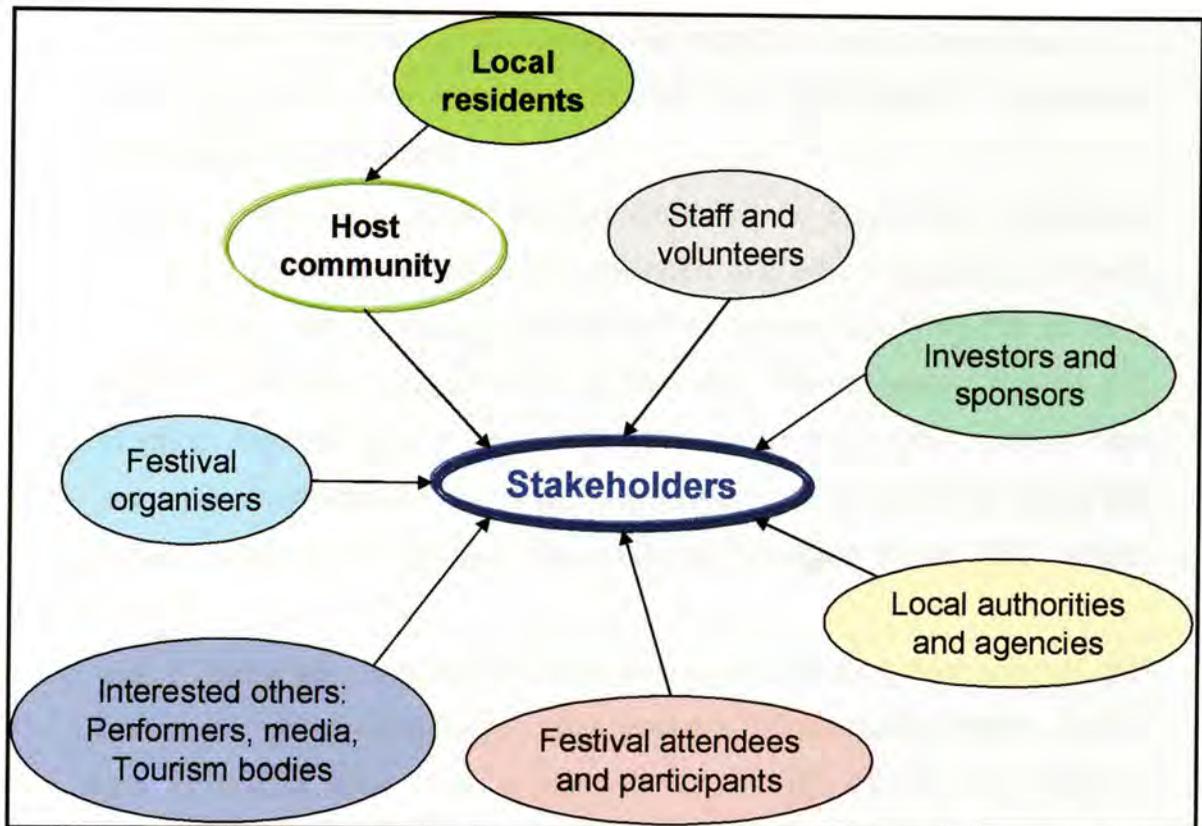
Impact	Benefits (positive)	Costs (negative)
	participation <ul style="list-style-type: none"> <li>• Validation of community groups</li> <li>• Exchange of skills and ideologies</li> </ul>	<ul style="list-style-type: none"> <li>❖ Erosion of local language</li> <li>❖ Disruption of residents' way of life</li> <li>❖ Challenges to morals and values</li> <li>❖ Loss of identity</li> <li>❖ Social instability</li> <li>❖ Community alienation</li> <li>❖ Outmigration</li> </ul>
<b>Political</b>	<ul style="list-style-type: none"> <li>• Improved profile</li> <li>• International prestige</li> <li>• Regulatory and social change</li> <li>• Development of administrative skills</li> </ul>	<ul style="list-style-type: none"> <li>❖ Legitimisation of ideology</li> <li>❖ Propagandising</li> <li>❖ Loss of community ownership and control</li> </ul>
<b>Tourism / Commercial</b>	<ul style="list-style-type: none"> <li>• Improved image of destination</li> <li>• Increased marketing</li> <li>• Increased visitor numbers</li> <li>• Extended length of stay</li> <li>• Higher yield</li> <li>• Increased knowledge of the potential for investment and commercial activity in the region</li> </ul>	<ul style="list-style-type: none"> <li>❖ Exploitation</li> <li>❖ Loss of authenticity</li> <li>❖ Demonstration effects</li> <li>❖ Difficulties associated with measurement</li> </ul>

Although festivals yield considerable benefits for event stakeholders, host communities and the wider public, it should be emphasised that event planners and managers should continuously monitor and evaluate the positive and negative impact of festivals and events. Ritchie (1984:5) endorses this recommendation and notes that measuring the range of effects that festivals and events have on stakeholders is a complex and practically difficult task. This is beyond the scope of the study, but is acknowledged. From the perspective of the research study, the conceptualisation of stakeholders requires further attention.

## 2.4 CONCEPTUALISATION OF STAKEHOLDERS

Festivals are perceived as accommodating and satisfying many diverse, multiple goals that will probably gain community support, attract grants and sponsorships, and achieve sustainability (Getz, 1997:41). The range of stakeholders should therefore be identified and their perspectives considered.

*Stakeholders* are people or organisations that have invested in a festival, but the investment is not necessarily of a financial nature. An emotional, political or personal interest in a cause is evidence enough of investment in a festival or an event (Goldblatt, 2002:14). The different roles of each stakeholder as modelled in Douglas et al. (2001) and adapted in Figure 2.2 may include (see motivation in Section 1.6.3) –



**Figure 2.2: Event stakeholders** (adapted from Douglas et al., 2001 and Getz, 1997)

- *staff and volunteers* – most festivals are organised by volunteers who provide a significant input (Williams, Dossa & Tompkins, 1995). These authors also identify the motivation for volunteering to manage an event as a desire for association or for a sense of belonging. The ratio of paid to unpaid staff is often very low in community events;
- *investors and sponsors* – these are the companies or individuals who provide money, services or other support to events and event organisations in return for specified benefits (Getz, 1997:43). This often involves promoting the company name in return for a financial

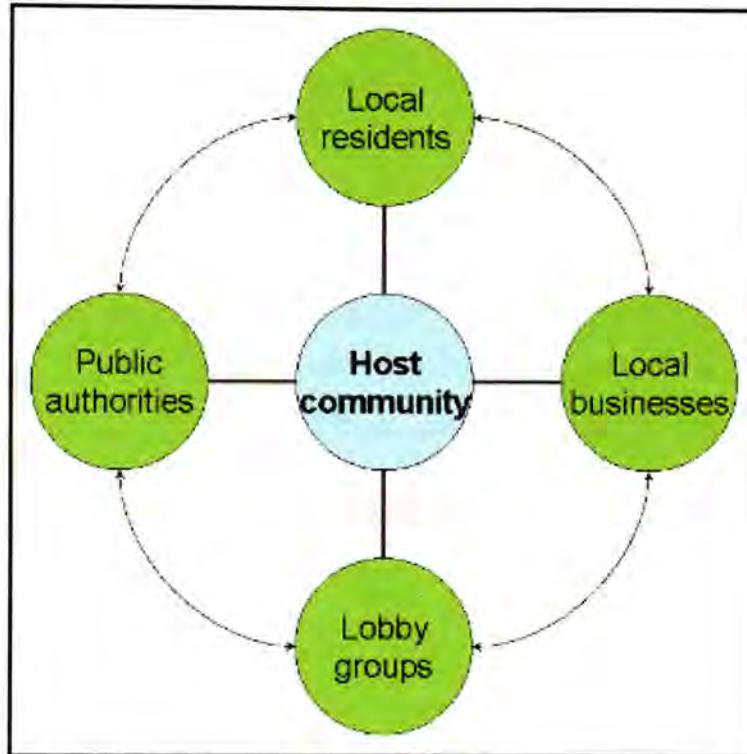
contribution. The sponsor may offer free goods and/or services (known as in-kind sponsorship). No matter what form the sponsorship takes, the sponsor will gain from the transaction (Bowdin et al., 2001; Douglas et al. 2001; McDonnell, Allen & O'Toole, 1999);

- *authorities and resource managers* – the government often controls public resources with its own policies for their use. Public resources are important for running the event. As the government's co-operation and support can be critical, adequate planning and management are vital to ensure that public resources are appropriately accessed, managed and protected;
- *festival attendees* – these are the participants, spectators, visitors or audience for whom the event is intended and who ultimately vote with their feet for the success or failure of the event. Satisfying the visitor's needs is a major objective for organisers. These needs include the visitors' physical needs as well as their need for comfort, safety and security. Over and above these requirements is the need to make the event special – to connect the emotions (Douglas et al., 2001; Getz, 1997);
- *event organisers* – most festivals are produced by governmental and non-profit community-based organisations. Community-based events are often founded and organised by strong community leaders. Dunstan (1994 cited in Douglas et al., 2001) mentions that the leaders create the dream that attracts the support needed to host the event. These leaders play an important role in the success and sustainability of an event;
- *interested others* – this group includes the performers who will provide the entertainment for and ambience of the event, those who provide facilities and infrastructure to create the event, and the media and local tourism bodies. These people often include members of the local community such as musicians and artists (Douglas et al., 2001);
- *host community* – this community has an important stake in the festivals and events held in their home town. If members of the host community feel that the festival does not enhance their lifestyle or if it

impinges on their quality of life, they may react negatively and jeopardise the sustainability of the festival (Delamere & Hinch, 1994; Getz, 1997; Gorney & Busser, 1996). Even a small minority group in the host community could threaten the continuation of the festival. Therefore, for the purpose of this study, the next section will focus and elaborate on this segment as the host community could make or break the event.

#### **2.4.1 Host community**

The host community is generally acknowledged to be those people who live and work together within the municipal boundaries of a given destination (Douglas et al., 2001:42). The host community provides many of the businesses, public places and hospitality services that visitors use. Staff, volunteers and a great many resources come from the host community. It is important to recognise the impact that the event has on the host community, and that it is crucial for this community to take ownership of and participate in the festival (Bowdin et al., 2001:54; McDonnell, Allen, & O'Toole, 1999:43). However, the question arises: who really is the *host community*? What criteria establish someone as part of a particular community? Does the host community include people who rent a house within the municipal boundaries? Or someone who does not live in the home town, but who works there? These different perspectives complicate the task of defining the host community. The different role players in the *host community* are illustrated in Figure 2.3.



**Figure 2.3: Different role players in host community** (Bowdin et al., 2001)

Although the host community embraces all of the above role players, the collective term is defined as *local residents* (Smith, 2002). Therefore the local residents represent the core stakeholders in a destination and there is little justification for developing a festival if it does not enhance their lifestyle or if it erodes their quality of life (Fredline & Faulkner, 2002:115). Preliminary research revealed that most perception studies emphasise the *tourist* (festival visitor) rather than the permanent residents of the area where tourism (arts festival) takes place (Mercer, 1971 cited in Belisle & Hoy, 1980:84). For the purpose of this study, all residents with a street address inside the municipal boundaries of Potchefstroom were classified as *local residents* (Smith, 2002).

In the case of recurring festivals in general or sustainable festivals in particular, a lack of support by the majority of the local residents (resident population) or significant minority groups, could threaten the future existence of the festival (Fredline & Faulkner, 2002:103; Getz, 1997; Hall, 1992; Weiler & Hall, 1992). Research has shown that the participation of local residents is vital for the sustainability of the festival.

The management of the Aardklop Festival agreed that this kind of research was important to ensure the sustainability of the festival (Van Zyl, 2002; Ryke, 2002). They agree that there should be opportunities for the *local residents* to share their views on aspects of the festival, for example through consultation or community forums that would bring issues and views together. McCleary (1995) supports this notion and notes that involving the broader community would result in fewer problems and greater community acceptance than if solely the business community, or others from outside the community, were involved. Therefore, consultation with local community groups would probably ensure that the festival is supported and that its economic and social impact is positive.

The increasing annual audience in any festival and, in terms of this study – the Aardklop Festival – leads to traffic disruption, more littering, the vandalism of buildings and gardens, and also to damage of the local environment (Ap & Crompton, 1993). This could be detrimental to the sustainability of the Aardklop Festival as word-of-mouth is still the most powerful marketing tool (Getz, 1997; Kotler, 1988, 1999). The festival management should be receptive to comments and rumours which might make the host community take a negative attitude to the festival, manifesting as negative publicity in the local media (Bowdin et al., 2001:53; Douglas et al., 2001:273). However, Fredline and Faulkner (2002:117) acknowledge that local residents in the host communities are seldom homogeneous and the specific themes of some events (arts festivals versus motorcar racing events) may mean that they have a tendency to appeal more to some groups in a community than to others. If residents identify with and enjoy the theme of an event, they are likely to derive greater social benefit in the form of opportunities to attend it and to meet other, like-minded enthusiasts, and will often be more accepting and tolerant of “foreign elements”.

## 2.4.2 Reasons that host communities host festivals

Backman et al. (1995) note that there are many tangible and intangible reasons for communities to host festivals and events. These may include social, political, cultural, economic or environmental motivations. Festivals give communities an opportunity to celebrate their way of life and their identity. Frisby and Getz (1989) as well as Getz (1993) identify a number of reasons that communities host festivals:

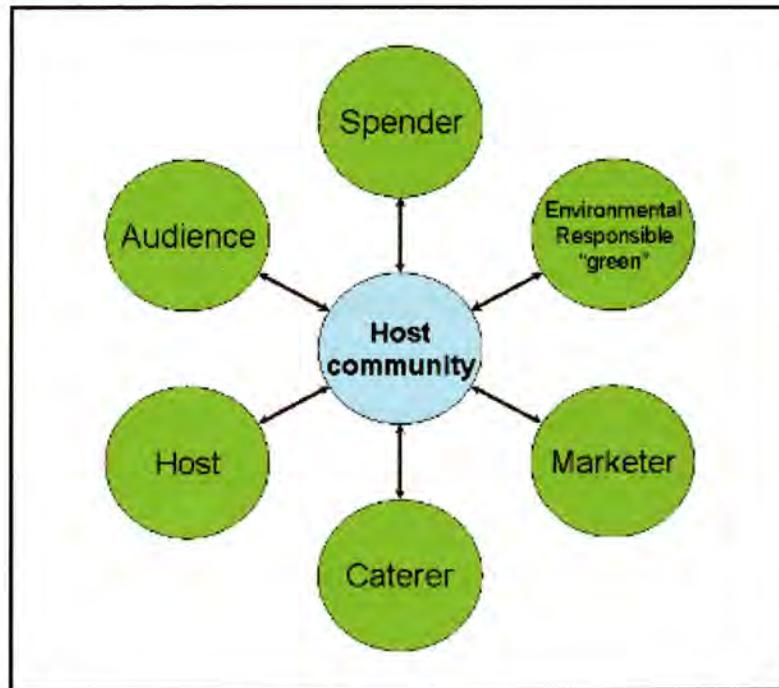
- *Celebration and identity* – a strong motivator is the celebration of traditions, cultures and the community's way of life. Festivals may celebrate identity, both personal and social, and reinforce community pride (Dunstan 1994; Frisby & Getz, 1989). They provide the context and process for binding community members together. Events also provide strong socio-cultural benefits and psychological experiences, which may be the driving force behind the development of the event. Showcasing a special community feature such as the arts is an example of the celebration of community or individual achievement, uniqueness and identity. Each event such as the Aardklop Festival celebrates personal and community achievement, identity and pride.
- *External and internal revenue generation* – one major reason for hosting a festival is to generate revenue. Festivals and events that attract tourists can provide additional economic opportunities. Backman et al. (1995) and Getz, (1991) note that the external income generated in the host community may contribute substantially from greater expenditure by visitors, and a longer stay will increase the taxes collected and boost local employment.
- *Recreation or socialisation* – festivals are a form of relaxation and provide opportunities for community members to socialise. Celebration is a public activity with no social exclusion, entertainment just for the fun of it and is participatory, actively involving all the celebrants who take time out of their ordinary routine.

- *Agriculture* – to commemorate the local agriculture of the area, e.g. the Cherry Festival in Ficksburg which celebrates the ripening of the fruit.
- *Natural resources* – to preserve the natural environment and capitalise on environmental trends and the sociocultural history of the host community.
- *Tourism* – festivals are regarded as tourist attractions which have considerable economic benefits for the surrounding region. Whether festivals can become successful tourist attractions depends in part on their goals and on the way they are managed. Some festivals have a high potential to attract tourists and can foster community development.
- *Culture and education* (Mayfield & Crompton, 1995; Getz, 1993) – these celebrations may also help to educate participants and in this way to preserve and enhance the cultural, social or natural environment (Uysal, Gahan & Martin, 1993). The qualitative research conducted for this research study among the host community of Potchefstroom supported this contention, in that the Aardklop Festival attempts to preserve and enhance the Afrikaans language and culture (Du Preez, 2002; Hefer, 2002; and Ryke, 2002).

The above indicates that festivals provide economic, social and cultural benefits to host communities. The income and profits generated by the festivals may be reinvested in the host community and area, but festivals operate in an environment that is highly complex owing to the diverse range of community groups involved. Although, festivals and events are important contributors to the well-being and way of life of communities, they may play different roles in the host community.

### 2.4.3 Different roles of the host community

The host community plays a significant role in the staging and hosting of festivals as this community is perceived as being the binding factor and fulfilling a multiple role. If there were no host community, there could be no festival (Getz, 1997). The host community can influence the sustainability of the next festival, as shown by the information gathered by means of questionnaires and qualitative interviews. Figure 2.4 was compiled on the basis of this information and also from the information obtained from the literature on festivals (Allen, O'Toole, McDonnell & Harris, 2002; Bowdin et al., 2001; Hughes, 2000; Getz, 1997). The figure illustrates the importance of the host community and its multiple roles. Each role is briefly discussed below.



**Figure 2.4: Multiple roles of the host community**

- *Spender* – by spending money on tickets and goods sold at the festival, the host community can contribute to the economic benefits, well-being and improvement of living standards in the area. Most spending by locals on tickets and associated services does not add anything, and will probably be diverted away from spending on other

local goods and services. It is merely a recirculation of local money unless it can be proved that the locals would have spent that money outside the area (Hughes, 2000:93).

- *Marketer* – word-of-mouth recommendations from local residents accounted for a large proportion of the responses to the questionnaire and interviews. Event patrons mentioned word of mouth as the main source of information about the event or the reason for attending it. The local residents of the host community may tell relatives, friends and significant others about the uniqueness and character of the festival. In this way the host community becomes a frontline marketing tool of the festival. However, it should be borne in mind that this information could be either a positive or a negative marketing tool. If positive, the image of the city could be enhanced through the constructive marketing of the place where the festival is held and might encourage repeat visits. If negative, the image of the festival could elicit unfavourable reactions from the host community, which could seriously undermine the long-term sustainability of the festival (Kotler, 1988; Madrigal, 1995).
- *Caterer* – providing food and refreshments to the people at the festival.
- *Host* – providing accommodation for family and friends, thus enlarging the receptive capacity of the host community of Potchefstroom, and encouraging local residents to host visitors in the residents' homes. As emphasised by Long and Perdue (1990:10), tourist-host interactions have an important bearing on the quality of the tourist's experience and, therefore, on the tourism potential of a town or region. If tourists are happy they will return for the next year's festival.
- *Audience* – the residents in the immediate vicinity of a festival are the primary segment to target for the festival audience. The host community might attend and watch some of the productions, e.g. go to an opera at the festival. As a result the audience (which includes local residents) develops and learns from the experience.
- *Environmentally responsible or "green"* – the host community can practise and implement environmental enhancement programmes such as recycling waste and reducing energy consumption. Often residents

develop a renewed sense of pride in their heritage when they realise that tourists appreciate it.

- *Destination development* – acknowledgement of the important role that host communities play in the development of tourism destinations (Fredline & Faulkner, 2002).

In view of the multiple roles that the host community plays, the question arises: What motivates (push and pull factors) the local residents to attend the festival and what prevents them from participating? These concepts are addressed in the following section.

## **2.5 SCENARIO SKETCH, PUSH FACTORS (INTRINSIC MOTIVATION) AND PULL FACTORS (EXTRINSIC MOTIVATION)**

### **2.5.1 Scenario sketch**

Why do the local residents of Potchefstroom attend or not attend the Aardklop Festival?

Push factors and pull factors are widely accepted in the tourism literature as underpinning and conceptualising consumer behaviour and decision making. There is general agreement that push and pull factors are central to the decision-making process in selecting a destination or a festival (Botha, 1998; Botha et al., 1999; Dann, 1997; Chon, 1989; Crompton, 1979; Dann, 1981; Pearce, 1982; Mill & Morrison, 1985; Pearce, 1987, 1988; Fridgen, 1991; Lee & Crompton, 1992; Uysal & Hagan, 1993).

This dissertation sketches the following scenario: It is August! The atmosphere in Potchefstroom is magical. The newspapers are bursting with news and information about the programmes for this year's Aardklop Festival – the fifth in a row. Mr and Mrs Brune have lived in Potchefstroom for 10 years and attended all the festivals held in the previous years. They are local residents and busy debating whether or not they should attend this year's festival? "I must say, the shows are of excellent quality, but the crowds are

just too loud and dominating. Maybe we should rather visit the children in Pretoria” says Mrs Brune. “Well, we haven’t seen the Dippenaars for some time and you know how much we enjoy spending time with them. Maybe we should reconsider.”

This scenario highlights the question of what motivates people to attend a festival. However, there seems to be general consensus in the tourism literature that studying motivation not only leads to an understanding of tourism behaviour, but may also help to predict future travel patterns or festival attendance more accurately (Burkart & Medlink, 1974; Lundberg, 1987; Holloway, 1990). Motivation is a complex process and is defined as a state of need, a condition that serves as a driving force to display different kinds of behaviour toward certain types of activities, developing preferences or arriving at some expected satisfactory outcome (Backman, Uysal & Sunshine, 1995:15). The research reported in the tourism literature warns those concerned with the study of travel motivation that they should be cognisant of the conflicts in the human mind (Dichter, 1964; Fridgen, 1991; Van Doren, 1983 cited in Botha, 1998). Although consumer behaviour and travel motivation have been widely researched in the context of tourism, little research has apparently been done in the field of festivals and events (Backman, et al., 1995:17; Crompton & McKay, 1997:428). Lundberg (1990) supports this observation, noting that there is relatively little empirical research that reveals the reasons why people want to attend festivals or to travel. The next section introduces some ideas about travel motivation in a festival context.

### **2.5.2 Conceptualisation of travel motivation**

It is widely recognised that *motivation* is only one of the many variables that may contribute to explaining tourist behaviour. It is probably asking too much to expect motivation to account for a large proportion of the variance in tourist behaviour as there are many other interrelated influences too consider. Motivation is regarded as a critical variable because it is the compelling force behind behaviour (Berkman & Gilson, 1978 cited in Crompton, 1979). The

question of concern in this study is well expressed by the following (Smith & Turner, 1973 cited in Crompton, 1979):

“Just what motivates people? What does Aardklop offer that is preferable to staying at home to watch television? Why attend the Cherry Festival instead of lying on a beach in the sun? Why go to the Soccer World Cup – or Grand Prix – or whatever? Even more interestingly, why do some people choose not to take a break at all? Are they too poor, or do they have some ideological objections?”

The individual characteristics of each local resident of Potchefstroom are probably more influential in the decision-making process that determines which leisure activity will be chosen. No two individuals will respond to above-mentioned questions in the same way. Based on this conceptualisation of how motives are acknowledged, three different travel motivation theories are discussed below:

(1) Maslow's (1954) hierarchy of needs; (2) the escape-seeking dichotomy of Iso-Ahola (1982); (3) Plog's (1972, 1987) “psychographics”; and (4) the notion of “push” and “pull” factors presented by Dann (1977) and Crompton (1979). This theoretical framework was chosen because of the previous research done by Getz (1997) in a similar context of festival and event. Getz's approach was added to each motivation theory discussed. The pre-eminence of these theories is emphasised in the tourism literature by Crompton and McKay (1997) and Raybould (1998). Pearce (1982:62) who acknowledges the importance of using these theoretical taxonomies, argue that no single theory of tourism motivation can be expected to explain tourists' behaviour fully. In addition, these four motivational theories were selected for the following reasons: (1) Maslow's theory of a hierarchy of needs has been adapted and used in the tourism literature. It received considerable attention in the literature on both consumer behaviour and tourism. (2) Iso-Ahola recognises the need for optimal arousal in his approach (seeking) and avoidance (escape) theory. Conclusions were drawn about human social behaviour during free time, by using past investigations as a method for explaining

human leisure motivational behaviour from a socio-psychological perspective. (3) Plog's (1991) psychographic typology of the population divides people into categories based on personality dimensions. The personality dimensions range from allocentrics and near-allocentrics to midcentrics and psychocentrics and near-psychocentrics at the other extreme. It is a useful indicator of the personality dimensions of the travel population. (4) Dann (1977) introduced the notion of push and pull factors but Crompton (1979) added the culture-social-psychological disequilibrium continuum.

An understanding of the motivational process is probably best gained by considering the sequential nature of buying behaviour in tourism, where needs give rise to wants, wants translate into expectations and the ultimate purchase decision is a way of satisfying these needs, wants and expectations.

- **Maslow's (1943) theory of the hierarchy of needs**

Possibly the best-known theory of motivation is that proposed by Maslow (1943), the father of the hierarchy of needs, whose model outlines a set of fundamental *human needs* which, he suggests, act as motivators. This theory is widely accepted in the leisure and tourism research fields and Iso-Ahola (1980:223) notes that it is "perhaps the most popular theory of motivation used by leisure authors". Maslow classified human needs into five categories, which are ranked in ascending order from the most fundamental physiological needs to the need for safety, social esteem and self-actualisation. He suggests that the emergence of one need depends on the satisfaction of a more fundamental need. These needs generally have to be met in a sequential order from the lowest to highest. However, individuals may be motivated by higher needs even if lower needs have only partially been met and they might even seek to satisfy more than one need at a given time (Kelly & Nankervis, 2001). Maslow's needs to belong, to gain self-esteem and self-fulfilment, play an important role if one relates them to tourism. Consider for example how the *need to belong* might translate into the motivation to join a festival audience at the Aardklop

Festival, or the *need to learn* or *self-actualisation* by attending an opera at the festival. It should be noted that people have a wide variety of motives for and expectations of attending festivals and events, which can be conceptualised as a need that can be satisfied by the experience at the festival. Botha (1998:48) notes that “various authors in the tourism literature have adopted Maslow’s theory and employed it in studies on: theme parks (Pearce and Moscardo, 1985); visitors to outback towns (Moscardo and Pearce, 1988); day trippers to a marine environment (Moscardo & Pearce, 1986); downhill skiers (Mills, 1985); and wilderness users (Young and Crandall, 1984).”

Another simplistic model used by tourism students and academics is Plog’s personality and travel-related characteristics of allocentrics and psychocentrics. This model is discussed in the following section.

- **Plog’s (1972, 1987) “psychographics” theory**

This theory, although influential in the travel literature, is also controversial. It classifies the population according to psychological types and relates these behaviour patterns to travel behaviour (Plog, 1974). Plog devised a personality continuum ranging from *psychocentric* (inward or small focus of concern) to *allocentric* (outward orientation, varied interests). Psychocentrics are conservative and prefer packaged tours, where individuals choose to engage in the more familiar tourism places (and presumably in mass-market events). By contrast, Plog states that allocentrics are the more adventuresome travellers who prefer making their own arrangements and getting away from other tourists. Certain destinations and presumably festivals appeal to this group. However, Getz (1997:274) argues that the population appears to be normally distributed with most people being midcentrics rather than in falling in the extreme groups. The weakness of this approach to travel motivation is its failure to consider multimotive behaviour and its unresolved questions about how to measure the underlying allocentric-psychocentric dimension. Plog’s methodology

has never been publicly revealed due to its commercial sensitivity, so researchers are unable to test Plog's theory (Weaver & Opperman, 2000:195). Iso-Ahola's escape-seeking dichotomy is more accepted in the field of tourism research.

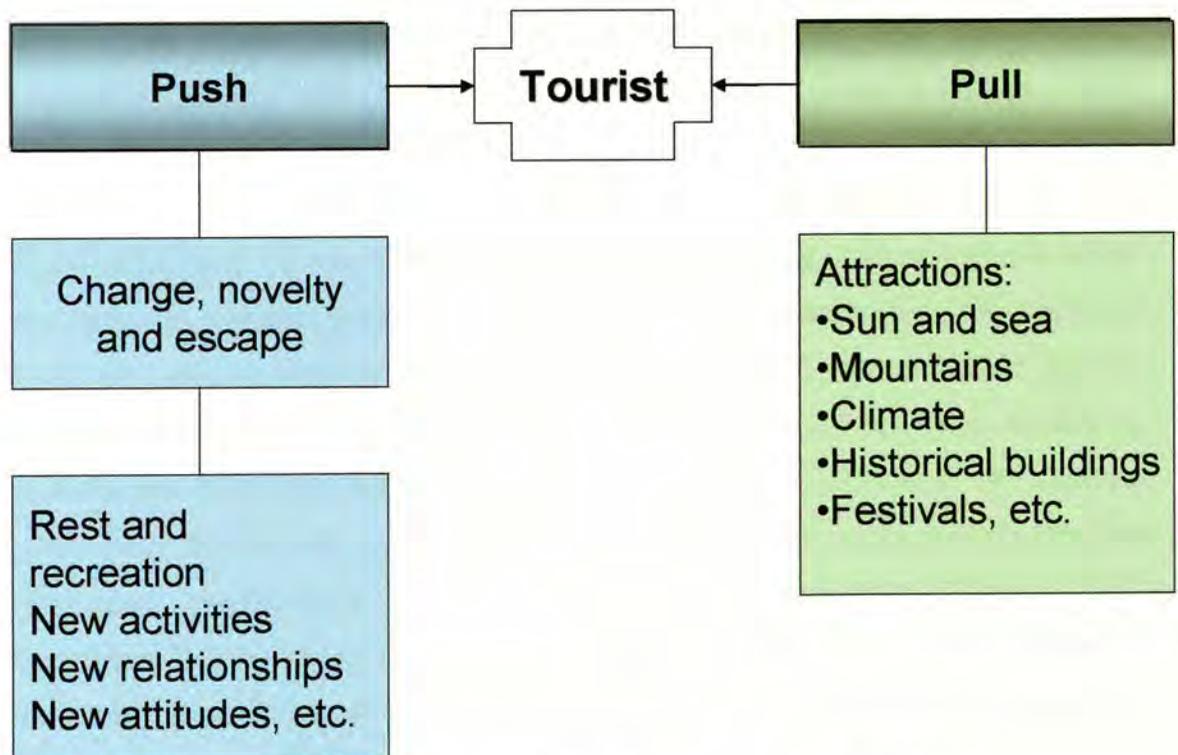
- **Iso-Ahola's (1982, 1983, 1987) escape-seeking dichotomy theory**

According to Iso-Ahola (1980:234) Maslow's theory is appealing, but its hierarchy of needs remains highly suspect. He challenges the hierarchical nature of Maslow's model, concluding that any combination of needs can stimulate leisure behaviour.

The escape-seeking dichotomy theory of Iso-Ahola (1982) postulates that leisure behaviour takes place within a framework of *optimal arousal* and incongruity. He suggests that though individuals seek different levels of stimulation, they share the need to avoid either overstimulation or understimulation (boredom). People therefore seek levels of "optimal arousal" in their environments and personal lives. The study also notes that the leisure activities of individuals change during their life span and across places. Iso-Ahola recognises the need for optimal arousal and classifies it into approach (seeking) and avoidance (escape). *Escaping* is "the desire to leave the everyday environment behind oneself", whereas *seeking* refers to "the desire to obtain psychological (intrinsic) rewards through travel in a contrasting (new or old) environment" (1982:261). It can therefore be concluded that a trip to a festival is probably motivated by both the desire to escape and the desire to seek out new experiences, relative to the individual's interpersonal and personal needs (Getz, 1997). These dimensions are similar to the generic categories for the push (escape) and pull (seeking) forces proposed by Dann (1977, 1981) and Crompton (1979).

- **Dann's (1977, 1981) and Crompton's (1977) push and pull factors**

Dann (1977) introduced the notion of push (socio-psychological factors) and pull factors (destinational attributes) and Crompton (1979) introduced the conceptualisation of motives as lying along a culture-social-psychological disequilibrium continuum. According to Crompton (1979), push factors are the most discussed socio-psychological motives, whereas pull factors concern the motives aroused by the destination, rather than those within the travellers themselves. *Push motives* refer to the desire to visit an event, festival, exhibition or theme park, and *pull factors* to the choice of the destination (see Figure 2.5).



**Figure 2.5: Push and pull factors in tourism** (Hughes, 2000:36)

Figure 2.5 illustrates the concept of push and pull factors which form the basis of travel motivation (Hughes, 2000:36). These two theories are widely acknowledged in the tourism literature, but push factors are better accepted than pull factors. Although pull factors are mentioned in the arts literature context (Hughes, 2000) the theory in this dissertation was conceptualised from the wider theory available in the tourism literature. The notion of push

factors explains what intrinsically impels a person to attend a festival, whereas pull factors embrace the extrinsic forces central to motivation. Therefore the push factors for attending a festival are an individual's socio-psychological motives.

*Push factors* are considered to constitute the socio-psychological needs of tourists (visitors at an event) and also their environments. These factors are intangible and origin-related, and they motivate or create a feeling or desire to satisfy a need (Dann, 1977; Crompton, 1979; Dann, 1981; Lundberg, 1990; Uysal & Hagan, 1993). There seems to be general agreement in the tourism literature that push factors are essentially psychological motives, something inside an individual which cannot be seen, but motivates festival attendance or, for that matter, engaging in any activity (Maslow, 1954; Dann, 1977; Crompton, 1979; Dann, 1981; Peter & Olsen, 1990; Uysal & Hagan, 1993; Botha, 1998; Botha et al., 1999).

*Pull factors* are conceptualised as those factors that attract tourists (local residents) to a given destination or festival (in this research study the Aardklop Festival), prior to making the final decision to attend. The *pull factors* are the motives aroused by the destination or festival, rather than emerging exclusively from the inner feelings of the festival attendee or traveller (Crompton, 1979:410). They are the "drawing power" and may be the tangible resources, perceptions or the expectations of travellers (Dann, 1977; Crompton, 1979; Dann, 1981; Uysal & Hagan, 1993; Botha, 1998; Botha, et al., 1999). Each of these concepts will be introduced and elaborated on in the following paragraphs.

### ***Push factors (intrinsic motivation)***

Push factors pertain to intrinsic factors, such as the need for *socialisation*, which motivate local residents to attend a festival. The measurement of these factors is relevant to festival research when determining *why* individuals attend festivals. Knowing what motivates individuals to attend festivals is significant to a festival's management as it is helpful in satisfying those

specific festival needs. Getz (1991) was the first author to conduct research in this field and states: "A great deal has been written about basic human needs ... but the specific subject of festivals and events has not been raised in this material, so we must break some new ground" (1991:84). He adapted Maslow's theory that people have a hierarchy of needs which are satisfied sequentially from the basic physiological needs, to higher orders of needs for safety, socialisation, self-esteem and self-development. Getz adapted this theory to propose a model of three generic needs, namely physical, social/interpersonal and personal needs and motives. Each of these has corresponding benefits and opportunities offered by the events (Allen et al., 2002:169). His theory is incorporated into Table 2.2.

Festivals are now widely recognised as one of the fastest-growing types of tourism attractions and since Getz made the above-mentioned observation in 1991, a few other studies have reported findings related to the motivations of festival goers (Backman, Backman, Uysal & Sunshine, 1995; Crompton & McKay, 1997; Formica & Uysal, 1996; Hanqin & Lam, 1998; Kim, Uysal & Chen, 1999; Mohr, Backman, Gahan, & Backman, 1993; Raybould, 1998; Scheinder & Backman, 1996; Uysal, Backman, Backman & Potts, 1991; Uysal, Uysal, Gahan & Martin, 1993). Table 2.2 presents a summary of some of these authors' key domains in festival motivation (push factors).

The research findings made by Uysal, Gahan and Martin (1993) at a community festival in South Carolina appear to be similar to those of Mohr, Gahan and Backman (1993) who investigated the attendees of a North American hot-air balloon festival. Both authors reported five principal motivations for attending festivals:

- *Escape* – getting away from the usual demands of life and having a change from the daily routine
- *Excitement / thrills* – doing something because it is stimulating and exciting
- *Event novelty* – experiencing new and different things and / or attending a festival that is unique

- *Socialisation* – being with friends or people who enjoy themselves and who will probably enjoy the same things
- *Family togetherness* – seeking opportunities to enhance or consolidate a family's feelings of warmth and closeness.

Although the above push motivations for visiting both festivals were the same, the order was slightly different. Visitors to the community festival placed “escape” at the top of their list of motivations, whereas visitors to the hot-air balloon festival considered “socialisation” as the most important motivator. This probably suggests that visitors to specialised festivals are highly motivated by a desire to socialise with people who share their interests, but visitors to community festivals are more motivated by a desire to “escape” from the ordinariness of day-to-day life (Crompton & McKay, 1997; Getz, 1997; McDonnell et al., 1999).

Morgan (1996) identified five more push factors that could influence consumers' leisure behaviour. These can be added in the context of event participation and are also illustrated in Table 2.2: *family influences; reference groups; opinion formers; personality; culture* (McDonnell et al., 1999).

Two more push factors were identified by various authors and these two have also been added for the purpose of the research study, namely –

- *community pride or sense of place* – McCool and Martin (1994:29) note that the long history of research on communities and community attachment, ranging from Toennies (1887) and Wirth (1938) to more recent contributions (Sampson 1988), provides evidence that the sense of belonging that the residents of a community feel, is an important component of such residents' quality of life. Understanding this sense of attachment to community, what it is composed of, and how it may be affected ought to be important considerations in planning and developing community-based tourism. Longer-term residents, those who have a higher social standing in the community, and those in a

later stage of the life cycle, are generally the most likely to feel such attachment (Jurowski, 1996:112).

- *Self-esteem* – an individual's understanding of the self-concept does play a role because the individual needs to feel worthy as a person in order to gain confidence and participate in festival or other activities. Individuals have different personalities, some have a high self-esteem and others a low self-esteem. The personality typology of Stanley Plog (Plog, 1994) is widely cited in tourism studies. This author's "psychographics" construct (1972, 1976 & 1987) has been influential in the travel literature (Getz, 1997:274).

A summary of all the push factors identified by various authors (Crompton & McKay, 1997; Dimmock and Tiyce, 2001; Uysal, Gahan & Martin, 1993; Getz, 1997; McCool & Martin, 1994; Plog 1972, 1976; Morgan, 1996; Raybould, 1999; Schneider & Backman, 1996) is given in Table 2.2. This is substantiated by research in the literature on events and festivals and the qualitative research undertaken for this study in the host community of Potchefstroom.

**Table 2.2: Summary of festival motivation (push factors) by different researchers**

Uysal, Gahan and Martin (1993)	Schneider and Backman (1996)	Crompton and McKay (1997)	Dimmock and Tiyce (2001)	Raybould (1999)	Getz (1997)	Morgan (1996)	McCool and Martin(1994); Plog (1972,1976,19)
Escape	Escape		Escape	Escape			
Excitement/thrills	Excitement/thrills						
Event novelty	Event novelty	Novelty		Event novelty			
Socialisation	Socialisation	Socialisation	Socialisation	Social stimulation	Socialising	Reference groups	
Family togetherness	Family togetherness	Enhancing kinship and relations/ family togetherness		Family togetherness		Family influences	
		Regression					
		Prestige / status					
		Rest and relaxation	Leisure, relaxation and recreation				
				Extrinsic reward			
		Education value/ intellectual enrichment	Learning	Learning			
	Festival atmosphere		Atmosphere				
			Nostalgia				
			Observation and participation				
						Opinion formers	
						Personality	Self-esteem
						Culture	
							Community pride or sense of place
					Physical		
					Social interpersonal		
					Personal		

Source: Adapted from Getz 1991 in McDonnell et al., (1999)

The above table lists all the different push factors which may motivate local residents to attend the festival.

Table 2.3 explains the key characteristics (meanings) of all the push factors (motivational factors) shown in Table 2.2. This explanation is substantiated by the literature on research into events and festivals, and by the qualitative research undertaken for this study in the host community of Potchefstroom.

**Table 2.3: Motivational factor (push factor) and its meaning**

Motivational factor (push factor)	Key characteristics (meaning)
Leisure, relaxation and recreation	Engaging in leisure and relaxation activities that will probably relieve the ordinary day-to-day mental and physical stresses of visitors. Leisure is subjective and differs for each individual.
Escape	Escaping from routine and the pressures of everyday life.
Observation and participation in the way of life of others	Becoming part of another community or culture.
Socialising	Socialising is a human need. People attend festivals and events to be part of a group, enhance family togetherness, meet friends, extend social contacts and be with others who are enjoying themselves, and to socialise outside their own group.
Learning	Gaining knowledge and expanding intellectual horizons.
Nostalgia	Celebrating a feature of the past reinforces community bonds and links modern lives with memories and traditions.
Atmosphere	Experiencing the unique atmosphere of collective celebration.
Event novelty	Seeking out new and different experiences through pleasure travel, due to a need for thrills, adventure and novelty, and alleviating boredom
Prestige / status	Having a high social standing in the eyes of other people.
Family togetherness	Seeking an opportunity for the family to do things together and to bring the family together
Regression	Engaging in behaviour reminiscent of an adolescent or child.
Community pride or sense of place	The sense of belonging that the residents of a community feel is an important component of their quality of life. Understanding this sense of belonging, what it comprises and how it may be affected are important to the planning process.
Culture	South Africa is an example of cultural diversity: each cultural group has different buying habits, leisure needs, attitudes and values. If a particular cultural group is a desired market segment, the four Ps of the marketing mix can be manipulated to appeal to that group (McDonnell et al., 1999:116).
Excitement/thrills	Doing something because it is stimulating and exciting.
Family influences	Children's desires will often influence their parents' leisure behaviour, with reference to "pester power".
Reference groups	Groups that influence the behaviour of those with whom they come into close contact. Most people tend to seek the approval of members of their reference groups.
Opinion leaders	In any group, some people are opinion leaders. As the group seeks and generally accepts their opinions about new leisure experiences, the promotional messages for any new festival or event should be aimed at these opinion formers or innovators.
Personality and self-esteem	People may be introverts/extroverts, shy/self-confident, aggressive/retiring, dynamic/sluggish. Since personality affects consumer behaviour, festivals that celebrate adventure are unlikely to appeal to shy, retiring personalities.

Most discussions of tourist motivation tend to revolve around the concepts of “push” and “pull” factors. Push factors appear to be useful for explaining the desire to attend a festival, and pull factors are probably more useful for explaining the choice of festivals. In an industry that relies on communicating messages to prospect festival attendees, it is important to describe the attributes of the festival. The theoretical concepts of the pull factors (festival attributes) are introduced in the following section.

### ***Pull factors (extrinsic motivation)***

*Pull factors* refer to the features of a festival that are thought to be likely to attract people to a specific location. They are properly described as festival attributes which may fulfil people’s motivations for travelling or attending the festival (WTO, 1999). Crompton (1979:410) describes *pull factors* as “motives aroused by the destination”. He also offers two cultural motives, *the desire to seek novel experiences* and *educational experiences*, which are at least partly related to the particular *attributes* of a destination, and which can therefore be described as “pull factors” (Raybould, 1999). They pertain to what extrinsically motivates the local residents of Potchefstroom to attend the Aardklop Festival. The *performing arts* or *food and beverages* may perhaps be the main attractions of the festival for these residents. Consequently, the attractiveness of the festival is suggested as a pull factor which motivates residents to attend the festival, and should therefore be understood.

The work of Williams and Zelinsky (1970) is prominent among research on pull factors and uses the term “heliotropic” to explain the flows of these pull factors. Gray (1970) adds to this term by suggesting a synonymous term, “sunlust,” which is a more descriptive word for the same phenomenon. Sunlust characterises a desire to experience leisure activities which are different from or better than the amenities available in the immediate environment. Williams and Zelinsky (1970:549) define this phenomenon effectively when they state:

“Specifically in those cases where Festival B offers singly or in combination contrasting or desirable festival attributes, very good productions, artefacts, things to do at night and so on, either missing or in short supply at Festival A, one might expect a high flow from A to B. There are thus more activities to pull local residents to attend Festival B than A. It is therefore significant to explore all the pull factors in the festival context.”

In the tourism literature, various researchers acknowledge *pull factors* in the event and festival context (Crompton & McKay, 1997; Getz, 1997; Raybould, 1999; Schneider & Backman, 1996). Table 2.4 contains a summary of the *festival attributes* (pull factors) and their key characteristics (meaning).

Getz (1997) acknowledges that “extrinsic” motivation occurs when a behaviour or an activity is done to please someone else, to meet obligations, or for a reward. An individual may attend a festival for reasons of personal development (e.g. to learn something new, or for aesthetic enjoyment), or because family and friends expect it. He notes that a combination of internal and external motivation will be found. Schneider and Backman (1996) added the following festival attributes to their study in Jordan on “Cross-cultural equivalence in festival motivations”:

- ❖ *To enjoy the food*
- ❖ *To enjoy a festival crowd*
- ❖ *To observe other people attending the festival.*

Hanqin and Lam (1999) note in their analysis of mainland Chinese visitors’ motivations for visiting Hong Kong, that the most important pull factors are a *positive attitude, convenience of transport and the quality of local transportation*. A model based on push and pull factors were employed in their study and the results indicate that the importance of push and pull factors in motivating Chinese travellers may differ from the factors found in other studies. Although this research is about China’s outbound travel and does not have a festival context, it provides valuable insight from a wider perspective in the tourism literature, and can therefore probably be added to the list of pull factors relevant to festivals.

Table 2.4 lists the possible festival attributes (pull factors) in a festival context.

**Table 2.4: Festival attributes and their meaning**

<b>Festival attribute (pull factor)</b>	<b>Key characteristic (meaning)</b>
Service attitude and quality	High-quality service, performances and entertainment at festival.
Accessibility	Ease of travel, good transport, parking facilities.
Festival variety	Variety of entertainment, things to do at night
Food and beverages	Variety and good quality of food and beverages.
Information and marketing	Sufficient information prior to festival and colourful posters about festival.
Performing arts	Performers on stage in front of audiences e.g. music, dance, drama, cinema, story telling and poetry.
Participatory arts	No separation between performer and audience.
Visual arts	Include handicrafts, sculpture and paintings at festival.
Image of festival	This is created through various communication channels and may influence motivation.

Source: Getz (1997:11)

Motivation is an essential concept in explaining tourist demand. It should however be noted that asking local residents to explain their motivation for attending a festival or visiting a destination might be a complex task with a number of potential biases: dishonesty, problems with recall, inability to speak about motivation, or the expression of motivation in terms of what the respondents think is socially acceptable to or desired by the interviewer (Getz, 1997). Local residents may have more than one motivation at a time, although usually one type tends to dominate. Situational inhibitors may strongly influence an individual's decision to attend a festival or even to visit a destination. This is why it is fundamental to understand these issues. The present study conceptualises some situational inhibitors in the following section.

## 2.6 SITUATIONAL INHIBITORS

### 2.6.1 Scenario sketch

It is important to understand how internal psychological processes influence individuals to choose a particular type of tourism product, such as attending a festival (Hudson & Gilbert cited in Woodside et al., 2000:137). A new understanding should be gained of the tourist as a consumer who demonstrates particular actions or behaviour (Gilbert, 1991:78 cited in Woodside et al., 2000). The study of consumer behaviour should not only seek to understand the *choice* process of tourists (local residents), but also endeavour to comprehend the range of *situational inhibitors* preventing non-attendees from becoming attendees. The increase in special interest holidays means that management should take account of the plethora of holiday or leisure options available to the consumer. During the individual's decision-making process, various vacation or recreation activities are considered. The present study illustrates this by sketching the following hypothetical scenario:

"The atmosphere in Potchefstroom is becoming magical as excitement builds up about the fifth Aardklop Festival that is only a few weeks away. Mr and Mrs Michau sit at the diningroom table, deciding whether or not to attend this year's Aardklop Festival. They have been local residents of Potchefstroom for the past 35 years and have known about the festival since its inception four years ago. They learned of this year's festival from the local newspaper, the *Potchefstroom Herald*, as well as all the banners and posters in town advertising the Aardklop Festival (initial consideration of the decision-making process). Owing to previous time and leisure constraints, the Michau couple has never gone to the festival, but may decide to go this year (2002) because their busy time schedules are more flexible. Mr Michau says: "I hope there will be enough parking at the festival site with sufficient safety precautions taken." Mrs Michau replies: "I do not think that that will be a problem, what worries me are the huge crowds and the quality of the arts and crafts stalls." They agree that they would rather avoid the possible challenges by visiting their relatives in Cape Town instead.

This scenario sketches the important influences that situational inhibitors might have had on the Michau's decision that they would not attend the Aardklop Festival. Although preliminary research indicated there had been limited studies or findings on situational inhibitors for festivals, various authors (Botha, 1998; Hudson & Gilbert cited in Woodside, 2000) acknowledge the importance of inhibitors when decisions are made about attending a festival. This assertion is substantiated by the difficulty experienced in this research study with collecting the quota for the sample of non-users of the Aardklop Festival in Potchefstroom. Horner and Swarbrooke (1996) add that the difficulty and high cost of researching non-attendees can be a marketing challenge for those in the tourism industry. Such research is vital to identify the different types of non-attendees. These groups may be previous attendees who ought to be lured back to the festival. Therefore, although some local residents do know about the festival, they will need a significant reason to attend the festival again. At the same time there might also be some local residents who are not even aware of the festival's existence. It is evident that the process of choosing one leisure alternative in preference to another, involves a series of decisions, which involve an individual's motivations, preferences, knowledge, cognitive processes, resources and inhibitors (constraints). It is vital for tourism researchers and stakeholders to understand *why* people are not actually going to the festival, although they are motivated to go.

### **2.6.2 Situational inhibitors and the three types of situational inhibitors**

Various authors in the tourism literature have investigated the notion of situational inhibitors. Table 2.5 lists the classifications and research findings by Hudson and Gilbert (2000), including elements that might stop participation, inhibitors facing non-participants and the inhibitors facing existing participants.

**Table 2.5: Classification of research on situational inhibitors (leisure constraints)**

Research on ceasing participation	Constraints facing non-participants	Constraints facing existing participants
<p>This is a measure of non-participation employed by one group of researchers. Jackson and Dunn (1988) proposed a model attempting to demonstrate the interrelation between ceasing participation and other aspects of non-participation. Lack of interest, dropout rate and replacement rate are categories in the context of decision making.</p>	<p>These studies identified two types of intervening inhibitors (constraints), namely internal and external inhibitors (Jackson, 1988). The most common internal inhibitors include lack of time, financial cost, lack of facilities and transport problems. These are labelled "perceived inhibitors". Recent studies support the view that inhibitors do not act in isolation.</p>	<p>Some authors did inhibitor research on the differences among participants who differed in their participation frequencies and interest levels. Wright and Goodale (1991) recognise that participants may also be inhibited in that they can participate but not as frequently as they desire. Shaw et al. (1991) tested the relationship between reported inhibitors and participation and found little support for the hypothesis that reported inhibitors are associated with low levels of participation. These authors believe that one explanation may be that there may be inhibitors which researchers have not yet identified and/or inhibitors which people do not recognise as such.</p>
<p>Chick and Roberts (1989) introduce the term "anti-leisure". Backman and Crompton (1990) distinguish between active and passive discontinuers, where active discontinuers have stopped using the activity and convey negative information about it, but passive discontinuers do not.</p>	<p>Jackson (1993) identifies six dimensions representing the commonalities found in previous studies, namely social isolation, accessibility, personal reasons, cost or time commitments, and facilities.</p>	

Source: Hudson and Gilbert (cited in Woodside et al., 2000)

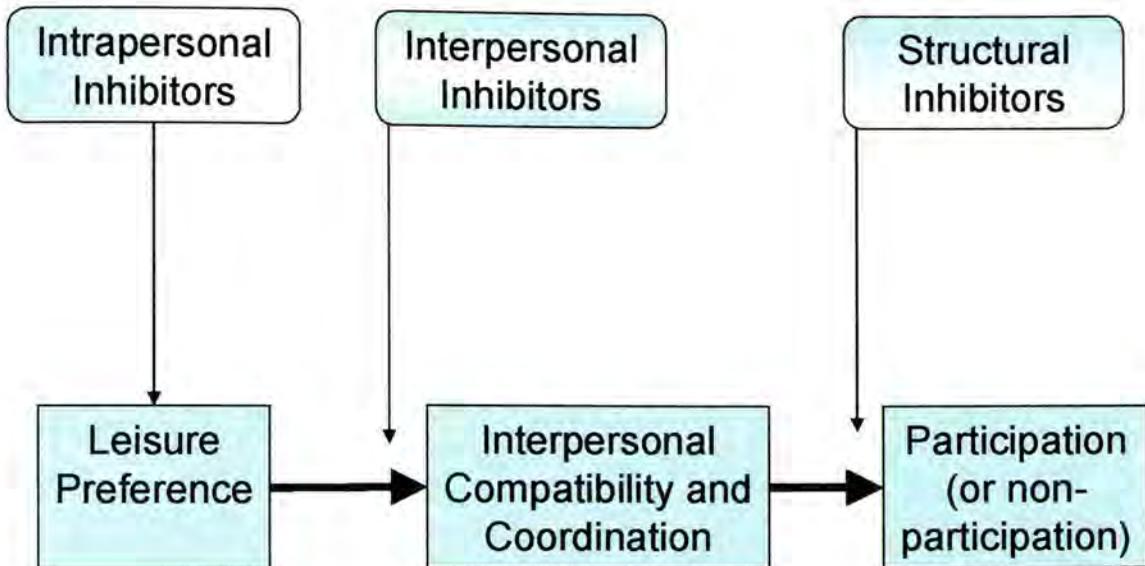
Situational inhibitors can be defined as barriers or constraints which prevent an individual from participating or engaging in an activity. An inhibitor is a mechanism for reducing the number of desired alternative destinations, especially during the late consideration set (Crompton, 1977; Jackson & Searle, 1985; Crompton & Ankomah, 1993; Botha, 1998). In the festival context the number of barriers preventing the individual from attending the festival might include insufficient leisure time and money (Getz, 1997). Further

research on situational inhibitors should be aimed at analysing and understanding the factors *assumed* by researchers and *perceived* by tourist (local residents), as inhibiting the selection of particular festival (destination).

Jackson (1990) notes that research on situational inhibitors is likely to perform *three functions*, namely –

- give a better understanding of the phenomenon and complexity of inhibitors;
- provide new insights into the understanding of leisure aspects such as participation, motivation and satisfaction;
- serve as a device for aiding perceptions of probable linkages among discrete leisure activities, in this way facilitating communication among researchers interested in different aspects of leisure phenomena.

Some of the first models of situational inhibitors (Jackson & Searle, 1985) only described the *phenomenon* and did not define the extent of its occurrence in a population. These early models were static and not process-oriented (Crawford et al., 1991). Two of the first models proposed by Jackson and Searle (1985) and Godbey (1985) focused on leisure inhibitors, but did not incorporate the notions of knowledge, preferences and past experience (Jackson, 1990). However, a comprehensive negotiation model has been introduced more recently by various authors (Crawford & Godbey, 1987; Crawford et al., 1991; Jackson et al., 1993). For example, Crawford et al. (1991) propose that individuals who participate in a given leisure pursuit such as attending a festival, have successfully negotiated a sequential or hierarchical series of inhibitors (constraints), whereas individuals who do not participate have experienced inhibitors that might have occurred at any one of several decision-making stages. The model (Figure 2.5) by Crawford et al. (1991) has a clearly defined hierarchy of inhibitors (constraints), beginning with those affecting preferences and leading to those that affect participation. For an individual to move to the next level of barriers, e.g. an interpersonal inhibitor, the first level (intrapersonal inhibitor) first has to be overcome. See Figure 2.6 for the three levels of inhibitors.



**Figure 2.6: A hierarchical model of situational inhibitors or leisure constraints** (Crawford et al., 1991)

- *Intrapersonal inhibitors* embrace psychological states (push factors and pull factors) which interact with festival preferences, rather than intervening between preferences and participation. For example, a local resident may decide against going to the Aardklop Festival to see Afrikaans shows, because his reference group disapproves of its members being seen in the audience. Other examples include stress, depression, religiosity, anxiety and perceived self-skill. Leisure preferences are formed after the negotiation or absence of intrapersonal constraints. The next stage of interpersonal constraints is a result of the interaction or relationship between various individuals' characteristics.
- *Interpersonal inhibitors* refer to the relationship between the characteristics of local residents, which are influenced by personal interactions. For example, a husband might prefer classical music at the festival, but his wife prefers shopping at Woolworths. In other words an individual may experience an interpersonal constraint if he or she is unable to find a partner or friends willing to participate in a preferred

activity. Finally, once interpersonal constraints have been overcome, an individual may face structural constraints.

- *Structural inhibitors* recognise constraints as intermediary factors between a preference for a festival and an actual visit (participation). For example, a local resident of the host community of Potchefstroom may wish to go to the festival, but his scheduling of work time inhibits his actual visit. Other examples are economic barriers and lack of access or opportunity.

The negotiation model of Crawford et al. (1991) contends that there are psychological orientations that will probably prevent individuals from experiencing higher-level constraints. Local residents who are most affected by intrapersonal constraints are less likely to participate in the festival and therefore do not reach higher-order constraints (interpersonal and structural constraints). The negotiation model has certainly changed the face of research into leisure constraints (situational inhibitors).

Several studies investigated the reasons that people refrained from engaging in leisure activities, vacation travel or festival attendance. Some of these are noted by van Harssel (1994:132):

- *Economic limitations* – all individuals have limited budgets and have to set priorities. For some, attending festivals is an aspiration.
- *Time limitations* – not enough time to give up the daily routine for more than a day.
- *Health* – physical limitations, poor health or advanced age can be barriers to travel or prohibit festival attendance.
- *Family* – young couples with small children are often less likely to attend festivals because of family priorities and the inconvenience of travel at this stage of their lives.
- *Unawareness* – unfamiliarity with attending festivals, reinforced by fear of the unknown, is a major barrier to enjoying the excitement of new experiences.

In the literature on both consumer behaviour and tourism, various other inhibitors have been identified that may influence the decision-making process of potential visitors (festival goers). Getz (1997:275) identifies the following situational inhibitors in the festival context:

- *Time and money*
- *Knowledge*
- *Social factors*
- *Other barriers.*

Getz summarises the most common situational inhibitors in a festival context, derived from studies on tourism by researchers including Hudson and Gilbert (2000), Getz (1997), Hughes (2000) and van Harssel (1994). He also lists additional perceived inhibitors in the South African situation, derived from recent factual information (Botha, 1998). Table 2.6 gives a summary of all the situational inhibitors.

**Table 2.6: Situational inhibitors and conceptualisation**

<b>Situational inhibitor (barriers)</b>	<b>Key characteristic (meaning)</b>
Time and money	Insufficient time and financial resources to attend festivals. Costs too much.
Willingness to pay	Socio-economic status and willingness to pay for activities at arts festival.
Crime rate	South Africa's high crime rate causes fear of crime and hijacking.
Poor service	Unfriendly and poor service at festival venues
Family	The family life-cycle complicates attendance e.g. small children or elderly people.
Knowledge and information	Not enough marketing and information prior to festival.
Quality and variety	Not enough things to do – perceived as a generally low standard.
Common social factors	Too much drinking, noise, rowdy behaviour, traffic congestion.
Accessibility	Distance from festival, insufficient transport to get there and limited parking.
Awareness	Not accustomed to attending festivals, reinforced by fear of the unknown, are major barriers to enjoying the excitement of new experiences such as festivals.
Health	Physical limitations, poor health and advanced age are barriers preventing participation in or attendance at festivals.

Source: Botha, 1998; Crawford et al., 1991; Getz, 1997; Hughes, 2000; Van Harssel, 1994

These situational inhibitors hold significance for the management team of the Aardklop Festival since it is important to determine what prevents local residents from attending the festival. Research on situational inhibitors in a festival context is limited, expensive to undertake and difficult to execute. It may be of some value to endeavour to understand why certain local residents do not go to, or never return again (repeat visit) to the Aardklop Festival.

## 2.7 CONCLUSION

It is vital for festival management to understand how internal, psychological processes influence individuals' participation or non-participation in a certain festival or event, or even a particular type of tourism product. Behavioural concepts and some understanding of buyers' motivations and decision processes have been the subject of extensive literature research in recent years. The festival management who really understands how local residents will respond to different festival attributes/features, prices and advertising appeals will more than likely have a competitive advantage *vis-à-vis* their competitors.

## CHAPTER 3

### 3 RESEARCH METHODOLOGY

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#### 3.1 STUDY SITE

The study was conducted on the Aardklop National Arts Festival (Aardklop Festival) held in *Potchefstroom*. This city on the banks of the Mooi River, with its 24 declared national monuments, has a rich history. Besides the town's claim to being the oldest town in the North West Province, few other towns are as symbolic of South Africa's constitutional, cultural and religious origin and development.

The town was established in 1883 by a group of Voortrekkers (pioneers), led by Andries Hendrik Potgieter. The name is derived from POT (gieter), and STROOM (the Mooi River). *Potchefstroom* is furthermore a historical town as it was the first town with occupants north of the Vaal River and the first town in the Transvaal to obtain municipal status. Furthermore, the first *Staats Courant* (Government Gazette) was printed and published in Potchefstroom. The Dutch Reformed Church in the Transvaal (at that time) was also founded in Potchefstroom (1842), and since 1905 the theological seminary of the Dutch Reformed Church has been located there. A famous South African poet, Totius, also worked in there and made an irreplaceable contribution to the Afrikaans language and culture (<http://www.aardklop.co.za/agtergrond002.html> 22 March 2002). The Aardklop Festival attempts to celebrate this phenomenon.

Potchefstroom attracts a number of visitors and tourists to its numerous attractions and recreational activities during the year, of which the annual Aardklop Festival (hosted during the last week in September) is the biggest. This festival was launched in September 1998 and remembered as one of the most enjoyable arts festivals in South Africa (*Potchefstroom Herald*, 2002). The objective of the festival is to preserve South Africa's arts and culture with an emphasis on Afrikaans, but to accommodate other languages to cater for a wider market. The festival mainly showcases theatre, dance, poetry, art,

music and film, featuring famous artists and promising upcoming artists and performers (Kakaza, 2000 & Van Zyl, 2002).

Potchefstroom is currently acknowledged as the “City of Expertise” and is home to four tertiary institutions, 30 schools and many research bureaux and training centres.

### 3.2 THE SURVEY POPULATION

A *population* is a group of potential participants to whom one wishes to generalise the results of a study (Salkind, 2000:86). The population for this study consisted of local residents of Potchefstroom in the high and low socio-economic areas, both males and females in three age categories (18-30 years; 31- 45 years and 46+ years old).

*Local residents* included all residents with a street address in Potchefstroom. For the purpose of the study the "customer" – the person who purchases the event service or product – may have various names, such as attendees, users, visitors, guests, tourists or the audience (Hughes, 2000). The festival management should think of them as having made a financial contribution (at least in time and effort) to the product (i.e. the event experience) being offered (Getz, 1997:44).

For the purpose of this study, a *user* is defined as a local resident who, as an individual, attended the festival during either or both of the previous two festivals (2000 and 2001). A *non-user* is defined as an individual who attended the festival during the first or second year it was held (1998 and 1999) or both festivals in the first two years. An individual who had never attended the festival was also classified as a *non-user*. This sample was chosen because the study included only the residents *staying* in Potchefstroom.

### 3.3 SAMPLING PROCEDURE

“To learn something of people, for instance, we take some few people whom we know – or do not know – and study them,” (Kerlinger, 1986:109) “and draw accurate conclusions about the big world of reality from the little world of a sample” (Parasuraman, 1991:479).

Sampling involves selecting a smaller number of people from the larger population in a way that will reflect in the sample the characteristics, attitudes and behaviour of the population (Pender, 1999:114). The sampling procedure employed in this study is a combination of the two main types of sampling methods – *random* and *non-random* sampling.

In *random sampling* the selection of participants is determined by chance, each having a known probability of being included (Salkind, 2000:89). Therefore each respondent has a known chance of being selected. Parasuraman (1991) identifies two advantages associated with random sampling; firstly, the researcher can estimate confidence intervals and secondly, it is a process which will generate a predictable distribution pattern to a population using sample statistics. However, the major disadvantage identified by this author was that random sampling is time-consuming and expensive because an accurate identification of the population is needed as well as an enumeration of its units. It also has to follow an objective pre-specified scheme in which each respondent unit has a known probability of being selected.

*Stratified random sampling*, a type of random sampling, is used when it is felt that different groups in the population can be divided into distinguishable groups (strata) that have similar characteristics. Stratification factors should be as relevant as possible to the survey (for example, consumer surveys are often stratified by age, gender, socio-economic group, etc.). A random sample is then taken from each stratum.

A *non-random sampling* method known as *quota sampling* was used for selecting the individual respondents within the strata. *Quota sampling* is the most likely non-random method to produce a representative sample, as the subjects are selected. Table 3.1 shows the calculation of the quotas for users of the Aardklop Festival. The identical procedure was followed for non-users.

**Table 3.1: Quota sampling frame for users**

		Age in years			
		18-30	31-45	46+	Total
High socio-economic	Males	10	10	10	30
	Females	10	10	10	30
	<b>Subtotal</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>60</b>
Lower socio-economic	Males	10	10	10	30
	Females	10	10	10	30
	<b>Subtotal</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>60</b>
<b>Total</b>		<b>40</b>	<b>40</b>	<b>40</b>	<b>120</b>

A sample containing equal numbers of users and non-users was planned. In each group there would be equal numbers of respondents from the high and lower socio-economic areas and equal representation of men and women in three age groups (18-30 years, 31-45 years and 46+). In practice it proved difficult to achieve the quotas set for the non-users, as this group seemed in the minority. However, the exact quota for the users was filled.

The process for selecting residents for the sample in each of the strata (namely selecting a household at random and then interviewing the occupants), closely resembles a random sampling procedure. The interviewers were then allocated a number of interviews (quotas) with specific types of respondents. Quota sampling is classified as non-random sampling

because respondents are selected only until the quota has been filled. Therefore other respondents with the same characteristics have no chance of being included in the quota.

The advantages of quota sampling are that it is relatively quick to conduct and easy to administer from a fieldwork point of view. It is also a cheaper method than random sampling methods and allows for a better comparison between groups because it ensures representation within certain groups (the high and lower socio-economic areas). The disadvantages of quota sampling involve problems of bias and sampling errors. At present, however, there do not seem to be any obvious factors that may have caused fieldworkers to make biased selections, since houses were selected by chance (with no knowledge of the people inside) and then the occupants were interviewed. Interviewers were instructed not to interview relatives and friends as this might cause bias. It was therefore assumed that the sampling process resembled a random process – sufficiently so for the purpose of inferential statistics.

A map of Potchefstroom was obtained from the City Council and all the residential areas were identified. Certain atypical residential areas were excluded from the sample (see Appendix A). A list of all the typical residential areas was sent to ten independent local residents of Potchefstroom. Each had to rank the areas from the highest socio-economic class to the lowest (Table 3.2 lists the high and low socio-economic areas included in the study). The general consensus was that the difference between some residential areas was insignificant.

**Table 3.2: High and lower socio-economic areas selected in Potchefstroom**

<b>High socio-economic areas</b>	<b>Lower socio-economic areas</b>
Bailie Park	Dassierand
Grimbeek Park	Potch Central
Kannoniers Park	Mieder Park
Mooivallei Park	South Town
Van der Hoff Park	

As the raters did not reach any real consensus on the status of the Bult area, it was excluded from the sample. All the high socio-economic areas were written on separate pieces of paper, which were put into a hat. Two areas were randomly drawn from the hat to represent the high socio-economic population. The same procedure was followed with the lower socio-economic areas.

### **3.4 SAMPLE SIZE**

The question of what constitutes an appropriate *sample size* is complicated and depends on several factors, such as cost, time and staff availability, level of accuracy required (the degree of precision desired from the estimate – standard error of the estimate obtained), data collection method and location of the population (Pender, 1999:114). When selecting a sample, it is important to have a high level of confidence that the sample is representative of the research population as a whole. The sample should be large enough to provide accurate results, without being so large as to increase research costs unnecessarily. In general the larger the sample, the smaller the sampling error, i.e. the difference between the sample and the population (Salkind, 2000:96).

A total sample size of 240 respondents was achieved. The desired quota of 120 users was obtained, but the desired quota of 120 non-users could not be filled. Only 40 non-users were obtained in this category. Therefore, the other 80 non-users were selected from users. As these 80 users did not fit the sample plan, they were omitted from the study in order to maintain the quota sampling originally decided on. A total sample size of 160 respondents was therefore used, comprising 120 users and 40 non-users. The 120 respondents (users) constitute the basis of the analysis. There were definite constraints on the time and money available for the research, and 240 respondents were the largest number that could be collected within these constraints.

### 3.5 MEASUREMENT INSTRUMENT

The self-completion questionnaire used in the study is shown in Appendix A. It comprises five initial screening questions to ensure that respondents met the criteria for inclusion in the study. The screening questions are followed by different sets of questions designed to address the research questions of the study, and are organised into the following broad areas:

1. Demographics
2. Festival attendance
3. Push and pull factors (including the festival activities)
4. Situational inhibitors.

These areas were selected to test the respondents' main motivations, namely what push and pull factors induce them to attend the festival or what inhibits them from participating in the festival. Prospective respondents were screened by means of the first five questions to determine their age, gender, socio-economic status and participation in the festival. Those who did not fit the quota sampling plan, for example those who were too young, were eliminated from further participation in the research study. The subsequent questions were about the respondents' familiarity with Potchefstroom and the sector in which they worked. Certain behavioural questions were asked to elicit information about arts festivals (Aardklop Festival), such as the respondents' interest, attendance, spending patterns, accommodation or hosting, marketing, management and importance. These questions can be cross-tabulated with other information (see Section 1 of Appendix A).

The questions on the push factors (external motivation) were derived from similar festival research done worldwide. The development and application of the motivation scale are well-documented in published research. The questions were therefore not newly developed, but based on research conducted by various authors (Backman, Backman, Uysal & Sunshine, 1995; Crompton & McKay, 1997; Formica & Uysal, 1996; Hanqin & Lam, 1998; Kim, Uysal & Chen, 1999; Mohr, Backman, Gahan & Backman, 1993; Raybould,

1998; Scheinder & Backman, 1996; Uysal, Backman, Backman & Potts, 1991; Uysal, Gahan & Martin, 1993). Based on these authors' collective experience and findings together with the factor analysis conducted in the present study, the push and pull factors used were formulated. The main push factors or domains identified by research were the following:

1. Escape
2. Event excitement or novelty
3. Socialisation
4. Family togetherness
5. Community pride
6. Self-esteem.

See Chapter 2, Section 2.5.2 for a detailed discussion of these factors and the questions that measure them.

The questions on the pull factors (extrinsic motivation) were derived from the wider tourism literature as well as the sources acknowledged in the tourism literature (Crompton & McKay, 1997; Getz, 1997; Hanqin & Lam, 1999; Raybould, 1999; Schneider & Backman, 1997). The main domains of festival attributes (pull factors) identified by research include the following:

1. Entertainment
2. Food and beverages
3. Transport.

The questions on likes covered all the different festival entertainment activities (13 categories of entertainment as specified by the marketing brochures on the Aardklop Festival). Festival attributes were included to supplement the pull factor section. The respondents also had to indicate how important each of the entertainment activities was to them on a scale of 1 (very unimportant) to 5 (very important).

The questionnaire consisted of items on a Likert-type scale asking each respondent to indicate how important each statement (push or pull variable) was to him or her. The *Likert scale* is used for asking respondents to rate their

level of agreement or disagreement with a series of statements about a subject or object (Pender, 1999:127). Likert scales are popular because they are easy to construct and give reliable information about the intensity of the respondents' feelings.

Although an individual may be motivated to attend the Aardklop Festival, situational inhibitors might prevent him or her from doing so (see Chapter 2, Section 2.6). The items used for measuring the situational inhibitors were derived from Botha, (1998); Crawford, et al. (1991); Getz, (1997); Jackson, (1990); Hudson and Gilbert cited in Woodside (2000).

The questionnaire was designed as discussed above and was tested in a pilot stage, using ten local residents of Potchefstroom as the respondents. The pilot stage is most important to the reliability and validity of the survey results. Only minor modifications were needed on the basis of the results obtained from the pilot stage.

### **3.6 DATA COLLECTION PROCEDURE**

The data for this study were collected by means of a combination of interviewing and self-completion questionnaires. Each interview lasted approximately 30-40 minutes. The interviews were conducted and the questionnaires completed over the weekend of 22 and 23 June 2002. This weekend was two months prior to the commencement date of the Aardklop Festival, and one month prior to the active marketing of the festival. However, passive marketing had already started as the local media wrote articles on the coming festival. This timing permitted the measurement of push and pull factors, festival activities and situational inhibitors at a stage when respondents were already to some extent aware of the forthcoming festival (their memories had been triggered) but were not yet overwhelmed by the excitement (which might have distorted the information slightly).

Ten students of the Potchefstroom University for Christian Higher Education administered the questionnaires. They selectively assisted the sample quota of residents to complete the questionnaires. The students were selected because they had a background in tourism and previous interviewing experience and possessed a degree of social sensitivity. The author briefed and trained the fieldworkers on how to assist the respondents if necessary. The training included a description of exactly which quota each fieldworker had to collect and in which area. Five fieldworkers had to collect their quota from the high socio-economic areas identified and the other five from the low socio-economic areas identified. They were given a quota control sheet to guide them on selecting specific types of respondents (see Appendix A for an example of the quota control sheet).

The respondents could complete the questionnaire in either English or Afrikaans. Approximately 190 of the questionnaires were completed in Afrikaans and 50 in English. The interviewers introduced themselves and displayed a cover sheet identifying them as being from Potchefstroom University, assured the respondents that all information would be kept confidential, and that the interviewer had the authority, on behalf of a master's student of the University of Pretoria, to conduct research on the Aardklop National Arts Festival. The respondents were shown how to complete the questionnaire; and each interview lasted approximately 30-40 minutes. The prospective respondents were approached and after a few screening questions to eliminate those who did not fit the criteria for the quota sample, suitable respondents were invited to take part in the study. The approach taken by the fieldworkers was as follows:

- *Firstly*, the fieldworkers asked prospective respondents if they would mind answering a few questions about the festival.
- *Secondly*, they asked the respondents what their age was, and entered this information as well as the age category in which the respondent fell, namely 1 for 18-30 years, 2 for 31-45 years or 3 for 46 years and older. If the respondents were younger than 18 the fieldworker had to

end the questioning, thank the person and exclude these respondents from the quota.

- *Thirdly*, the fieldworker identified the respondent's gender by entering 1 for male and 2 for female.
- *Fourthly*, the fieldworkers could enter the name of the area where they approached the respondents, so that they would know where to collect the completed questionnaires.
- *Lastly*, the fieldworker had to determine whether the respondents were users or non-users of the festival.

The fieldworkers had to collect their sample from the high and lower socio-economic areas. They selected houses at random in the identified areas. The questionnaires required the respondents to provide a telephone contact number and name, allowing the researcher to check 10% of the questionnaires at a later stage to ensure the accuracy of the information given. This checking was done and proved to be valid. A total of 25 respondents did not meet the criteria in the screening questions as they were too young, and therefore they were excluded from the quota. Only nine respondents were not interested in completing the questionnaire.

### **3.7 STATISTICAL METHODOLOGY**

This subsection outlines the way in which the collected data were prepared and analysed.

#### **3.7.1 Data preparation**

After collecting the data, the first stage of data analysis is to prepare the raw data and transform them into a machine-readable format (Blanche & Durrheim, 1999:98). To this end, numeric variables are assigned to variables such as 1 to a male and 2 to a female.

After the data were entered in a form conducive to computer analysis, they were "cleaned" to eliminate any errors that may have occurred. Cleaning the

data involves determining if any invalid numbers appear in a column (such as a 3 in the Male (1) and Female (2) columns).

### 3.7.2 Statistical analysis

The data were analysed in four basic steps which are discussed in each of the following sections:

- *Firstly*, a profile was obtained of the sample's festival attendance through descriptive statistics
- *Secondly*, by using a factor analysis concurrently with the theory, certain "push", and "pull" factors as well as situational inhibitors were identified
- *Thirdly*, the different socio-economic areas, gender and age groups were compared for these factors by means of analysis of variance techniques to determine if there were any differences between the push and pull factors of certain groups
- *Lastly*, the personification approach of Plog Associates (1976) was used for transforming the "dry" statistics into a "living" profile to which marketers could respond more easily.

#### 3.7.2.1 Descriptive statistics

Descriptive statistics is given this name because it describes the general characteristics of a set or distribution of scores (Salkind, 2001:150). Frequencies, means and standard deviations are the descriptive statistics used in the current study.

*Frequencies* are merely the number of times a response has been given. A *mean* is the sum of a set of scores divided by the number of scores and is usually accompanied by a *standard deviation* which measures the variability around the mean (this variability is the average amount that each of the individual scores varies from the mean of the set of scores (Salkind, 2001:154)).

### 3.7.2.2 Measuring factor validity and reliability

“Reliability and validity are the hallmarks of good measurement” (Salkind, 2001:105). The reliability and validity of a measurement instrument are calculated to indicate how good a job the instrument has done in terms of consistency and measuring the intended concepts.

Salkind (2001:105) describes *reliability* as obtaining the same outcome when a test measures the same thing more than once. *Validity* is a measurement of “is the test doing what it is designed to do”.

There are different types of reliability measurements:

- *Test-retest reliability* – reliability between the same test, taken over time by the same group, indicates the stability of the measurement instrument
- *Parallel forms of reliability* – different forms of the test are given to the same group and this measures the equivalence of the tests or the consistency between the various forms of a test
- *Inter-rater reliability* – this is a measurement of the consistency between the different raters of a test
- *Internal consistency* – this examines the reliability within a particular set of items, i.e. how well they measure the same things, or in other words how well they belong together.

The current study used the internal consistency measure of reliability. The statistical tool used in determining internal consistency is the *Cronbach's alpha*. Cronbach's alpha was calculated for each of the push and pull factors as well as the situational inhibitors and serves as a validation, together with the theory, for the formation of the different factors. In deciding an acceptable Cronbach's alpha value, it should be remembered that there are no exact rules and that the research purpose should be kept in mind (Rosnow & Rosenthal, 1996, 1999). In standardised tests, acceptable values have ranged from 0,72 to higher, where 1 is the ultimate value.

Although validity was examined through factor analysis, factors were not only formed on basis of the pure statistical results, but also as a result of the incorporation of the theory. The factor analysis procedure followed is discussed below.

### Factor analysis

A factor analysis is a technique used for investigating the underlying structure of a questionnaire. According to Kerlinger (1986) factor analysis directs the researcher to which *items of the scale belong together* and which ones *measure the same things* and to what extent they do that. The factor analysis employed in the current study was aimed at determining the factorial validity of the scale and indicates the presence of a strong single factor.

The following procedure was followed in performing the factor analysis:

- *Firstly*, a matrix of inter-correlations between the domains within the questionnaire and the underlying factors was constructed
- *Secondly*, a decision was made on the number of factors to be extracted based on the eigenvalues. *Eigenvalues* indicate the amount of variance that the factor explains about the data and these values are plotted against the factor numbers on a “*scree plot*”. The initial drop in the eigenvalues of the first one or two consecutive factors is large, but decreases as more factors are considered.

An exploratory factor analysis was done by means of *Principal Axis factoring*. The relationship between the factor and the individual item is a correlation coefficient (called the factor loading). Although an item may show a factor loading under multiple factors, it belongs best where the loading is highest (Blanche & Durrheim, 1999:367).

Then a decision was made regarding which items to include in each factor, based partly on the theory and on the factor loading. The factor analysis results are given in Appendix B.

### 3.7.2.3 Inferential statistics

A concept of importance in all inferential statistics is the concept of statistical significance. Before the inferential techniques are discussed, an explanation of statistical significance is given below.

- Statistical significance

As hypotheses cannot be tested directly on the whole population (owing to constraints of time and money), a sample has to be drawn from the population. It may happen that the differences which appear to exist between groups in the sample may not exist in reality (in the real population). The *p-value* is calculated to indicate the probability that the difference is due to chance. But when is the *p-value* small enough to allow the difference to be considered real?

There are guidelines which determine which differences are large enough to be considered "real" and which may be due to chance. The most common practice is to state the level of significance that the probability value should attain. A significance level is a statement of the probability that an observed difference is due to chance. The most frequently used levels of statistical significance are 0,05 and 0,01. For the purpose of this study, the level of 0,05 was used as the level of statistical significance.

The term *two-tailed p-value* means that the hypothesis (H1) did not specifically predict in which of the probability distributions the significance would be detected, i.e. it did not specify a direction (Rosnow & Rosenthal, 1996, 1999). A one-tailed *p-value* (obtained by dividing the two-tailed *p-value* by two) is used when for example the hypothesis is that the low socio-

economic area has a higher score on the situational inhibitor, *time and money* than low socio-economic area. As the current study is only exploratory in nature and no expected results were predicted, the *two-tailed p-value* has been used.

- Analysis of variance

Data from multiple groups (such as the mean score of each age group) are analysed by means of an analysis of variance technique. The test statistics for the analysis of variance is the *f-test*. If however a significant result is found between groups, it does not indicate between which groups the difference exists. For that purpose a post hoc analysis is done to compare the means. The current study used a Post Hoc Scheffe test.

- Correlation analysis

The purpose of correlation analysis is to determine if there is a linear relationship between variables. A correlation coefficient is a value that will be calculated to determine the extent of the relation between the two variables. The *Pearson Product Moment* correlation was used to determine the relationship between variables such as the situational inhibitor “time and money” and the money spent on activities at the festival.

The direction of a correlation coefficient can be either positive or negative. A positive correlation indicates that, as the value of one measure increases, the value of another measure also increases. In a negative correlation, as the value of one measure increases, the value of another measure decreases. The level of statistical significance (*p-value*) was also calculated to determine the possibility that the correlation between the variables is due to “chance”.

- T-test

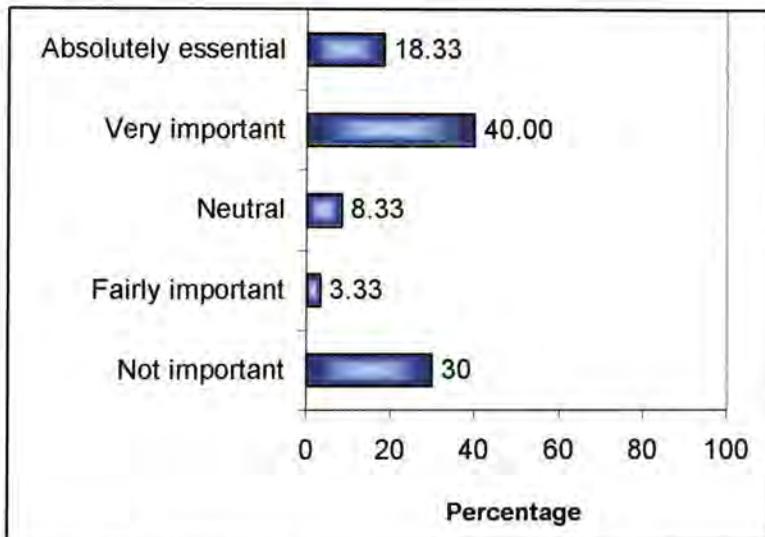
A *t-test* is a statistical technique used for comparing two means. An independent *t-test* measures the difference between two independent, unrelated groups (Salkind, 2000).

indicates that music festivals in particular seem to attract a mobile audience. The repeat visitors tend to be mainly middle-aged, married and well educated, with fewer students, young people and senior citizens (Getz, 1997:264).

One should consider the warning given by Hughes (2000:147) that the very nature of attendance surveys has meant that rates include "intent to visit" which may not, of course, turn into an actual visit.

#### 4.1.4 The host community and the festival

Figure 4.9 illustrates the respondents' perception of the importance of continuing the Aardklop Festival.

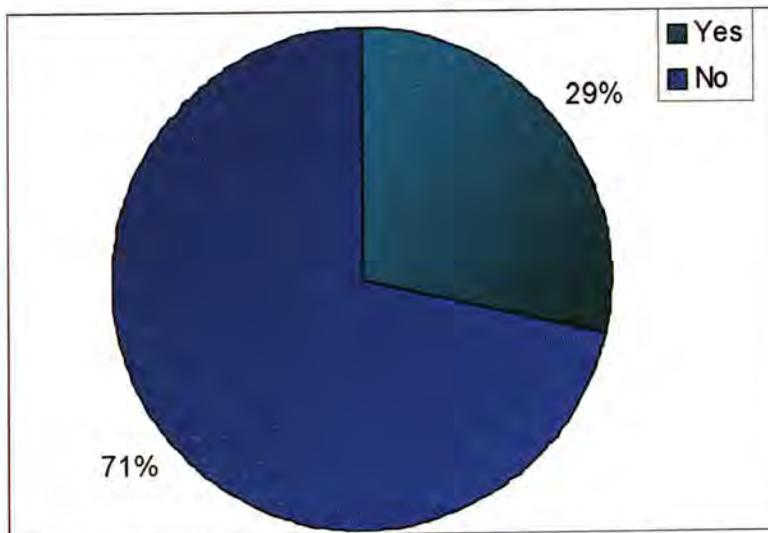


**Figure 4.9: Local residents' rating of the importance of continuing the Aardklop Festival**

Most of the respondents (58,3%) rated local residents as at least very important, although a relatively large percentage (30%) did not believe they were important for the continuation of the Aardklop Festival. Fredline and Faulkner (2002) indicate in their research on "Residents' reactions to the staging of motor-sport events within their communities: a cluster analysis" that local residents play an important role in the future staging of such an event. These authors also state that a lack of support, even by significant minority groups, may threaten the sustainability of the event.

In the case of the Aardklop Festival, the 30% of respondents who might not have perceived that they were important to the continued existence of the festival, are significant and should be considered by the festival management. In another study by the same authors (2002) on the “Variations in residents’ reactions on major motor-sport events: why residents perceive the impacts of events differently” they emphasise that it is important for the events management to recognise the range of views prevailing in the community. Their observation is mirrored by the 30% of respondents who did not feel they contributed to and played a significant role in the sustainability of the Aardklop Festival. The overall stake and importance of local residents’ role in the sustainability of the Aardklop Festival should be clearly communicated, either through the media or by holding public meetings.

Figure 4.10 indicates the respondents’ willingness to provide accommodation to visitors during the Aardklop Festival.

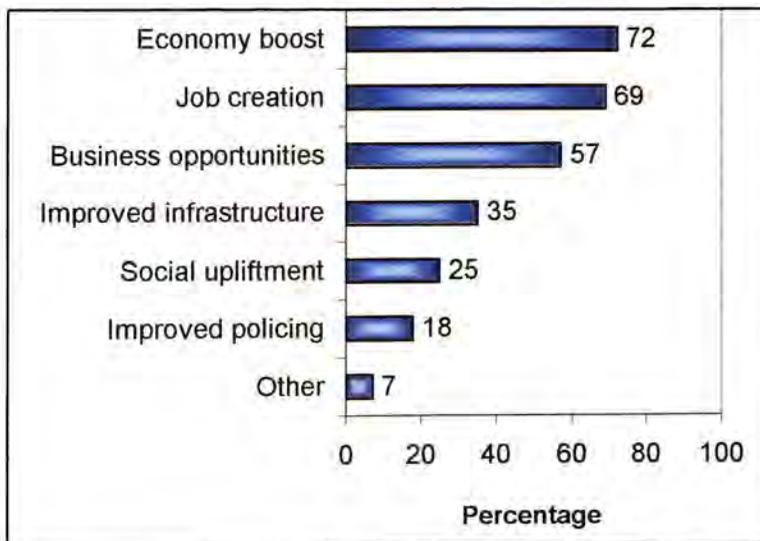


**Figure 4.10: Respondents' willingness to rent house out to visitors or tourists during the Aardklop Festival**

The majority of the respondents (71%) indicated that they would be willing to rent out their houses for the duration of the Aardklop Festival. A small group (29%) was not interested in doing so. This phenomenon illustrates the local resident’s positive attitude to holding the festival in their town and also the

financial benefit that they might gain. An assumption can therefore be made that these residents would even be willing to open their houses to tourists or visitors during the festival, which might enlarge the staging capacity of Potchefstroom. There is also an opportunity in the positive economic benefit that individuals might gain if they were willing to commit themselves to and participate in the overall sustainability of the Aardklop Festival.

Figure 4.11 indicates the percentage of respondents who felt that they gained certain benefits from the Aardklop Festival. As residents represent the core stakeholders in a destination (Potchefstroom), there is little justification in pursuing particular options for festival or event development, if festivals do not enhance the lifestyle of residents, or what is more important, if the festival erodes the residents' quality of life (Fredline & Faulkner, 2002:115). Understanding the impact of the festival on the residents' quality of life is important for the success and ultimate sustainability of any event.

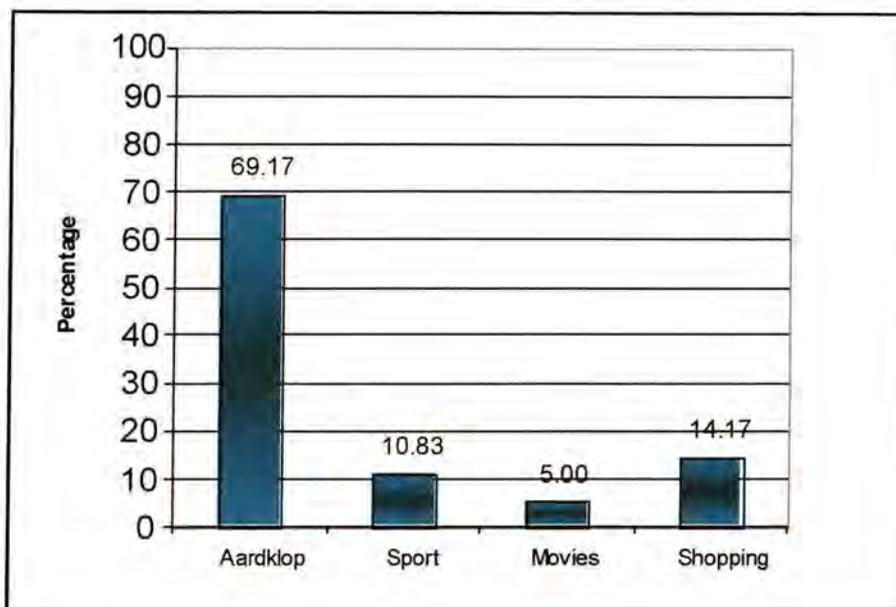


**Figure 4.11: Benefits that respondents (local residents) gained from the Aardklop Festival**

Most of the local residents in the quota sample indicated that they gained the greatest benefits in the areas of economic growth (72%) and job creation (69%). They often expressed the benefits in economic terms such as the expenditure, income and employment generated during the festival. A large percentage (57%) also believed that the festival had led to more business

opportunities, for example guesthouses providing accommodation during the festival or food stalls providing food and beverages at the festival. There is an overall increase in or net benefit from the money flowing into Potchefstroom, as a large percentage of visitors from other regions spend their money at the Aardklop Festival. Various studies such as those by Mules and Faulkner (1996) and Burns, Hatch and Mules (1986) examined the economic impact that events had on communities, but this falls beyond the ambit of the present study. As social upliftment is a most important contributing factor in the tourism industry (WTO, 1998), the low figure (25%) obtained for this factor in the present study might be a weakness. However, this figure should be interpreted with caution as only the typical residential areas were included in the study. The atypical areas where social upliftment would be of greater benefit were excluded from this study (see Section 3.3). The atypical areas comprise mainly the industrial area, smallholdings, the army base and various townships, which are not typical of the area where the main festival activities are hosted.

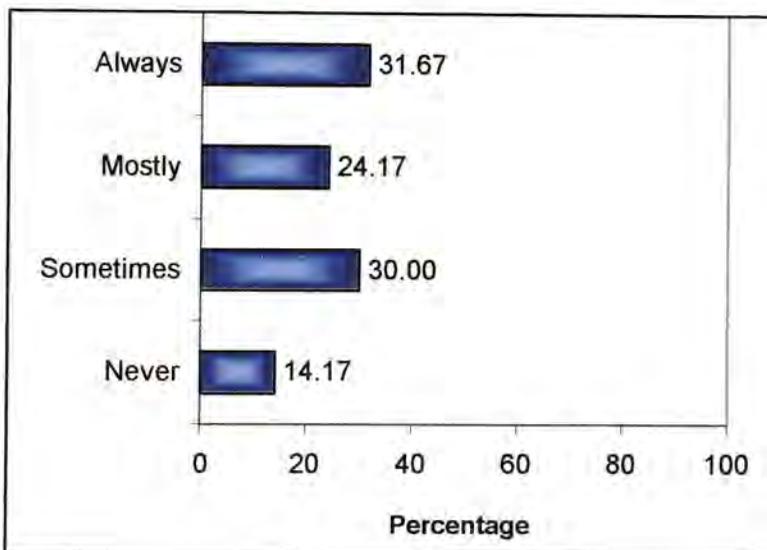
Figure 4.12 gives an indication of the respondents' preference for spending, that is, if they had R100 extra to spend, what they would spend it on.



**Figure 4.12: What item respondents would choose to spend R100 on**

The majority of the respondents (69,17%) indicated that they would spend the R100 at the Aardklop Festival, and 14,17% and 10,83% respectively would spend the money on shopping and sport, which fell beyond the scope of the festival. Only 5% would spend it on going to see a movie. This might indicate that the Aardklop Festival gives value for money, as most of the respondents indicated that what they valued most highly was the availability of *food and beverages* during the time of the festival (pull factor - Table 4.15).

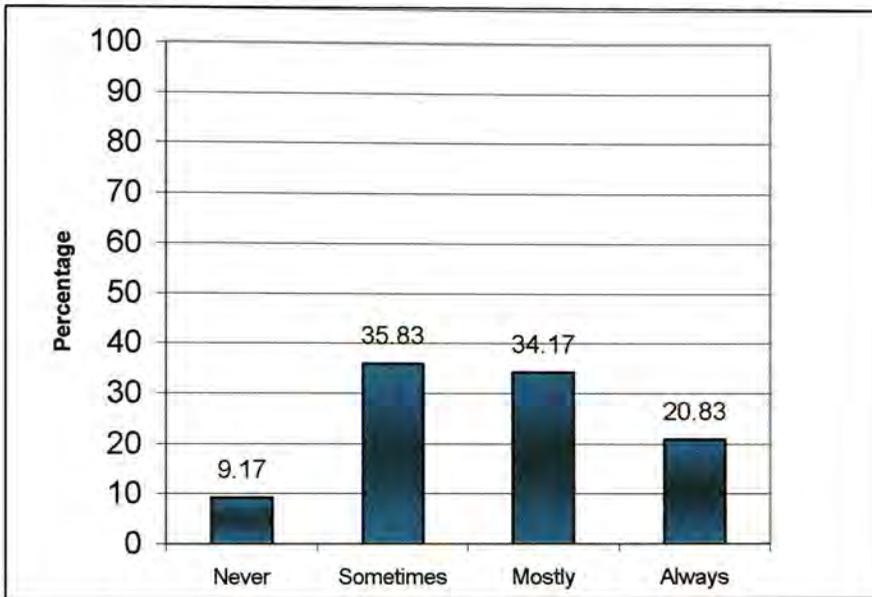
Figure 4.13 gives the frequency of visits from family and friends during the Aardklop Festival.



**Figure 4.13: Visits from respondents' family and friends during the Aardklop Festival**

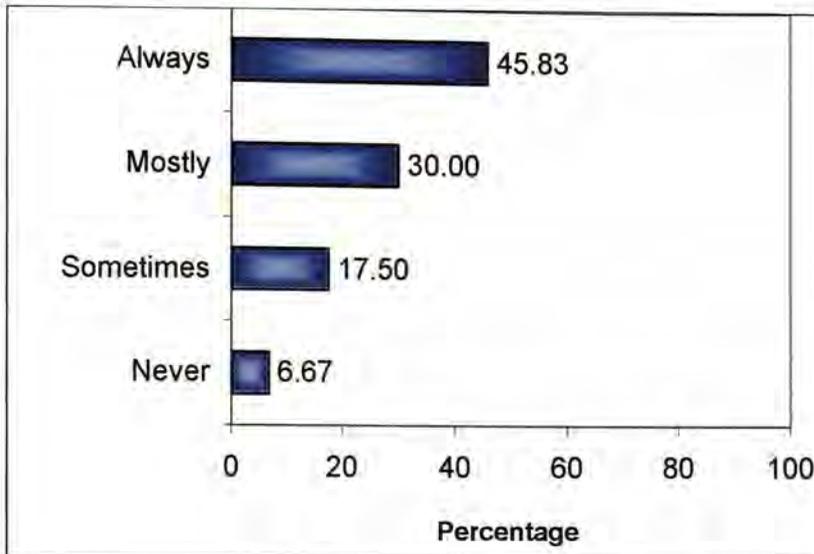
Figure 4.13 indicates that most of the respondents received visits from family and friends during the festival and, if they interacted in a friendly manner with the visitors, the experience would be happy and might ensure a return visit. They might influence the decision of friends and family to attend the festival the following year. The respondents might view the increase in the number of visitors in either a positively or negatively, as some respondents might enjoy the greater number of visitors but others might feel that the visitors were a nuisance. From a global perspective, local residents play an important role as hosts to visitors, and in this way they expand the accommodation capacity of

a town. Figure 4.14 reflects the respondents' views of the Aardklop management's consideration of them in planning for the next festival.



**Figure 4.14: The respondents' perception of the consideration accorded local residents by the management of the Aardklop Festival**

Of the respondents, 35,83% felt that the festival management *sometimes* considered them in planning for the next year's festival. Only 9,7% felt that they were *never* considered and more than a third (34,17%) indicated that they *mostly* felt that the management of the Aardklop Festival considered their views. As only 20,83% stated that the festival management *a/ways* considered them, the festival management should, in its future planning, strive to attain a higher percentage for this group. Figure 4.15 illustrates the respondents' role in word-of-mouth marketing about the Aardklop Festival.



**Figure 4.15: Word-of-mouth marketing about the Aardklop Festival by local residents to family and friends**

The majority of the respondents (45,83%) indicated that they *always* recommended the festival to family and friends; 30% *mostly* recommended it; 17,5% indicated that they *sometimes* recommended it and only 6,67% stated that they would *never* recommend the festival to friends and family. As the majority of respondents stated that they recommended the festival to friends, family and significant others, this substantiate Getz's (1997) view that local residents become a frontline marketing tool for a festival. His research also indicates that the residents in the immediate vicinity of a festival are primary segments and it is therefore highly desirable to keep the population aware of the event throughout the year, relying mainly on free publicity and word-of-mouth contacts (Getz, 1997:269). Another study by Gitlson and Kerstetter (cited in Allen et al., 2000:179) on the Central Pennsylvania Festival of Arts (CPFA) found that local residents of the town where the event was being hosted, played a significant role in the decision-making process of friends and relatives. This substantiates the importance of favourable word-of-mouth advertising.

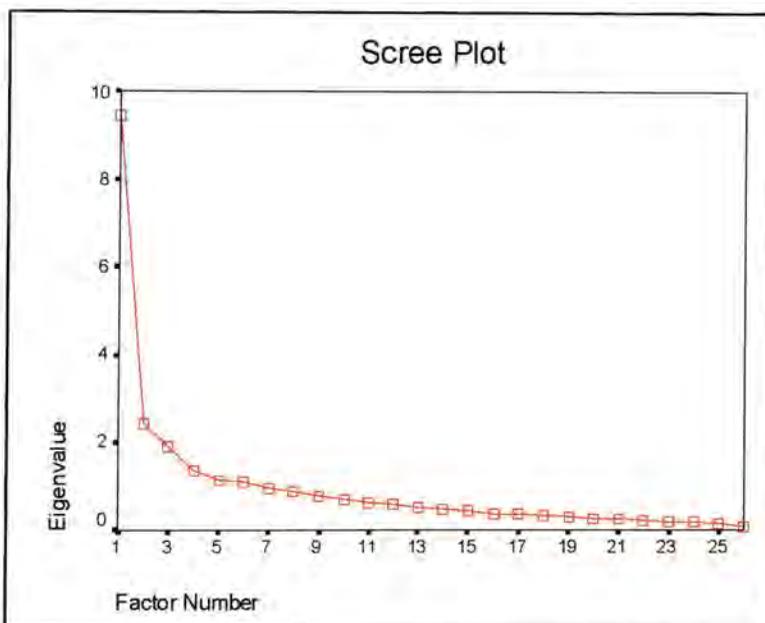
Madrigal (1995) indicates in his study on "Residents' perceptions and the role of government" that the negative effect of unfavourable word-of-mouth advertising may seriously undermine the long-term sustainability of tourism development (in this case, the Aardklop Festival).

## 4.2 FACTOR ANALYSIS AND RELIABILITY

### 4.2.1 Push and pull factors

The items measuring the *push factors* and the items measuring the *pull factors* were each subjected to Principal Axis Analysis. The scree plots which graphically plot the eigenvalues (see Section 3.7.2.2) are shown below.

A scree plot indicates the factors that could be extracted. The decision on how many factors there are is rather subjective and is often based on more than one criterion. Firstly, one may look at the factor number where the scree begins (the scree starts when the line in the graph becomes more linear). One could also take into account the number of factors suggested by theory, and as an added measure the Keiser Goodman rule (which states that all factors with eigenvalues over 1 should be extracted) could be used.



**Figure 4.16: Scree plot of the eigenvalues of the push factors**

The scree plot of the eigenvalues of the push factors indicates that there is one strong single factor (the first scree), and that the second scree starts at four factors and a third at seven (which indicates that there are six factors). A six-factor solution was extracted. The factor solutions appear in Appendix B.

However, the items that the factor analysis showed as belonging in the same factor, could not all be judged as logically belonging together. The final push factors formed for the research were based on a combination of theory (Crompton & McKay, 1997; Getz, 1997; Kim et al., 2002; Raybould, 1998; Schneider & Backman; Uysal et al., 1993) and the results of the factor analysis.

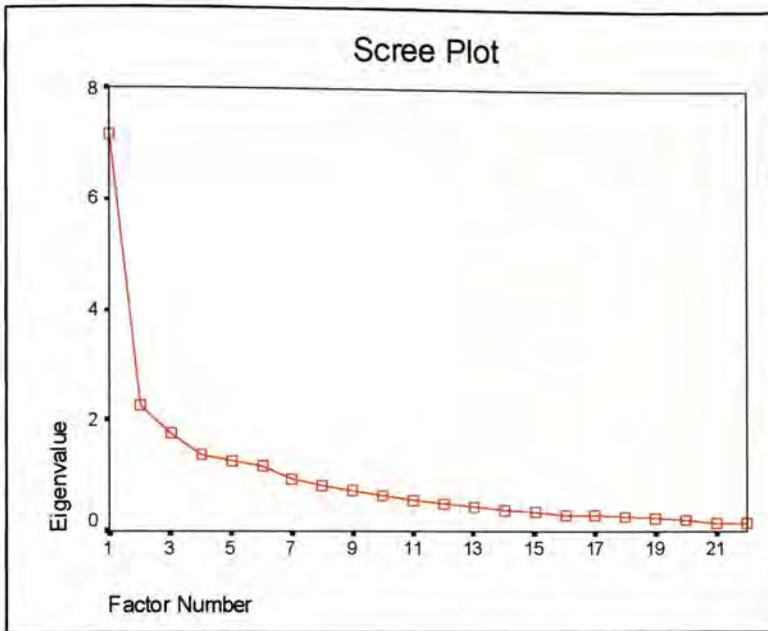
The push factors used in the research and the items comprising them are shown in Table 4.10. The results shown are consistent. The alphas range from 0,62 to 0,88. They all exceed Nunally's (1978) 0,60 minimum criterion and most of them are high. The overall Cronbach alpha is 0,922. The internal consistency was calculated for each factor formed and each showed a relatively high reliability value (high Cronbach's alpha values). Only Family togetherness had a slightly lower (0,62) yet still satisfactory reliability. This might reflect the fact that the scales comprised only three items.

**Table 4.10: Reliability of and items in each push factor**

	<i>Family togetherness</i>	<i>Socialisation</i>	<i>Escape</i>	<i>Event novelty</i>	<i>Community pride</i>	<i>Self-esteem</i>
<b>Items used to construct a factor:</b>	1 Spending time with significant others	2 Being with people who enjoy the same things I do	6 The urge to get away from daily routine	4 I enjoy special events	19 Residents' pride and community spirit	9 Doing something that impresses others
	14 Interacting with my family and friends	3 Meeting new people, building new relationships	11 Feeling free	10 Experiencing new and different things	20 Builds a community spirit and makes people feel good	13 A feeling of accomplishment
	24 Having the family do something together	5 I enjoy seeing the other people at the festival	18 Giving my mind a rest	8 Atmosphere at festival		16 Increasing my feeling of self-worth
		7 I enjoy festival crowds	21 Feeling like a child again	15 Festival is stimulating and exciting		
		12 Enjoying the company of the people who came with me	25 Relief from stress and tension	17 Satisfying my curiosity		
			26 Desire for change from everyday life	22 I've been here before and had a good time		
				23 It sounds like fun		
<b>Chronbach alpha</b>	<b>0,62</b>	<b>0,82</b>	<b>0,81</b>	<b>0,84</b>	<b>0,88</b>	<b>0,71</b>

**Total reliability Cronbach alpha for Aardklop instrument: 0,922**

The eigenvalues of the *pull factors* were plotted in the same way as the *push factors* in Figure 4.16 and are illustrated in Figure 4.17.



**Figure 4.17: Scree plot of the eigenvalues of the pull factors**

Based on the same criteria as those used in Section 3.7.2.2 for the push factors, it was decided to extract a four-factor solution, which appears in Appendix B. Once again the items indicated under each factor did not completely correspond with expectations and the final factors formed, as shown in Table 4.11, were based on a combination of theory (Crompton & McKay, 1997; Getz, 1997; Kim et al., 2002; Raybould, 1998; Schneider & Backman; Uysal et al., 1993) and the results of the factor analysis.

**Table 4.11: Reliability of and items in each pull factor**

	<i>Entertainment domain</i>	<i>Food and beverages</i>	<i>Information and marketing</i>	<i>Transport</i>
<b>Items used to construct a factor:</b>	1 Enjoy the music /shows/drama/opera	3 The quality and originality of food at stalls	12 Sufficient information about activities at festival	13 Good transport services to venues
	2 The variety of arts and crafts at stalls	4 Sufficient facilities to sit down while browsing	21 Quality of marketing material prior to festival	14 Good arrangements for parking cars
	6 Free entertainment e.g. music, mime shows	5 Variety of restaurants in the area		20 Safety and security
	7 Meeting celebrities	10 Enjoy the food		
	8 Activities for children	16 High quality of service		
	9 High quality of arts and crafts at the stalls	17 Friendly employees		
	11 High quality of music/shows/drama opera	19 Food outlets that are value for money		
	15 Wide variety of activities and entertainment			
	18 New arts and crafts at stalls			
	22 More things to do at night			
<b>Chronbach alpha</b>	<b>0,76</b>	<b>0,79</b>	<b>0,74</b>	<b>0,74</b>

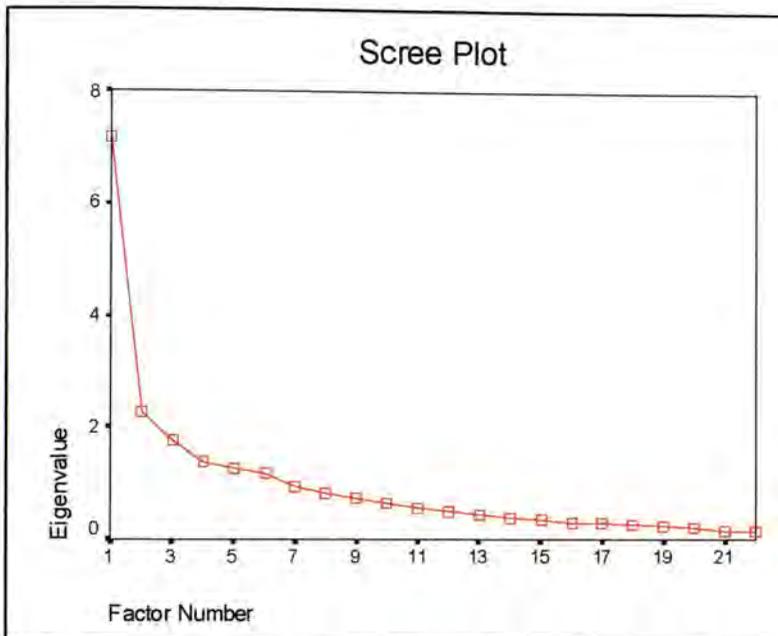
**Total reliability Cronbach alpha for Aardklop instrument: 0,889**

Cronbach alphas were undertaken on each of the item scales and all the factors showed a satisfactory high internal consistency as all were above 0,7 (see Section 3.7.2.2). The overall Cronbach alpha is 0,889.

#### **4.2.2 Festival activities**

The respondents' interest in the different types of entertainment available to them was measured in a separate set of questions grouped into the

categories of *performances, music* and *arts*. The scree plot in Figure 4.18 indicates that two or three different types of entertainment (3 factors) could be identified.



**Figure 4.18: Scree plot of the eigenvalues of the festival activities**

A three-factor solution was extracted (see Appendix B). The following factors were formed based on a combination of theory (Hughes, 2000) and the results of the factor analysis:

**Table 4.12: Reliability of and items in each Aardklop Festival activity factor**

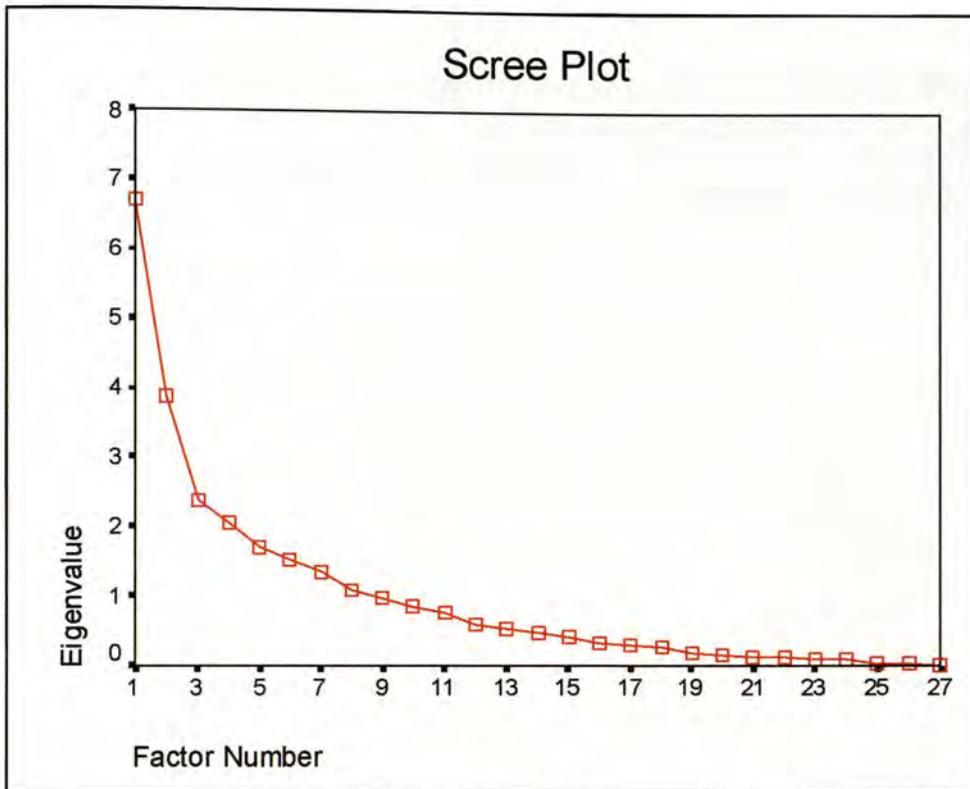
	<i>Performances</i>	<i>Music</i>	<i>Arts</i>
<b>Items used to construct a factor:</b>	1 Performing arts	7 Classical music	5 Discourse (discussions)
	2 Dance and movement	8 Choir and ensemble music	6 Visual art, exhibitions
	3 Poetry	9 Cabaret and music	13 Arts and craft stalls
	4 Children's theatre	10 Rock and jazz music	
	11 Experimental movie festival		
	12 Only the free entertainment		
<b>Chronbach alpha</b>	<b>0,72</b>	<b>0,75</b>	<b>0,63</b>

**Total reliability Cronbach alpha for Aardklop instrument: 0,764**

The *performances* (Cronbach alpha is 0,72) and *music* (Cronbach alpha is 0,75) factors show a high internal consistency as they have Cronbach alpha values of above 0,7, whereas the *arts* have a slightly lower Cronbach alpha value (0,63), although this is still considered satisfactory. The lower value might be because there were only three items in the scale. However, the overall Cronbach alpha is 0,764.

### 4.2.3 Situational Inhibitors

The items measuring inhibitors were subjected to a factor analysis. A five-factor and a seven-factor solution were extracted and are reported in Appendix B.



**Figure 4.19: Scree plot of the eigenvalues for situational inhibitors**

A five-factor solution was extracted from the results (see Appendix B). The following factors were formed, based on a combination of theory from various authors including Crawford et al., 1991; Getz, 1887; Hughes, 2000 and van Harsseel, 1994. The factor analysis results are displayed in Figure 4.23:

## CHAPTER 4

### 4 ANALYSIS OF DATA

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#### INTRODUCTION

The data analysis is arranged into six sections. Section 1 reports on the responses to questions about general or demographic information and festival attendance. Section 2 reports on the factor analysis and reliability. Section 3 analyses the push and pull factors to identify the variables most likely to motivate residents to attend the festival. Section 4 analyses the situational inhibitors that might prevent residents from attending the festival, and Section 5 compares the “users” (festival attendees) with the “non-users” (non-attendees) at the festival. Plog’s psychographic profiles were adopted and applied to 12 selected respondents, with the results given in Section 6.

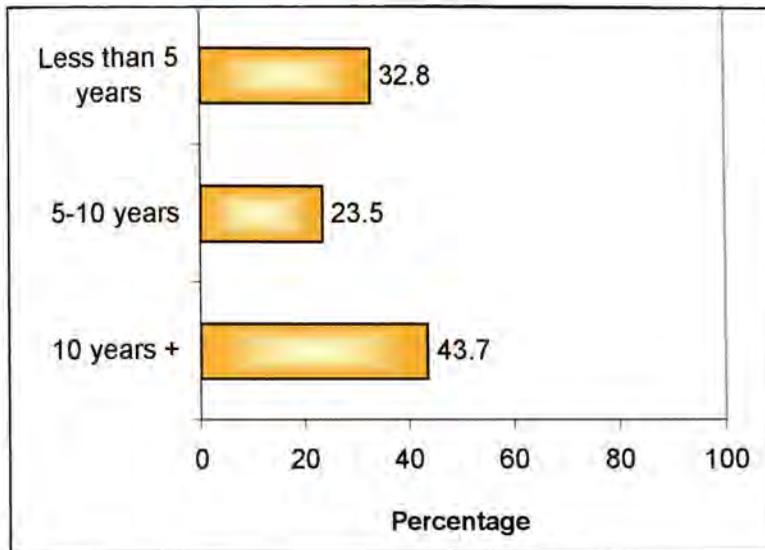
#### 4.1 GENERAL INFORMATION ON THE USERS OF THE AARDKLOP FESTIVAL

Certain general information about the respondents, their interest in arts and culture and their behaviour at the Aardklop Festival was gathered and is discussed in this section.

##### 4.1.1 Responses to demographic information

The distribution of the sample in terms of the respondents’ age, gender and socio-economic status (residential areas) was pre-determined (see Chapter 3, Section 3.3) and therefore there was an equal number of respondents in each group (50% male and 50% female). Demographic information was obtained to better characterise and profile the festival visitor market.

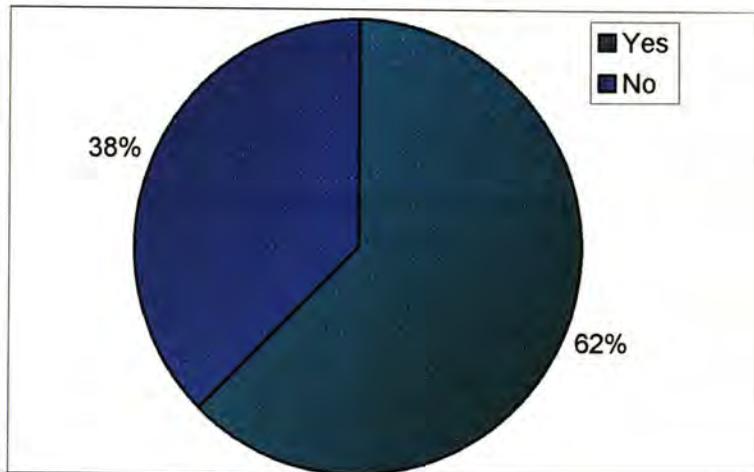
Figure 4.1 indicates the number of years that the respondents in the sample of local residents (as part of the host community) have lived in Potchefstroom.



**Figure 4.1: Number of years that respondents resided in Potchefstroom (N = 119)**

Nearly half of the respondents (43,7%) had been local residents of Potchefstroom, and the smallest percentage (23,5%) comprised respondents who had lived there for 5-10 years. The literature on research in this particular area indicates that longer-term residents, those who have a higher social standing in the community, and those in a later stage of their life cycles, are generally the most likely to feel attached to their home town (destination of residence). Positive feelings about the community may also develop from the social bonds that residents forge as members of local organisations. Community attachment refers to the affectionate feelings residents have for their community so that they will probably enjoy the area where they live owing to the attachments and relationships they develop with the people in their community (Jurowski, 1996:112).

Research furthermore shows that the level of attachment to the community can be measured simply by the number of years of residence in a community (Broughman & Butler, 1981 cited in Fredline & Faulkner, 2002:117). However, in the study conducted by McCool and Martin (1994) these measures may correlate with attachment, but they do not actually measure it because some newcomers might immediately feel deeply attached, but some long-term residents might feel less attached to their community.



**Figure 4.2: Respondents working in Potchefstroom**

Figure 4.2 indicates that 62% of the respondents worked in Potchefstroom, and the remaining 38% either worked elsewhere or were not employed. A relatively large working percentage might indicate that they could have attended and contributed financially to the Aardklop Festival.

Table 4.1 indicates the respondents' sector of employment.

**Table 4.1: Respondents' sector of employment (N = 81)**

<i>Sector</i>	<i>Frequency</i>	<i>Percentage</i>
Public service	10	8,33
Hospitality services	6	5,00
Business sector	17	14,17
Education	21	17,50
Professional services	11	9,17
Self-employed	16	13,33
<b>Total</b>	<b>81</b>	<b>67,50</b>
Not stated	39	32,50

The education sector was the main sector in which the respondents were employed, with 17,5% of respondents employed in this sector. In Chapter 3 (Section 3.1) the importance of educational institutions in Potchefstroom is noted. As the University of Potchefstroom is an integral part of the town, the high representation of respondents employed in the education sector is not unexpected. Research by Torkildsen (1999 cited in Bowdin et al., 2001:125) also indicated that the higher the level of education, the greater a person's

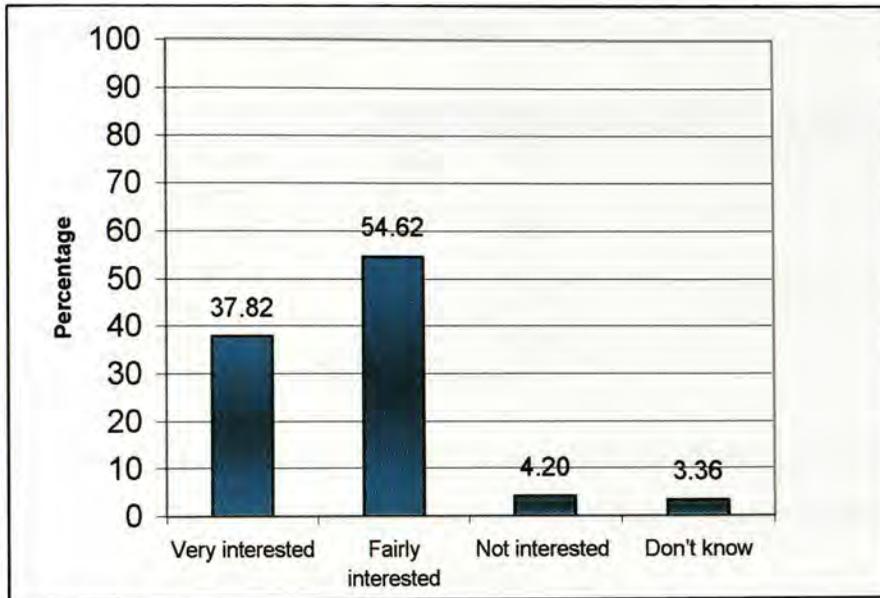
propensity to participate in cultural activities, including arts and community festivals. Morgan (1996) observes that the age at which individuals terminate their formal education may indicate their ambition, intelligence and, what is important for event and festival managers, their curiosity about the world in which they live (Morgan, 1996:103 cited in Bowdin et al:125). It could be argued that the most successful community festivals are those which include all age groups instead of focusing on just one age group, especially as needs, wants, motivations and inhibitors differ extensively (MacDonnell et al., 1999:120).

Also noticeable is the large percentage (13,3%) of respondents who were self-employed in Potchefstroom, which might indicate either a high entrepreneurial culture, or limited opportunities for formal employment.

#### **4.1.2 Interest in arts festivals**

Respondents were also requested to rate their general interest in the arts and culture, as preliminary research had indicated a growth in the demand for and popularity of the arts and arts festivals (Getz, 1997; Goldblatt, 2002). The *arts* are important and deserve to survive. Their importance is regarded as lying in their representation of the best of human achievement and the ability to enhance the quality of life of the people who experience them. "The arts are an end in themselves: through participating and understanding the arts, we grow, we learn about ourselves ... They are not essential to our existence but they are central to it" (Eyre, 1998:38 cited in Hughes, 2000). This statement is supported by Tusca (1999:22 cited in Hughes, 2000) who notes that "the arts matter, because they embrace, express and define the soul of a civilisation".

Figure 4.3 indicates the respondents' general interest in the arts and culture.



**Figure 4.3: Degree of respondents' interest in arts and culture**

The majority of respondents (54,62%) stated that they were fairly to very interested in the arts and culture and 37,82% that they were fairly to very interested in arts and culture. A very small percentage (3,36%) did not know and 4,2% of the respondents stated they were not interested at all. The high percentage of interest in the festival might reflect the strong trend of occupations in the education sector (Table 4.1). The large number of respondents employed in the education sector implies that the population of Potchefstroom may generally have a higher level of education than that of other towns in South Africa, hence the Potchefstroom population's greater interest in the arts and culture.

Tables 4.2 and 4.3 depict the average interest score for each socio-economic, gender and age group of the respondents. The t-test was done to test the differences between the two mean scores for *socio-economic groups* and *gender* (see Section 3.7.2.3).

**Table 4.2: Comparison of respondents' socio-economic groups and gender on interest scores (t-test)**

	<i>N</i>	<i>Mean interest*</i>	<i>t-value</i>	<i>p-value</i>
High socio-economic	60	1,58	2,376	0,019
Low socio-economic	59	1,88		
Males	60	1,78	0,823	0,412
Females	59	1,68		

\* Low score reflects high interest

The results indicate that there is a significant difference between the high and low socio-economic groups ( $p = 0,019$ ). The difference between males and females is less significant ( $p = 0,412$ ).

There appears to be a significant difference between the socio-economic groups in the degree to which respondents were interested in the arts and culture in general. *The respondents in the high socio-economic group were more interested in the arts and culture than those in the low socio-economic group* ( $p = 0,019$ ). These findings are in line with the research conducted by Hughes (2000:16), which indicated that participation rates were highest among people who were relatively well-off, well-educated and in the older age categories. The arts have become associated with the better-educated and wealthier sectors of society. In these "upper" echelons of society, going to arts events is regarded as the norm and there is peer group pressure to attend. By contrast, there is often peer group pressure against attending arts events in the other sectors (Hughes, 2000:18).

A further demographic phenomenon regarding the differences in gender is the increase in the number of educated and employed women, and women who choose careers over families, at least in the early stages of their working lives, which increases the market for cultural activities that appeal to educated women (Brooks & Weatherston, 2000 cited in Bowdin et al., 2001:120). According to various authors, including Allen et al. (2000), Getz (1997) and Hughes (2000), arts and cultural tourists are more up-market (earn and spend

more money), more likely to be female, probably stay in hotels for longer visits and do more shopping than average tourists. This description has been confirmed in a number of general tourism studies and in event-specific research (Getz, 1997).

There are no significant differences between the level of interest between men and women (Table 4.2) or between the different age groups (Table 4.3).

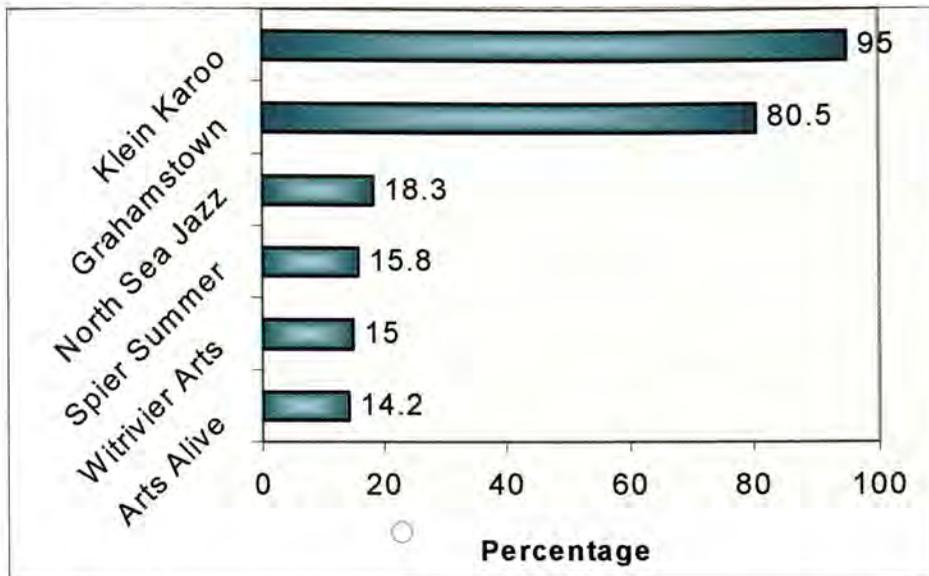
**Table 4.3: Comparison of interest scores of age groups (ANOVA)**

<b>Age</b>	<b>N</b>	<b>Mean interest*</b>	<b>f-value</b>	<b>p-value</b>
18-30	40	1,78	0,139	0,870
31-45	39	1,69		
45+	40	1,73		

\*Low score = high interest

The ANOVA test is done to test for differences between more than two groups, in this case for the three age groups into which the respondents were classified. The results indicate that there were no significant differences between the various age groups and their interest scores. However, the current study has not found any significant difference between the interest that men and women show in arts. Hughes (2000:16) comments in this regard that a specific arts festival may differ from another as there is usually a distribution of people who do not match the general characteristics of the population. Therefore the results of the current study are a good example of Hughes's observation. Although the results confirmed that the high socio-economic group was more interested in the arts, no difference was found for the interest that the male and female respondents showed in the arts.

Figure 4.4 shows the measures of the level of general awareness that the respondents had about festivals, namely their awareness of the different festivals, or how well-known the various South African arts festivals were to them.



**Figure 4.4: Percentage of respondents aware of other SA arts festivals**

The best-known arts festivals are clearly the Klein Karoo National Arts Festival (KKNK) and the Grahamstown National Arts Festival. It is suggested that the Aardklop Festival management should benchmark the festival against these two festivals, as they could be perceived as major competitors. Although these festivals are not hosted in the same geographic area or during the same time frames, the mobility and disposable income of attendees should not be disregarded.

Furthermore, the KKNK has been in existence for the past eight years and the Grahamstown Festival for about 28 years, far longer than the Aardklop Festival. However, the KKNK and the Aardklop Festival have similarities in that both have been in existence for only a few years and both celebrate Afrikaans as language and culture. The festival attendee numbers for KKNK are the highest, but those for the Aardklop Festival and the Grahamstown Festival are very similar. Furthermore the latter two major competitors are both arts festivals, the one from an Afrikaans perspective and the other from an English perspective (celebrating the arrival of the 1820 British Settlers). The respondents indicated that they had a relatively low awareness of other festivals hosted in South Africa.

The assumption can be made that certain events such as the Klein Karoo National Arts Festival have an almost magical power to attract crowds, as the trend setters regard them as social events that are not to be missed and these events are equally populist phenomena for ordinary people. This assumption may explain the respondents' high awareness of this festival.

The number of arts festivals known to a respondent was calculated and this new variable, namely sum of all festivals they knew of, was correlated with the respondents' claims of interest in the arts, shown in Table 4.4 and Table 4.5.

**Table 4.4: Correlation between the number of festivals the respondents were aware of and their degree of interest in the arts**

		<i>Degree of interest in arts</i>	<i>Sum of all festivals known of</i>
Degree of interest in the arts	Pearson correlation	1	-0,302*
	Sig. (2-tailed)	.	0,01
	N	119	119
Sum of all festivals known by respondents	Pearson correlation	-0,302*	1
	Sig. (2-tailed)	0,01	.
	N	119	120

\*Correlation is significant at the 0,01 level (2-tailed)

Interest in the arts and culture (in general) is also reflected in the number of arts festivals known of by a respondent. The greater the interest in arts and culture, the higher the respondent's awareness of festivals (Pearson correlation = -0,30,  $p = 0,001$ ).

**Table 4.5: Correlation between the respondents' degree of interest in the arts and attendance of arts festivals**

		<i>Degree of interest in arts</i>	<i>Attendance of art festivals</i>
Degree of interest in arts	Pearson correlation	1	-0,132
	Sig. (2-tailed)	.	0,157
	N	119	117
Attendance of arts festivals	Pearson correlation	-0,132	1
	Sig. (2-tailed)	0,157	.
	N	117	118

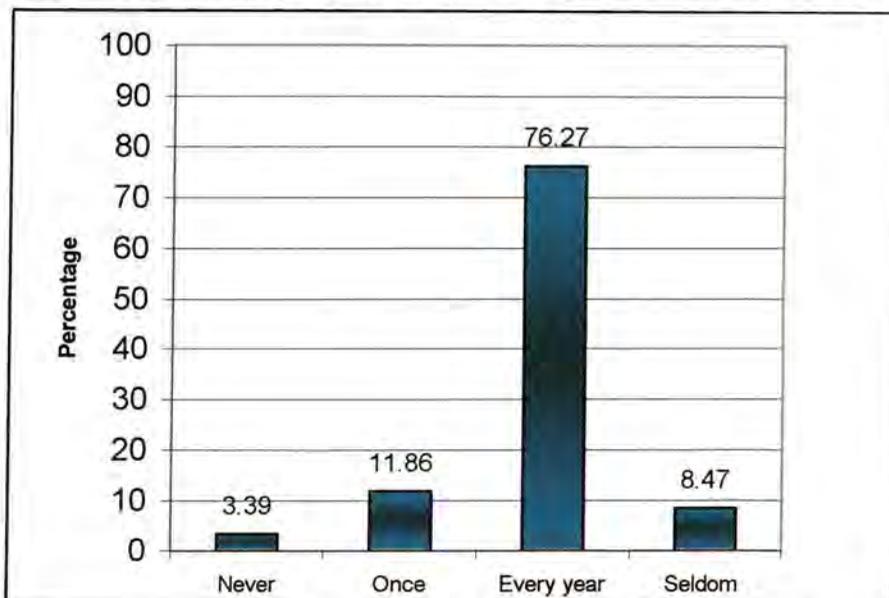
Table 4.5 indicates that the frequency of the respondents' attendance at arts festivals does *not correlate* with their interest in the arts (Pearson correlation =

-0,132,  $p = 0,157$ ). Therefore, a respondent's greater interest does not necessarily translate into a higher frequency of festival attendance, supporting the assumption that interest is not the only factor explaining people's attendance of arts festivals.

However, host communities are seldom homogeneous and the specific themes of some events may mean that they tend to appeal more to some groups in a community than to others. In a town such as Potchefstroom, an arts festival would probably have a greater appeal for the community than a Formula 1 racing event. A possible reason might be the relatively higher educational level of the local residents. The large number of different education institutions in Potchefstroom supports this argument, as well as the link between education and the level of interest in the arts and culture. To the extent that residents identify with and enjoy the theme of an event, they are likely to derive a greater social benefit in the form of opportunities to attend the event and to meet other like-minded enthusiasts.

#### 4.1.3 Attendance of the Aardklop Festival

Participation in arts festivals was measured by asking how often the respondents went to festivals. Their responses are depicted in Figure 4.5.



**Figure 4.5: Frequency of respondents' attendance at arts festivals**

Although 3,39% of the respondents indicated that they had never attended an arts festival, it is presumed that they may not realise that the Aardklop Festival is classified as an arts festival, because all the respondents in the user category indicated that they had attended "Aardklop" in the past two years. The majority of the respondents (76,27%) indicated that they attended the festival annually, 11,86% had gone to this festival once and only 8,47% seldom went.

**Table 4.6: Number of times respondents attended the Aardklop Festival**

		<i>Frequency</i>	<i>Percentage</i>
Number of times attending festival	0	3	2,5
	1	39	32,5
	2	27	22,5
	3	9	7,5
	4	36	30
<i>Total</i>		<i>114</i>	<i>95</i>
Missing	System	6	5
<b>Total</b>		<b>120</b>	<b>100</b>

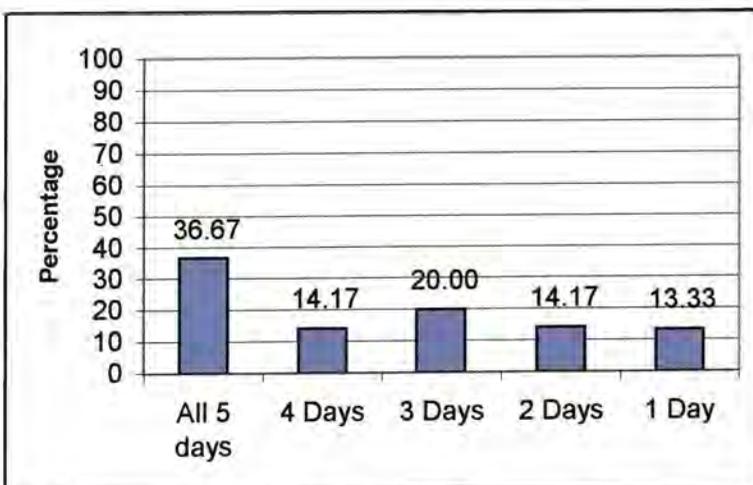
Table 4.6 indicates the frequency of respondents' attendance at the Aardklop Festival. Less than a third (32,5%) of the respondents had only attended the festival once, and 30% had attended all four of the previous festivals. Only 7,5% had attended three of the annual festivals. Consequently the respondents who had attended more than two festivals were in the majority, probably because of the level of the local community's commitment to the festival over the past four years.

Table 4.7 depicts the correlation between the number of times that the respondents attended Aardklop and the frequency of their attendance of arts festivals in South Africa.

**Table 4.7: Correlation between frequency of attendance at Aardklop and attendance of arts festivals**

		<i>Attendance of arts festivals</i>	<i>Times attended Aardklop</i>	<i>Socio-economic area</i>
Attendance of art festivals	Pearson correlation	1,00	0,32	0,15
	Sig. (2-tailed)	.	0,000	0,110
Times attended Aardklop	Pearson correlation	0,32	1,00	0,16
	Sig. (2-tailed)	0,00	,	0,076
Socio-economic area	Pearson correlation	0,15	0,16	1,00
	Sig. (2-tailed)	0,110	0,076	,

There is a positive correlation between the number of times the respondents had attended arts festivals in general and the frequency of their attendance at the Aardklop Festival ( $p = 0,000$ ). However, in the present study no correlation was found between high socio-economic area and the number of times the respondents attended the Aardklop Festival. It should be borne in mind that there is a strong element of community pride and involvement in the Aardklop Festival which may account for the attendance of the low socio-economic groups, although they are not as interested in the arts as the higher socio-economic groups (see Table 4.2). Figure 4.6 depicts the number of days that the respondents attended the Aardklop Festival.



**Figure 4.6: Number of days that respondents attended the Aardklop Festival**

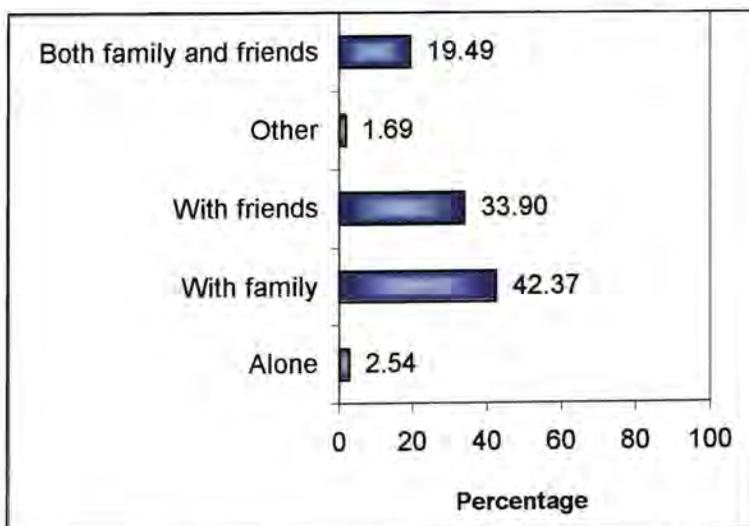
More than a third (36,67%) of the respondents had attended all five days, and 14,17% and 20% attended for four and three days respectively. A smaller group, 14,17%, attended the festival for two days and 13,33% attended for one day. Table 4.8 indicates that respondents attended the festival for an average of 3,29 days.

**Table 4.8: Average number of days respondents spent at the Aardklop Festival**

	<i>N</i>	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>Std deviation</i>
Number of days attended the Aardklop Festival	120	1	4	3,29	0,771

An assumption can be made that most of the respondents spent an average of between three and four days at the festival as they might regret missing any exciting events staged there. The respondents indicated that they were aware of the short duration (five days) of the festival, which motivated their attendance at and the overall appeal of the Aardklop Festival.

Therefore the *special appeal* stems in part from the limited duration of the festival and its uniqueness, which distinguishes it from other permanent attractions.



**Figure 4.7: Percentage of respondents who went to the Aardklop Festival accompanied by people in various categories or went alone**

The majority of residents indicated that they had attended the event with family (42,4%), a group of friends (33,9%) or a mixed group of family and friends (19,5%). Very few people attended alone (2,5%) or with other categories of people (1,7%).

These findings are consistent with previous research that family and social benefits are perceived as extremely important (Getz, 1990; Mohr et al., 1993; Uysal et al., 1993). Ralston and Crompton (1988) also indicate in their study "Profile of visitors to the 1987 Dickens on the Strand, Galveston", that family and friends appeared to be the *most* important motivational dimension. These findings are therefore substantiated by the findings in the present study on the Aardklop Festival.

Table 4.9 lists the amount of money that the respondents spent at the festival.

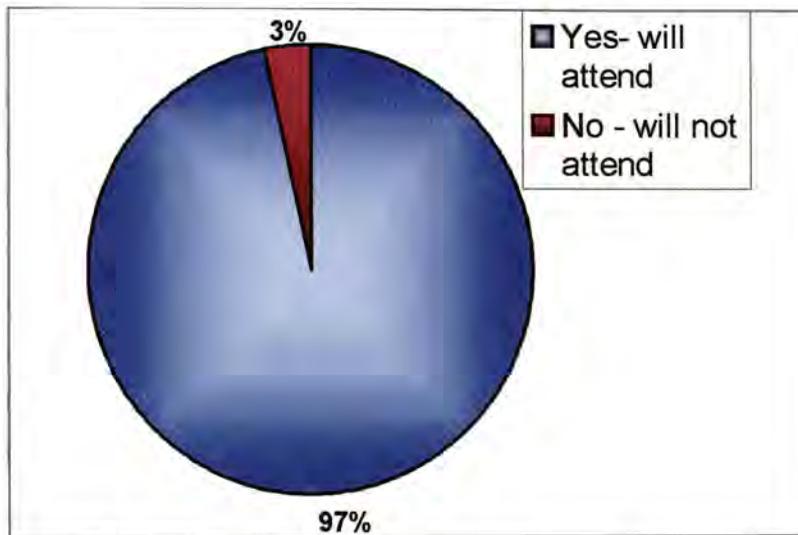
**Table 4.9: Average amount of money respondents spent on tickets, craft stalls and food and beverages**

	<i>N</i>	<i>Minimum (rands)</i>	<i>Maximum (rands)</i>	<i>Mean (rands)</i>	<i>Std. Deviation</i>
Spent on tickets	120	0	600	81,39	93,650
Spent on craft stalls	120	0	600	82,46	99,526
Spent on food and beverages	120	0	450	89,21	82,808

The respondents spent fairly similar amounts on each of the three categories although they spent most on food and beverages (R89,21). Food is a basic human need and therefore this expenditure is not unexpected, but the money spent on tickets (R81,39) and on craft stalls (R82,46) might be perceived as expenditure on luxury or even novelty items.

The respondents were then asked if they would attend the Aardklop Festival again that year in September 2002. Getz (1997:269) mentions that most festivals and events are dependent on local markets. The local residents mingle with tourist visitors and proudly participate in and sustain the festival.

Event attendance is usually dominated by the residents of the host area, as indicated in Figure 4.4.



**Figure 4.8: Estimates of respondents' attendance at the Aardklop Festival in 2002**

Most of the respondents (97%) planned to attend the next Aardklop Festival that year. The respondents can therefore probably be regarded as “real festival attendees” and examining their push and pull factors may give an insight into the motivational factors that attract people to this festival.

Most festivals draw from a relatively local area, so their continued viability is likely to depend on a high level of repeat visiting. Competition is growing keener, since new festivals emerge each year (also refer to Figure 4.4). If residents / visitors are to return, they have to be fairly satisfied with the previous experience (Crompton & McKay, 1997:125). As a high percentage of the respondents indicated that they would return to the Aardklop Festival, the assumption can be made that they are relatively satisfied with the festival held in their community.

Numerous festival surveys have detected a loyal group of repeat visitors, obviously including a high proportion of local (area) residents (Getz, 1997:263). This group of repeat visitors often has a strong “brand loyalty” to a particular event which adds to their desire to support it. Research also

**Table 4.13: Reliability of and items in each situational inhibitor factor**

	<i>Time and money</i>	<i>Synchronising</i>	<i>Accessibil- ity / transport</i>	<i>Social problems</i>	<i>Fear</i>
<b>Items used to construct a factor:</b>	1 Not enough money	12 Too difficult to arrange free time that suits others going with me	3 Lack of transport to get there	8 Too much noise	4 Fear of crime
	2 Lack of time to attend the festival	15 Need to suit my preferences to the preferences of others accompanying me	7 Lack of parking facilities	10 Traffic congestion in streets, crowded restaurants and shopping centres	5 Crowds are too big
	6 Tickets for shows cost too much	16 Influence of friends/family	14 Too far from home	11 Disrupts life	13 Lack of information
	9 Higher prices in shops and restaurants	20 Difficult because of stage in family life cycle		17 Too much effort	18 Lack of self-confidence
	22 Willingness to pay for arts			19 Poor service at arts festival	21 Causes stress
	23 No value for money at arts and crafts stalls			24 People who drink too much at festival	26 Stalls might evolve into a flea market
	27 High cost of attractions and entertainment			25 Too many tourists/visitors	
<b>Chron- bach alpha</b>	<b>0,48</b>	<b>0,77</b>	<b>0,56</b>	<b>0,80</b>	<b>0,76</b>

**Total reliability Cronbach alpha for Aardklop instrument: 0,848**

The alphas ranged from 0,48 to 0,80. Almost all exceeded Nunally's (1978) 0,60 minimum criterion. *Time and money* and *accessibility* showed a relatively low internal consistency under the criteria, yet this is considered acceptable. The alpha of 0,48 for time and money might indicate that the respondents regarded the items grouped together as relating to items other than time and money. In the case of *accessibility / transport* the alpha value of 0,56 is marginally lower than Nunally's norm of 0,6. The other three factors all have high reliabilities of above 0,70. The overall Cronbach alpha is 0,848.

### 4.3 ANALYSING THE PUSH AND PULL FACTORS OF THE AARDKLOP FESTIVAL ATTENDEE

The total sample was analysed in terms of the push and the pull factors and the situational inhibitors (as created in Section 4.2). The mean importance of each push and pull factor is discussed in this section, as well as a comparison of the push and pull factors of the high and low socio-economic groups, the males and females and the three age groups. Situational inhibitors are discussed in Section 4.4. Each of these sets of questions was analysed independently. An exploratory factor analysis was done by using *Principal Axis Factoring* as an extraction method and *Promax with Kaiser Normalisation* as the rotation method.

#### 4.3.1 Descriptive statistics of the push and pull factors

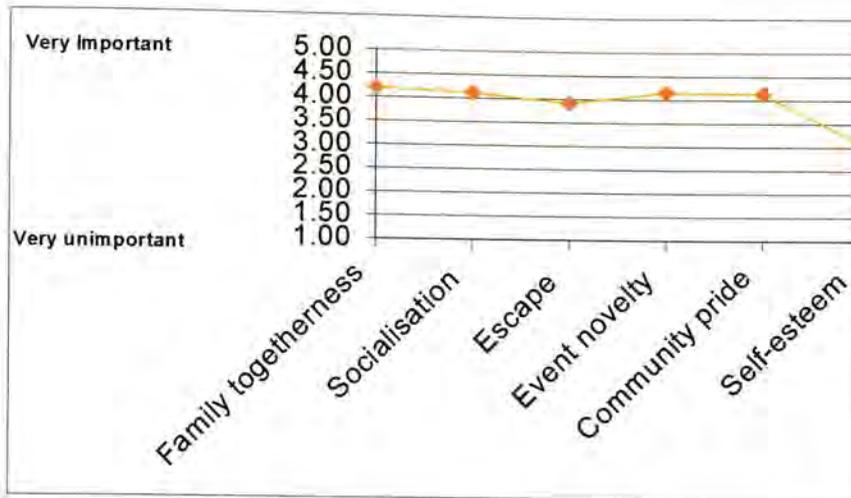
##### ***Push factors***

A set of 26 items was included in the questionnaire. The items refer to the benefits the respondents might gain from attending the festival. Each of these was grouped into six domains. Table 4.14 shows the descriptive statistics (means and standard deviations) of the push factors, and Figure 4.20 charts the mean importance of each factor (refer to Table 4.10 for the items in each push factor). The descriptive statistics of the push factor items appear in Appendix C.

**Table 4.14: Descriptive statistics of the push factors (N = 120)**

<b><i>Push factors</i></b>	<b><i>Mean</i></b>	<b><i>Std deviation</i></b>	<b><i>Items</i></b>
Family togetherness	4,20*	0,667	1, 14, 24
Socialisation	4,12	0,725	2, 3, 5, 7, 12
Escape	3,91	0,773	6, 11, 18, 21, 25, 26
Event novelty	4,16	0,583	4, 8, 10, 15, 17, 22, 23
Community pride	4,13	0,854	19, 20
Self-esteem	3,10	0,944	9, 13, 16
<b>Total scale</b>	<b>3,98</b>	<b>0,583</b>	

\*The scale indicates 5 = Very Important and 1 = Very unimportant



**Figure 4.20: Mean importance scores for the push factors**

The higher a mean score, the more important that factor to the respondents as a push factor. Although all the push factors seemed to be about equally important, with the exception of *self-esteem* with a mean score of 3,10, *family togetherness* seemed relatively more important (mean of 4,20), and *escape* relatively less important (mean of 3,91). The key items of *family togetherness*, *spending time with significant others* (mean of 4,29), *interacting with family and friends* (mean of 4,34) and *having the family do something together* (mean of 3,98) indicate the importance that the respondents attached to them (Appendix C). Most of the items were evenly distributed in all the domains, indicating that for many respondents, all the motivators were relatively equally important as push factors.

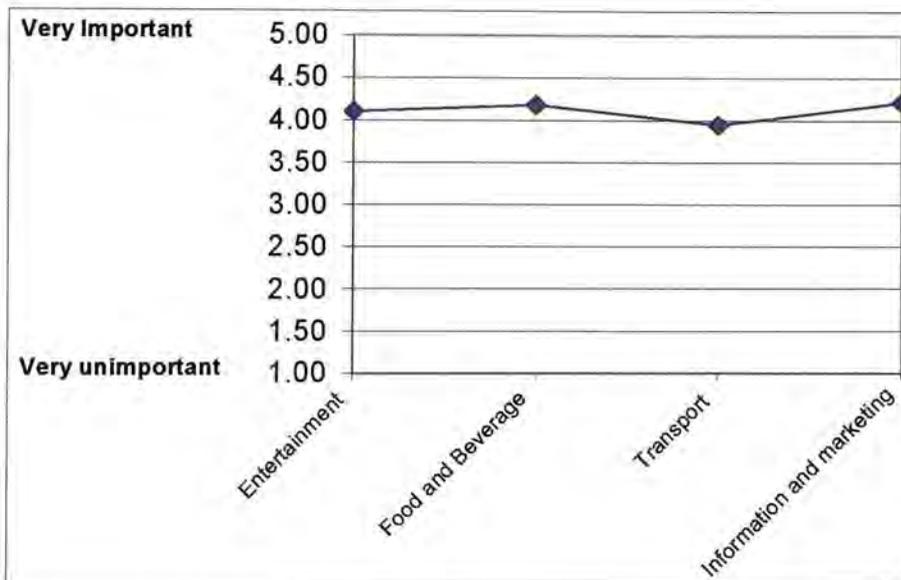
### **Pull factors**

A set of 22 items was included in the questionnaire that measured the respondents' ratings of the entertainment and attractions offered at the Aardklop Festival. Each of these was grouped into four domains. Table 4.15 shows the descriptive statistics of the pull factors, and Figure 4.21 graphically presents the mean importance of each factor (refer to Table 4.11 for the items in each pull factor). The descriptive statistics of the pull factors are shown in Appendix C.

**Table 4.15: Descriptive statistics of the pull factors (N = 120)**

<i>Pull factors</i>	<i>Mean</i>	<i>Std deviation</i>	<i>Items</i>
Entertainment	4,10*	0,533	1,2,6,7,8,9,11,15,18,22
Food and beverages	4,17	0,590	3,4,5,10,16,17,19
Information and marketing	4,21	0,774	12,21
Transport	3,94	0,935	13,14,20
<b>Total scale</b>	<b>4,17</b>	<b>0,514</b>	

- The scale indicates 5 = Very important and 1 = Very unimportant



**Figure 4.21: Mean importance scores of the pull factors**

The *information and marketing* and *food and beverages* domains seem to be the biggest pull factors with mean scores of 4,21 and 4,17 respectively. The key items of information and marketing, *sufficient information about activities at festival* (mean of 4,17) and *quality of marketing material prior to festival* (mean of 4,45) had the highest single score as pull factors (see Appendix C). Once again most of the items were equally distributed in all four domains, indicating that they are all of relatively equal importance.

A list of 13 items containing all the different entertainment activities available at the Aardklop Festival, was included in the questionnaire and the

respondents were asked to rate how important each item was to them. These items were grouped into three domains (refer to Table 4.12 for the items, and to Table 4.16 for the results). The descriptive statistics of the festival activities appear in Appendix C.

**Table 4.16: Descriptive statistics of the different Aardklop Festival activities preferred by the respondents (N = 120)**

<i>Festival activities</i>	<i>Mean</i>	<i>Std deviation</i>	<i>Items</i>
Performances	2,92*	0,697	1, 2, 3, 4, 11, 12
Music	3,51	0,788	7, 8, 9, 10
Arts	3,48	0,815	5, 6, 13
<b>Total scale</b>	<b>3,57</b>	<b>0,607</b>	

\* The scale indicates 5 = Very Important and 1 = Very unimportant

Of all the domains, *performances* seemed to be of least importance (mean of 2,92). Consequently the biggest entertainment pull factors are the *arts* and *music*. The arts with key items such as *arts and craft stalls* (mean of 4,08) and *visual art, exhibitions* (mean of 3,92) had the highest single factor (Appendix C). The interest in the arts is consistent with the fact that this is specifically an arts festival and would attract (pull) people interested in the arts. Music also plays a large role in the Aardklop Festival with key items such as *classical music* (mean of 3,57); *choir and ensemble music* (mean of 3,41); *cabaret and music* (mean of 3,71) and *rock and jazz music* (mean of 3,34).

#### **4.3.2 Determining differences in push and pull factors between groups**

The push and pull factors are compared for the socio-economic status, gender and different age groups. These analyses aim to determine if there are any differences between any of these groups based on their push and pull factors. Where there were significant levels of differences, it is suggested that the festival management should investigate opportunities for using this information in future marketing activities.

## Socio-economic areas

Table 4.17 and Table 4.18 compare the high and low socio-economic groups for how important each push and pull factor was to them. An independent t-test was used to determine whether there were any significant differences between the mean scores of the low and high socio-economic areas (see Section 3.7.2.3). The t-value and significance value (p-value) of the t-test are also shown in these tables. For the purpose of this study, a p-value of 0,05 was used as a level of statistical significance.

**Table 4.17: Comparison of the high and low socio-economic areas for the mean importance of the push factors; independent t-test for significant differences (high areas N = 60; low areas N = 60)**

	<i>Area</i>	<i>Mean</i>	<i>Std deviation</i>	<i>t-value</i>	<i>p-value (2-tailed)</i>
Family togetherness	Low	4,19	0,642	-0,114	0,910
	High	4,21	0,697		
Socialisation	Low	4,01	0,728	-1,740	0,084
	High	4,23	0,709		
Escape	Low	4,03	0,745	1,605	0,111
	High	3,80	0,790		
Event novelty	Low	4,15	0,612	-0,264	0,792
	High	4,17	0,556		
Community pride	Low	4,25	0,698	1,504	0,135
	High	4,02	0,978		
Self-esteem	Low	3,24	0,992	1,572	0,119
	High	2,97	0,882		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

In general, none of the differences in the mean importance scores are statistically significant as there is no p-value of 0,05. Therefore the high and low socio-economic groups do not differ significantly on the intrinsic factors which push them to attend the Aardklop Festival. However, the high socio-economic groups may be more strongly motivated by the *socialisation* factor ( $p = 0,08$ ) than the low socio-economic group, although this is not significant at the 0,05 level. An assumption can be made that it is of greater importance to the high socio-economic group than for the low socio-economic group to be seen and socialise with their friends at the festival. Because they are likely to

be more affluent than the members of the lower socio-economic groups, this may imply that the higher socio-economic groups are likely to spend more at the Aardklop Festival.

**Table 4.18: Comparison of the high and low socio-economic areas for the pull factors; independent t-test for significant differences (high areas N = 60; low areas N = 60)**

	<i>Area</i>	<i>Mean</i>	<i>Std deviation</i>	<i>t-value</i>	<i>p-value (2-tailed)</i>
Entertainment	Low	4,14	0,513	0,840	0,403
	High	4,06	0,555		
Food and beverages	Low	4,15	0,641	-0,400	0,690
	High	4,20	0,539		
Information and marketing	Low	4,26	0,692	0,706	0,481
	High	4,16	0,851		
Transport	Low	3,89	0,920	-0,617	0,538
	High	3,99	0,954		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

Tables 4.18 and 4.19 show that none of the p-values are below the 0,05 level of statistical significance. This indicates that there are no significant differences in the pull factors for the specific festival activities between the high and low socio-economic groups represented in the study.

**Table 4.19: Comparison of the low and high socio-economic groups for festival activities; independent t-test for differences between groups (high areas N = 60; low areas N = 60)**

	<i>Area</i>	<i>Mean</i>	<i>Std deviation</i>	<i>t-value</i>	<i>p-value (2-tailed)</i>
Performances	Low	2,94	0,745	0,313	0,755
	High	2,90	0,651		
Music	Low	3,45	0,720	-0,790	0,431
	High	3,56	0,854		
Arts	Low	4,15	0,594	1,660	0,100
	High	3,96	0,651		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

## **Gender**

The first push and pull factors of the male and female respondents were compared. Tables 4.20 and 4.21 contain the mean importance scores of

males and females. The t-test tests for significant differences between the means of males and females and the results are presented below.

**Table 4.20: Comparison of male and female respondents for push factors; independent t-test for significant differences (males N = 60; females N= 60)**

	<i>Gender</i>	<i>Mean</i>	<i>Std deviation</i>	<i>t-test</i>	<i>p-value (2- tailed)</i>
Family togetherness	Male	4,18	0,630	-0,432	0,667
	Female	4,23	0,706		
Socialisation	Male	4,14	0,730	0,226	0,822
	Female	4,11	0,726		
Escape	Male	3,90	0,757	-0,216	0,830
	Female	3,93	0,795		
Event novelty	Male	4,16	0,568	0,011	0,991
	Female	4,16	0,601		
Community pride	Male	4,04	0,931	-1,177	0,241
	Female	4,23	0,767		
Self-esteem	Male	3,14	0,996	0,498	0,620
	Female	3,06	0,896		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

Table 4.20 indicates that there is no difference between males and females regarding the factors that push them to attend the festival as none of the mean scores differ at the 0,05 level of significance. The assumption can therefore be made that because the festival attendees are generally accompanied by family and friends, the males and females attend in a group and are motivated by the same factors.

**Table 4.21: Comparison of the male and female respondents for pull factors; independent t-test for significant differences (males N = 60; females N = 60)**

	<i>Gender</i>	<i>Mean</i>	<i>Std deviation</i>	<i>t-value</i>	<i>p-value</i>
Entertainment	Male	4,12	0,487	0,360	0,719
	Female	4,08	0,579		
Food and beverages	Male	4,21	0,563	0,732	0,466
	Female	4,14	0,618		
Information and marketing	Male	4,18	0,730	-0,353	0,725
	Female	4,23	0,821		
Transport	Male	3,96	0,935	0,227	0,821
	Female	3,92	0,942		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

Table 4.21 depicts that, as was the case with the push factors, the male and female respondents do not differ significantly with regard to the pull factors. The same assumption can therefore be made for the pull factors and can also be applied to the different festival activities. There are no differences between the male and female respondents' preference for the festival activities, as shown in Table 4.22.

**Table 4.22: Mean importance scores of male and female respondents for the Aardklop Festival activities; independent t-test for differences between groups (males N = 60; females N = 60)**

	<i>Gender</i>	<i>Mean</i>	<i>Std deviation</i>	<i>t-value</i>	<i>p-value</i>
Performances	Male	2,91	0,613	-0,16	0,876
	Female	2,93	0,777		
Music	Male	3,63	0,786	1,67	0,097
	Female	3,39	0,779		
Arts	Male	3,51	0,799	,353	0,725
	Female	3,49	0,837		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

Music with a p-value of 0,097 does differ significantly for males and females, though it is close to the level of statistical significance. The assumption can therefore be made that music may differ slightly in importance for males and females.

### **Age groups**

The differences between the push and pull factors for the three age groups are also examined in the same way as for socio-economic areas and gender.

**Table 4.23: Mean importance of the push factors for three age groups; analysis of variance (N = 40 for each age group)**

	<b>Age groups</b>	<b>Mean</b>	<b>Std deviation</b>	<b>F-value</b>	<b>p-value</b>
Family togetherness	18-30	4,22	0,521	1,480	0,232
	31-45	4,07	0,828		
	46	4,32	0,607		
Socialisation	18-30	4,33	0,536	2,873	0,061
	31-45	3,97	0,865		
	46	4,06	0,702		
Escape	18-30	4,14	0,577	2,881	0,060
	31-45	3,75	0,877		
	46	3,85	0,797		
Event novelty	18-30	4,32	0,413	2,292	0,106
	31-45	4,07	0,691		
	46	4,09	0,589		
Community pride	18-30	4,14	0,840	0,770	0,465
	31-45	4,01	1,016		
	46	4,25	0,679		
Self-esteem	18-30	3,26	0,775	0,949	0,390
	31-45	2,97	1,059		
	46	3,08	0,977		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

The age groups vary quite markedly but the differences for the domains of *socialisation* and *escape* are just not statistically significant at the 0,05 level. Although these two domains have the closest p-values (0,061 and 0,060), it may be more important for the younger age group (18-30 years) to socialise than for the other two age groups (31-45 and 46+ years). Furthermore, in the

case of escape, the younger group (18 – 30) also seems to value this push factor more than the other two groups. This might imply that younger people tend to enjoy engaging in different activities which provide excitement and a change from the daily routine.

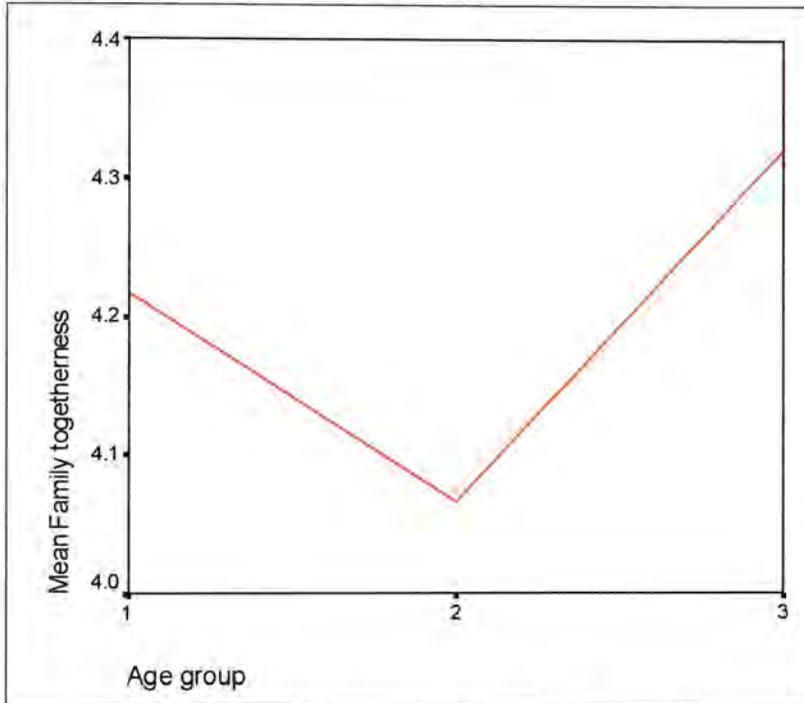
**Table 4.24: Mean importance of the pull factors for three age groups; analysis of variance (N = 40 for each age group)**

	<i>Age groups</i>	<i>Mean</i>	<i>Std deviation</i>	<i>F-value</i>	<i>p-value</i>
Entertainment	18-30	4,28	0,497	3,72	0,027
	31-45	4,00	0,539		
	46	4,02	0,529		
Food and beverages	18-30	4,25	0,551	0,86	0,427
	31-45	4,19	0,510		
	46	4,08	0,695		
Information and marketing	18-30	4,04	0,873	2,09	0,129
	31-45	4,20	0,766		
	46	4,39	0,645		
Transport	18-30	3,98	1,004	2,53	0,084
	31-45	3,69	0,947		
	46	4,15	0,806		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

Table 4.24 indicates that there is a significant difference in the degree to which entertainment pulls respondents of different age groups. The 18-30 group has a much higher mean score (4,28) than the other two age groups, signifying that the younger respondents regarded entertainment as more important than the older respondents did. The reason might be the particular stage in the younger group's family life cycle. Most of them are probably unmarried or recently married and may not have children yet, so they have plenty of free time to enjoy entertainment activities without any commitments. This group probably wants to have fun and enjoy life.

Figure 4.22 illustrates a clear distinctive trend of the three different age groups. The middle age group (31 – 45 years) tends to score lower than the first (18 – 30 years) and last (46+) age groups on most factors. This trend is illustrated by plotting the mean scores of each age group on the push factor, *family togetherness* (Figure 4.22).



**Figure 4.22:** The mean scores of each age group for the factor of Family togetherness

Table 4.22 illustrates the correlation between age (actual age) and the push factors.

**Table 4.25:** Correlation between age and the push factors

	<i>Family togetherness</i>	<i>Socialisation</i>	<i>Escape</i>	<i>Event novelty</i>	<i>Community pride</i>	<i>Self-esteem</i>
Correlation	0,064	-0,154	-0,157	-0,164	0,054	-0,080
p-value	0,487	0,093	0,087	0,074	0,558	0,388
N	120,0	120,0	120,0	120,0	120,0	120,0

As shown in Table 4.25, no significant correlations were found, mainly because a correlation tests for a *linear* relationship (see Section 3.7.2.3). Therefore a clear *non-linear* relationship is shown in Figure 4.22.

However, there is a possibility that the three age groups into which the respondents in the quota sampling were classified, may not have been the most accurate categories, as the 18-30 year category may be too wide, reflecting the high representation of students in Potchefstroom. A more fitting age classification might have been the age groups 18-25, 25-35, and 36+ years. When the respondents are redistributed into these other age groups, however, the balanced design (between age, gender and socio-economic group) is no longer maintained and this has decreased the number of respondents in certain groups (such as the low socio-economic group in the age group 25-35) to a very low figure. In addition, the age groups originally selected were based on the actual ages given by the respondents. These demographic variables contained some missing data because some of the respondents did not give their phone number or their actual age, both of which were required as basis for the variables. However, the push and pull factors were also analysed for these new age groups and more significant results were obtained, as shown in Table 4.26.

**Table 4.26: Mean importance of the push factors for the alternative age groups; analysis of variance (N = 40 for each age group)**

	Age groups	N	Mean	Std deviation	F-value	p-value	Sheffé results
Family togetherness	18-25 (1)	37	4,26	0,498	4,614	0,012	(2,3)
	26-35 (2)	21	3,86	0,757			
	36+ (3)	40	4,35	0,623			
Socialisation	18-25	37	4,39	0,520	5,376	0,006	(1,2)
	26-35	21	3,76	0,942			
	36+	40	4,17	0,710			
Escape	18-25	37	4,18	0,566	5,274	0,007	(1,2)
	26-35	21	3,53	0,886			
	36+	40	3,96	0,777			
Event novelty	18-25	37	4,37*	0,386	7,018	0,001	(1,2)(1,3)
	26-35	21	3,78	0,728			
	36+	40	4,18*	0,624			
Community pride	18-25	37	4,14	0,839	3,836	0,025	(2,3)
	26-35	21	3,64	1,142			
	36+	40	4,28	0,688			
Self-esteem	18-25	37	3,29	0,790	2,588	0,080	
	26-35	21	2,73	0,880			
	36+	40	3,22	1,092			

\* The scale indicates 5 = Very important and 1 = Very unimportant

There were significant differences between the alternative groups 2 (26-35 years) and 3 (36+ years) in the importance of *family togetherness* as a push factor. The 36+ group rated this factor as of greater importance. It might be that the older age groups placed more emphasis on doing things together with their families and friends. The assumption can also be made that at a later stage in the lives of the younger group, these respondents would probably give greater value to spending time with significant others and interacting with family and friends.

The respondents in the alternative 18-25 year group indicated that *socialisation* and *escape* were more important as push factors to them than these factors were to the alternative 26-35 year group. The youngest group had a greater desire to meet new people and build new relationships as well as enjoy feeling free and like a child again than the slightly older alternative groups did. *Event novelty* was more important to the alternative 18-25 year group than to both the 26-35 and 36+ alternative groups. Once again items such as experiencing new and different things and satisfying curiosity might appeal more to the respondents in the youngest age group. The alternative 26-35 and 36+ age groups did not differ much. *Community pride* was more important to the 36+ group than to the 26-35 age group. As people grow older, they tend to feel more attached to the community and give a higher rating to items such as community pride and community spirit. The alternative 26-35 age group invariably had a lower score, as they gave the highest rating to event novelty. This may mean that these respondents focus more on their careers and enjoy the atmosphere at special events. They may also display greater curiosity as they gave a high rating to new experiences.

**Table 4.27: Mean importance of the pull factors for the alternative age groups; analysis of variance (N = 40 for each age group)**

	<b>Age groups</b>	<b>N</b>	<b>Mean</b>	<b>Std deviation</b>	<b>F-value</b>	<b>p-value</b>	<b>Sheffé</b>
Entertainment	18-25	37	4,28	0,509	4,813	0,010	(1,2)
	26-35	21	3,84	0,529			
	36+	40	4,07	0,525			
Food and beverages	18-25	37	4,29	0,531	0,871	0,422	
	26-35	21	4,13	0,577			
	36+	40	4,11	0,684			
Information and marketing	18-25	37	4,04	0,900	3,420	0,037	(2,3)
	26-35	21	3,95	0,805			
	36+	40	4,41	0,576			
Transport	18-25	37	3,98	1,036	2,161	0,121	
	26-35	21	3,60	0,867			
	36+	40	4,12	0,832			

\* The scale indicates 5 = Very Important and 1 = Very unimportant

The younger groups are significantly more attracted to (pulled by) the *entertainment* at the Aardklop Festival than the 26-35 year group. The items in this domain, such as meeting celebrities, the music, shows, drama, free entertainment and more things to do at night, probably appeal more to this group. However the item *information and marketing* is more important to the alternative 36+ group than to the alternative 26-35 year group. The older group probably takes greater care to plan the time spent at the festival, as the respondents might have other occupational or family commitments. Therefore, sufficient information may in fact enhance the overall attendance and level of satisfaction of this segment. The 26-35 year group might prefer accessing information individually via the Internet, though the older group (36+) may be less proficient with this marketing medium. The older group might prefer accessing information via traditional media (e.g. newspapers or brochures), explaining these respondents' higher score for this pull factor.

Table 4.28 gives the correlation between age (actual age) and pull factors.

**Table 4.28: Correlation between respondents' age and pull factors**

	<i>Entertainment</i>	<i>Food and beverages</i>	<i>Information and marketing</i>	<i>Transport</i>	<i>Performances</i>
Correlation	-0,203	-0,118	0,185	0,073	-0,015
p-value	0,026	0,200	0,043	0,427	0,873
N	120	120	120	120	120

A significant negative correlation was found between entertainment and age. The older a person is the less important the entertainment become, but the more important the value placed on information and marketing (significant positive correlation  $p=0,043$ ). Once again elderly people might be more sceptic and value information and marketing to plan their money and time.

**Table 4.29: Mean importance of the festival activities for the alternative age groups; analysis of variance (N = 40 for each age group)**

	<i>Age groups</i>	<i>N</i>	<i>Mean</i>	<i>Std deviation</i>	<i>F-value</i>	<i>p-value</i>
Performances	18-25	37	2,90	0,716	0,197	0,821
	26-35	21	3,01	0,926		
	36+	40	2,98	0,622		
Music	18-25	37	3,45	0,896	1,585	0,210
	26-35	21	3,36	0,755		
	36+	40	3,70	0,719		
Arts	18-25	37	3,90	0,670	1,368	0,260
	26-35	21	3,96	0,690		
	36+	40	4,14	0,621		

\* The scale indicates 5 = Very Important and 1 = Very unimportant

Table 4.29 indicates that there are no significant differences between the alternative age groups in terms of the festival activities they enjoy most. An assumption can therefore be made that the push and pull factors are both stronger for these groups, although festival activities are a subcategory of the pull factors.

#### 4.4 ANALYSING THE SITUATIONAL INHIBITORS

The mean importance of each situational inhibitor is discussed in this section as is a comparison of the situational inhibitors of the high and low socio-economic groups, the males and females and the different age groups. The situational inhibitors were firstly analysed for the total sample (120) and then for each of the individual categories (socio-economic, gender and ages). Each of these sets of questions was analysed independently. An exploratory factor analysis was done by using *Principal Axis Factoring* as an extraction method and *Promax* with *Kaizer Normalisation* as the rotation method (Appendix B).

##### 4.4.1 Descriptive statistics of the situational inhibitors

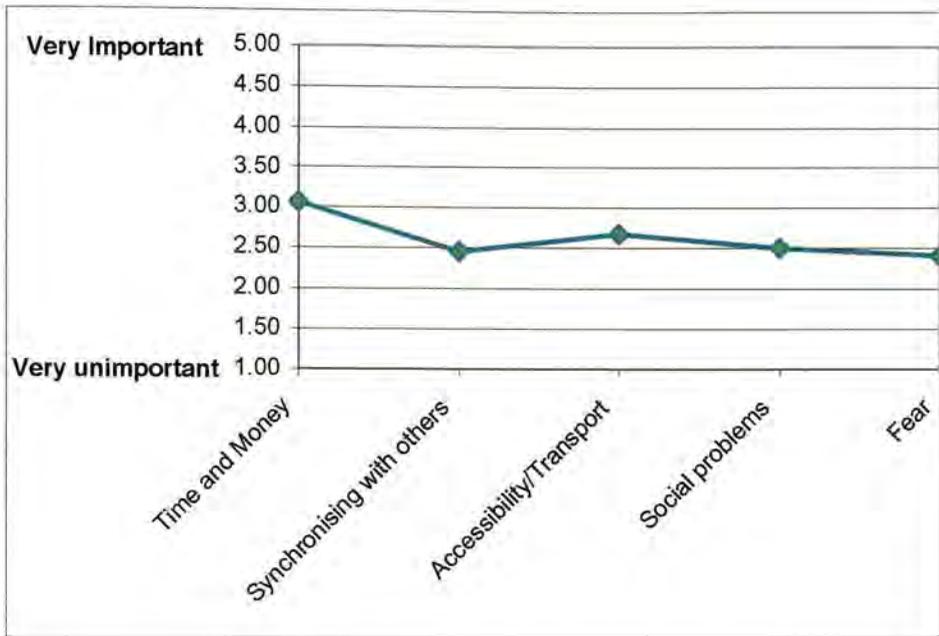
A set of 27 items was included in the questionnaire, with reference to the barriers that might influence a respondent's decision to take part in the Aardklop Festival. Each of these barriers or situational inhibitors was grouped into five domains. Table 4.30 contains the descriptive statistics (means and standard deviations) of the situational inhibitors, and Figure 4.23 charts the mean importance of each factor (refer to Table 4.13 for the items contained in each situational inhibitor).

**Table 4.30: Descriptive statistics of the inhibitors (N = 120)**

<i>Inhibitors</i>	<i>Mean</i>	<i>Std deviation</i>	<i>Items</i>
Time and money	3,07	0,748	1, 2, 6, 9, 22, 23, 27
Synchronising with others	2,45	0,847	12, 15, 16, 20
Accessibility/ Transport	2,67	0,842	3, 7, 14
Social problems	2,50	0,793	8, 10, 11, 17, 19, 24, 25
Fear	2,40	0,781	4, 5, 13, 18, 21, 26
<b>Total scale</b>	<b>2,63</b>	<b>0,668</b>	

Strongest inhibitor

\* The scale indicates 5 = Very Important and 1 = Very unimportant



**Figure 4.23: Mean importance scores of the situational inhibitors**

*Time and money* and *accessibility / transport* seem to be the biggest obstacles to the respondents' attendance of the Aardklop Festival. The domain for time and money contains key items which the respondents rated as being major barriers, namely *not enough money* (mean of 3,31); *tickets for shows cost too much* (mean of 3,43); *higher prices in shops and restaurants* (mean of 3,23) and *high cost of attractions and entertainment* (mean of 3,56). The descriptive statistics of the situational inhibitors are shown in Appendix C. The key items of the domain of *accessibility / transport* were *lack of parking facilities* (mean of 3,61) or *lack of transport to get there* (mean of 2,28). These might also have inhibited the respondents' attendance, especially those in the younger age group (18 – 30). The assumption can also be made that various members of the same community might feel differently about the same variable, for example proximity to the area where the event takes place, or residents who are employed in the event may also experience less severe constraints than local residents who are not involved in it. The domain *fear* had the lowest overall mean score (2,40 in Table 4.30), and the items in this domain that had the lowest scores were *causes stress* (mean of 1,92) and *lack of self-confidence* (mean of 1,93) as indicated in Appendix C.

Table 4.31 gives the Pearson correlation between the inhibitors *time and money* and *spending at the festival*. Various tests were done to determine whether there were any significant results linking situational inhibitors and other factors. Significant results were obtained only from the latter correlation and therefore included. This correlation was done to determine the relation between the inhibitor of time and money, and spending at the festival (refer to Section 3.7.2.3).

**Table 4.31: Correlation between the situational inhibitor “time and money” and spending at the festival**

		<i>Money on tickets</i>	<i>Money on craft stalls</i>	<i>Money on food and beverages</i>
Time and money	Pearson correlation	-0,18	-0,26	-0,12
	Sig. (2-tailed)	0,045	0,004	0,203
	N	120	120	120

There are significant negative correlations between the money spent on tickets and on craft stalls and the degree to which “time and money” was an inhibitor. The greater the importance of “time and money” to a respondent, the less the amount spent on tickets and craft stalls. Spending on food and beverages does not seem to be affected by this inhibitor. Spending money on tickets and craft stalls might be a luxury item for respondents, whereas food and beverages satisfy a basic physiological need.

#### **4.4.2 Determining differences in the importance of certain situational inhibitors**

##### ***Socio-economic areas***

Table 4.32 lists the differences between the importances of certain situational inhibitors for the high and low socio-economic groups.

**Table 4.32: Comparison of the low and high socio-economic areas for the situational inhibitors; independent t-test for significant differences**

	Area	Mean	Std deviation	t-value	p-value
Time and money	Low	3,25	0,60	2,719	0,008
	High	2,89	0,84		
Synchronising with others	Low	2,57	0,79	1,526	0,130
	High	2,34	0,89		
Accessibility/Transport	Low	2,78	0,81	1,434	0,154
	High	2,56	0,87		
Social problems	Low	2,73	0,79	3,162	0,002
	High	2,28	0,74		
Fear	Low	2,59	0,80	2,653	0,009
	High	2,22	0,72		

The mean score for the importance that the low socio-economic group attached to the *time and money* inhibitor is higher (3,25) than that for the high socio-economic group (2,89). This difference is significant at the 0,05 level ( $p = 0,008$ ) and respondents in the low socio-economic group therefore rated *time and money* as a greater concern than the high socio-economic group, which possibly reflects the disparities in the two group's disposable income. However, the items which had the highest score for the *all the respondents* (high and low socio-economic groups) were: *not having enough money* (mean of 3,3), *lack of time to attend the festival* (mean of 3,09), *high cost of attractions and entertainment* (mean of 3,56) and *the tickets for shows cost too much* (mean of 3,43) as shown in Appendix C.

The low socio-economic group was also more inhibited by *social problems and fear* as they had a higher mean score for these factors, and these scores are statistically significant ( $p = 0,002$  and  $0,009$  respectively). However, the key items of *social problems* which might inhibit the entire sample of respondents were *traffic congestion in streets, crowded restaurants and shopping centres* (mean of 3,33), *disrupt their lives* (mean of 2,18) and *poor service at arts festival* (mean of 2,69) as shown in Appendix C. The *fear* items which had the highest scores among all the respondents (high and low socio-economic groups) included: *fear of crime* (mean of 2,78) and *stalls might evolve into a flea market* (mean of 2,62) as shown in Appendix C. Finally, the respondents in the low socio-economic groups were more inhibited by time

and money, social problems and fear, as each respectively had a higher mean score than the scores on these items for the respondents in the high socio-economic group. This phenomenon may hold some significance for the management of the Aardklop Festival in their marketing strategies targeted at the lower socio-economic group.

### Gender

Table 4.33 compares the situational inhibitors for the male and female respondents. It contains the mean importance scores for males and females and the t-test results for significant differences between the means of each gender group.

**Table 4.33: Comparison of males and females on the situational inhibitors; independent t-test for significant differences**

	<i>Gender</i>	<i>Mean</i>	<i>Std deviation</i>	<i>t-value</i>	<i>p-value</i>
Time and money	Male	3,00	0,654	-0,941	0,349
	Female	3,13	0,833		
Synchronising with others	Male	2,51	0,827	0,744	0,458
	Female	2,40	0,870		
Accessibility/Transport	Male	2,72	0,819	0,631	0,529
	Female	2,63	0,868		
Social problems	Male	2,48	0,779	-0,366	0,715
	Female	2,53	0,812		
Fear	Male	2,35	0,752	-0,724	0,471
	Female	2,46	0,811		

Table 4.33 indicates that no significant differences were found between the male and female respondents in terms of what inhibits them from taking part in the festival. An assumption can therefore be made that both males and females spend significant time together as a family group or group of friends at the festival.

## Age groups

The differences between the situational inhibitors for the three age groups are examined in Table 4.34.

**Table 4.34: The different age groups compared for the situational inhibitors; independent t-test for significant differences**

	<i>Age</i>	<i>Mean</i>	<i>Std deviation</i>	<i>F-value</i>	<i>p-value</i>
Time and money	18-30	3,05	0,794	0,168	0,846
	31-45	3,03	0,727		
	46	3,12	0,738		
Synchronising with others	18-30	2,29	0,774	1,465	0,235
	31-45	2,45	0,984		
	46	2,62	0,754		
Accessibility/Transport	18-30	2,77	0,976	1,055	0,351
	31-45	2,52	0,732		
	46	2,74	0,798		
Social problems	18-30	2,33	0,741	2,612	0,078
	31-45	2,46	0,832		
	46	2,72	0,771		
Fear	18-30	2,35	0,701	0,882	0,417
	31-45	2,33	0,881		
	46	2,54	0,751		

It can be seen from Table 4.34 that there are no significant differences between the inhibitors preventing different age groups from attending the festival. It does seem that *social problems* become a greater concern in the older group of respondents. This assumption was tested by correlating the age of respondents with the inhibitors, as shown in Table 4.35.

**Table 4.35: Correlation between age group and the situational inhibitor of social problems**

	<i>Time and money</i>	<i>Synchronising with others</i>	<i>Accessibility/Transport</i>	<i>Social problems</i>	<i>Fear</i>
Correlation	0,039	0,205	-0,027	0,187	0,130
p-value	0,691	0,033	0,780	0,050	0,179
N	120	120	120	120	120

There was a positive correlation between *age* and *social problems* and *synchronising with significant others* (significant at the 0,5 level). This probably means that the older the person, the stronger the inhibitor *social problems* (e.g. too much drinking) and *synchronising with others*. Health-related problems tend to arise as people grow older, and mobility may become a challenge. The need for facilities such as seating and ablution blocks may also increase.

The *alternative age groups* as shown in Table 4.26, were also analysed in terms of their situational inhibitors and the results are given in Table 4.36.

**Table 4.36: Comparison of the alternative age groups for the situational inhibitors**

	<b>Age groups</b>	<b>N</b>	<b>Mean</b>	<b>Std deviation</b>	<b>F-value</b>	<b>p - value</b>
Time and money	18-25	37	3,06	0,814	0,043	0,958
	26-35	21	3,08	0,694		
	36+	40	3,11	0,826		
Synchronising with others	18-25	37	2,30	0,786	2,739	0,070
	26-35	21	2,44	0,869		
	36+	40	2,72	0,797		
Accessibility/Transport	18-25	37	2,78	0,998	0,255	0,775
	26-35	21	2,68	0,654		
	36+	40	2,65	0,824		
Social problems	18-25	37	2,33	0,759	2,811	0,065
	26-35	21	2,47	0,530		
	36+	40	2,73	0,844		
Fear	18-25	37	2,34	0,711	2,450	0,092
	26-35	21	2,25	0,609		
	36+	40	2,65	0,874		

The alternative age groups rated as important the same inhibitors as the initial groups did. No significance between the situational inhibitors was reported for the alternative age groups.

#### 4.5 COMPARISON OF THE USERS AND NON-USERS OF THE FESTIVAL

The 40 respondents who were classified as non-users (as they had never attended or at least have not attended the previous three Aardklop Festivals) were compared with the users in respect of the push and pull factors, the festival entertainment activities they enjoyed and the situational inhibitors which prevented them from attending the festival.

Table 4.37 compares the users and non-users for all the factors.

**Table 4.37: Comparison of the users and non-users**

	<i>Users</i>	<i>Non-users</i>	<i>t-value</i>	<i>p-value</i>
	Mean	Mean		
<b>Push factors</b>				
Family togetherness	4,20	3,48	5,451	0,000
Socialisation	4,12	3,30	6,092	0,000
Escape	3,91	2,92	6,666	0,000
Event novelty	4,16	3,09	8,967	0,000
Community pride	4,13	3,15	5,838	0,000
Self-esteem	3,10	2,58	3,106	0,002
<b>Pull factors</b>				
Entertainment	4,10	3,28	6,902	0,000
Food and beverages	4,17	3,36	6,408	0,000
Information and marketing	4,21	3,30	5,470	0,000
Transport	3,94	3,18	4,239	0,000
<b>Festival attributes</b>				
Performances	2,92	2,52	3,156	0,002
Music	3,51	2,98	3,460	0,001
Arts	4,05	3,71	2,947	0,004
<b>Inhibitors</b>				
Time and money	3,07	2,98	0,639	0,524
Synchronising with others	2,45	2,67	-1,411	0,160
Accessibility/Transport	2,67	2,98	-1,971	0,051
Social problems	2,50	2,78	-1,948	0,053
Fear	2,40	2,71	-2,237	0,027

Table 4.37 indicates that the non-users were consistently less motivated to attend the festival in respect of the push as well as the pull factors. Consequently, they were also less interested in the entertainment activities at the festival. An interesting point is that they were significantly more inhibited by the inhibitor, *fear* (mean of 2,40 for users and 2,71 for the non-users). They might have been afraid of crime or the large crowds. Their fear might explain why they did not attend the festival. They also seemed more inhibited by

accessibility/transport and social problems (although this was not quite significant at the 0,05 level). An assumption can be made that the festival activities are too far from their home and they might not have the transport facilities to get to the festival. The social problems of too much noise, traffic congestion in streets, or crowded restaurants and shopping centres might also not appeal to these groups of respondents.

Table 4.38 compares users and non-users on their interest in arts festivals.

**Table 4.38: Comparison of users and non-users on their interest in arts festivals: independent t-test**

	<i>N</i>	<i>Mean interest*</i>	<i>t-value</i>	<i>p-value</i>
Users	119	1,73	-2,924	0,004
Non-users	4	2,15		

\* A low score indicates a strong interest

Table 4.38 indicates that the non-users had a lower interest in arts festivals than the users. Apparently this type of event did not appeal to the non-user respondents, and consequently another kind of event would probably appeal to them, but this falls beyond the ambit of the present study.

#### 4.5.1 Additional correlations with the Push and Pull factors

Tables 4.39 and 4.40 show the results of the correlation done for the number of days spent at the festival and the push and pull factors.

**Table 4.39: Correlation between push factors and the number of days the respondents spent at the Aardklop Festival**

		<i>Family together-ness</i>	<i>Socialisation</i>	<i>Escape</i>	<i>Event novelty</i>	<i>Community pride</i>	<i>Self-esteem</i>
Days spent at festival	Correlation	-0,34	-0,53	-0,24	-0,45	-0,04	-0,22
	Sig. (2-tailed)	0,000	0,000	0,008	0,000	0,680	0,014
	N	120	120	120	120	120	120

Table 4.39 indicates that all the push factors, with the exception of *community pride*, have a negatively correlation with the variable *number of days spent at the festival*. As the rating scale for this variable measures a **low** score as reflecting **more** days spent at the festival, a negative correlation indicates that the higher a specific push factor, the greater the number of days spent at the festival. Therefore the higher the value that the respondents placed on the push factors of *family togetherness*, *socialisation*, *escape*, *event novelty* and *self-esteem*, the greater the number of days they spent at the festival. This substantiates the assumption that respondents would attend the festival because of some, or nearly all of the push factors measured.

Like Table 4.39, Table 4.40 shows the correlations between the pull factors and the number of days that the respondents spent at the Aardklop Festival.

**Table 4.40: Correlation between pull factors and the number of days that the respondents spent at the Aardklop Festival**

		<i>Entertainment</i>	<i>Food and beverages</i>	<i>Information and marketing</i>	<i>Transport</i>
Days spent at festival	Pearson correlation	-0,17	-0,19	-0,05	-0,07
	Sig. (2-tailed)	0,056	0,038	0,608	0,467
	N	120	120	120	120

The only pull factor that correlates with the number of days spent at the festival is food and beverages. The negative correlation indicates that the more important food and beverages are to a person, the greater the number of days spent at the festival.

An additional analysis was also done to test the correlation between the push and pull factors and the festival activities (types of entertainment). The results are shown in Table 4.41.

**Table 4.41: Correlation between push factors and festival activities**

		<i>Performances</i>	<i>Music</i>	<i>Arts</i>
Family togetherness	Correlation	0,23	0,15	0,20
	Sig. (2-tailed)	0,011	0,095	0,025
Socialisation	Correlation	0,23	0,18	0,07
	Sig. (2-tailed)	0,011	0,045	0,461
Escape	Correlation	0,12	0,14	0,17
	Sig. (2-tailed)	0,198	0,116	0,060
Event novelty	Correlation	0,25	0,20	0,23
	Sig. (2-tailed)	0,006	0,028	0,013
Community pride	Correlation	0,35	0,14	0,38
	Sig. (2-tailed)	0,000	0,135	0,000
Self-esteem	Correlation	0,30	0,33	0,33
	Sig. (2-tailed)	0,001	0,000	0,000

The stronger the rating for *family togetherness* as a push factor, the greater the importance of *performances* and *the arts* (significant positive correlation). If *socialisation* is rated as very important, *performances* and *music* become more important too. All the festival activities (attributes) correlate positively with *event novelty* and *self-esteem*, meaning that the more important these domains are as push factors, the greater the importance of all the *festival activities*. In the case of *community pride*, only *performances* and *the arts* show a positive correlation with this factor.

Appendix D contains the correlations between the push factors, pull factors, festival activities and situational inhibitors, to ensure the completeness of the statistical analysis.

#### 4.6 PLOG'S PSYCHOGRAPHIC PROFILES

If the Aardklop Festival is to remain sustainable *vis-à-vis* its competitors, it is important to determine which of the push and pull factors have the strongest motivation for the local residents to attend the festival, and also to determine the specific activities that they enjoy most. It is also vital to determine which situational inhibitors might prevent them from attending the festival. The findings emanating from the analyses in this section were integrated by adopting a method recommended by Plog Associates (1976) in which the

“dry” statistics are transformed into a “living” profile to which marketers can more easily respond. Twelve of the local residents of Potchefstroom were personified by using the Plog research group’s approach (see summary in Table 4.43). The highest and lowest score for each *age group, socio-economic group, males and females for push and pull factors, festival activities and situational inhibitors* were identified and are depicted in Tables 4.44 to 4.46. The following respondents were identified and described:

**Jos**, a handsome man, is 20 years old, comes from a wealthy family and stays in *Mooivallei Park*. He has attended the Aardklop Festival for the past three years because *event novelty* and *family togetherness* are important to him. The atmosphere at the festival is exciting and this is important too. Jos is somewhat of an individualist and does not *do something to impress others*. The *entertainment* at the festival, and more specifically the *arts* (visual art, exhibitions, arts and craft stalls) and transportation at the festival do not have much effect on him. However he finds the *lack of parking facilities* frustrating.

**Mine**, a fashion-conscious girl, is 18 years old and lives in the same neighbourhood as Jos. She has attended all the Aardklop Festivals and states that *community pride* and *escape* as very important. She is not concerned about *impressing others* or *having a feeling of accomplishment* from attending the festival. In her opinion the festival builds community spirit and makes people feel good. She particularly values the *food and beverage outlets* that are value for money though the *arts and craft stalls* are more important to her than any of the *performances* (*poetry, children’s theatre*). Mine is not really bothered by the various *modes of transportation* or by *synchronising with significant others* with whom she will attend the festival, but rather by the *high ticket prices* of the shows and entertainment (time and money).

**Pieter** and **Marlissa** are both 23 years old and live in the lower socio-economic suburb of *Dassie Rand*. They are regular attendees of the festival and both of them enjoy the company of the people who accompany them (*socialisation*) more than *doing something that will impress others*. They both like the *entertainment* at the festival. Pieter prefers the *cabaret and music* and

thinks that sufficient *information and marketing* are of no concern to him, but Marlissa prefers the *arts and craft stalls*. The lack of parking facilities (*transport*) at the festival does not bother her. *Performances* are of less importance to both of them, but their lack of sufficient money for tickets (*time and money*) are the biggest inhibitors to their attending the festival. *Social problems* such as too much noise or effort, too many visitors or poor service are not important as situational inhibitors to either of them.

**PW** and **Barbara** are both young, upwardly mobile professionals (“yuppies”) in their late thirties, drive an expensive car and live in *Van der Hoff Park*. They have managed to attend the previous two festivals. The residents’ pride and community spirit (*community pride*) as well as *event novelty* are important to both of them. They enjoy special events and think it sounds like fun to go. They are not attending the festival to *increase their feeling of self-worth* or to *impress others*, but they both want enough information about the activities at the festival. Good quality marketing material prior to the festival (*information and marketing*) is essential so that they can plan their festival participation. *Transport* is less important to them, and they rate *arts and craft stalls* and *visual art and exhibitions* as the most important festival activities. Neither of them is really interested in *performances (poetry, performing arts, and dance and movement)*. However, they both seem frustrated by the high cost of entertainment (*time and money*). PW does not perceive *fear (causes stress)* as a constraint, whereas Barbara does not perceive *accessibility / transport* (lack of transport to get there) as an inhibitor.

**Reinard** and **Elsa** are both 33 years old and live in a flat in the lower socio-economic area of *South Town*. They regularly attend the Aardklop Festival. Reinard feels that enjoying the company of people who accompany him (*socialisation*) is important, but Elsa has attended the festival previously and enjoyed it (*event novelty*). They do not think it is important to *do something that impresses others* or to *experience new and different things*. They both like the quality and originality of the food at stalls as well as high-quality service (*food and beverages*). Secure car parking arrangements (*transport*) are less a concern to them both. Their strongest preferences are for *music*,

*classical music and cabaret*, but *performances (poetry, dance and movement)* are least important. Not enough money and the high cost of entertainment (*time and money*) are the strongest inhibitors preventing them from attending the festival, though *fear of large crowds* does not bother them.

**Jan and Anna** are both semi-retired, in their early sixties and live in the upmarket suburb of *Grimbeek Park*. They have not missed any of the previous four Aardklop Festivals since the festival's inception. Jan thinks residents' pride builds a community spirit and makes him feel good (*community pride*), and Anna values spending time with significant others and interacting (*family togetherness*). Neither of them attends the festival to *impress others* or to *have a feeling of accomplishment*. They both like to know what is going on during the festival (*information and marketing*) and *transport* is less important to Jan, whereas *entertainment* is less important to Anna. Jan and Anna enjoy the *cabaret, classical, choir and ensemble music* at the festival the most. They both feel *performances (dance and movement)* are least important to them. Jan regards the lack of time to attend the festival (*time and money*) as a constraint and for Anna the higher prices in shops and restaurants are the biggest inhibitors. Jan feels no *fear of big crowds or stress*, and Anna does not consider the festival as being *too far from home*.

**Paul and Marteen** have an "empty nest" as their children have recently left home and the couple are enjoying their freedom. They are in their early fifties and live in a sub-economic housing unit in *Mieder Park*. Having the family doing something together (*family togetherness*) is very important to Paul, while being with people who enjoy the same things she enjoys (*socialisation*) is more important to Marteen. They do not feel that the festival will *increase their feeling of self-worth*. Both Paul and Marteen find the quality of marketing material prior to the festival (*information and marketing*) important, while good *transport services to venues* are of least importance to Paul. Marteen is not really interested in *entertainment*, such as more things to do at night. Paul likes the *classical, choir and ensemble music* the most, while Marteen's greatest preference is for the *arts and crafts stalls*. They are both least interested in the *performances (dance and movement)* at the festival. They

both consider high prices in shops and restaurants and the high cost of entertainment (*time and money*) as the strongest inhibitor preventing them from attending the Aardklop Festival.



**Table 4.43: Summary of push factors identified for Plog's psychographic profiles**

	Male						Female					
	High socio-economic			Low socio-economic			High socio-economic			Low socio-economic		
	Age			Age			Age			Age		
	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+
<b>HIGH SCORE</b>												
<b>Event novelty</b>	#											
4. I enjoy special events											•	
8. Atmosphere at festival	#										•	
15. Festival is stimulating and exciting	#										•	
22. I've been here before and had a good time												
23. It sounds like fun	#										•	
<b>Community pride</b>		•	Δ				#	•				
19. Residents' pride and community spirit		•	Δ				#	•				
20. Builds a community spirit and makes people feel good		•	Δ				#	•				
<b>Socialisation</b>				#	•					#		Δ
2. Being with people who enjoy the same things I enjoy				#	•					#		Δ
3. Meeting new people, building new relationships												Δ
5. I enjoy seeing the other people attending the festival				#						#		
7. I enjoy festival crowds					•							
12. Enjoying the company of the people who came with me				#	•					#		Δ
<b>Family togetherness</b>						Δ			Δ			
1. Spending time with significant others						Δ			Δ			
14. Interacting with my family and friends						Δ			Δ			
24. Having the family do something together						Δ			Δ			
<b>LOWEST SCORE</b>												
<b>Self-esteem</b>	#	•	Δ	#	•	Δ	#	•	Δ	#	•	Δ
9. Doing something that impresses others	#	•	Δ	#	•	Δ	#	•	Δ		•	Δ
10. Experiencing new and different things				#	•							
13. Having a feeling of accomplishment		•	Δ		•	Δ	#	•	Δ	#	•	Δ
16. Increasing my feeling of self-worth		•				Δ		•	Δ	#	•	Δ

**Key to symbols used in tables:** # Age group 18 – 30; • Age group 31 – 45; Δ Age group 46+

**Table 4.44: Summary of pull factors identified for Plog's psychographic profiles**

	Male						Female					
	High socio-economic			Low socio-economic			High socio-economic			Low socio-economic		
	Age			Age			Age			Age		
	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+
<b>HIGH SCORE</b>												
<b>Entertainment</b>	#			#								
1. Enjoy the music /shows/drama/opera				#								
6. Free entertainment, e.g. music, mime shows	#									#		
9. High quality of arts and crafts at the stalls	#											
11. High quality of music/shows/drama opera				#								
12. Sufficient information about activities at festival				#								
15. Wide variety of activities and entertainment	#									#		
18. New arts and crafts at stalls										#		
22. More things to do at night										#		
<b>Information and marketing</b>		•	Δ			Δ		•	Δ			Δ
12. Sufficient information about activities at festival		•	Δ			Δ		•	Δ			Δ
21. Quality of marketing material prior to festival		•	Δ			Δ		•	Δ			Δ
<b>Food and beverages</b>					•		#				•	
3. The quality and originality of food at stalls					•		#					
10. Enjoy the food					•		#					
12. Sufficient information about activities at festival					•							
16. High-quality service											•	
17. Friendly employees							#				•	
19. Food outlets that are value for money							#				•	
<b>LOWEST SCORE</b>												
<b>Transport</b>	#	•	Δ		•	Δ	#	•	Δ	#	•	
13. Good transport services to venues	#	•	Δ			Δ	#	•	Δ	#	•	
14. Good arrangements for parking cars	#	•	Δ		•		#	•	Δ		•	
20. Safety and security			Δ		•		#	•	Δ	#	•	
<b>Information and marketing</b>				#								
12. Sufficient information about activities at festival				#								
21. Quality of marketing material prior to festival				#								
<b>Entertainment</b>												Δ
2. The variety of arts and crafts at stalls												Δ
7. Meeting celebrities												Δ
22. More things to do at night												Δ

Key to symbols used in tables: # Age group 18 – 30; • Age group 31 – 45; Δ Age group 46+

**Table 4.45: Summary of festival activities identified for Plog's psychographic profiles**

	Male						Female					
	High socio-economic			Low socio-economic			High socio-economic			Low socio-economic		
	Age			Age			Age			Age		
	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+
<b>HIGH SCORE</b>												
<b>Arts</b>	#	•					#	•		#		Δ
5. Discourse (discussions)		•					#	•				Δ
6. Visual art, exhibitions	#	•					#	•		#		Δ
13. Arts and craft stalls	#	•					#	•		#		Δ
<b>Music</b>			Δ	#	•	Δ			Δ		•	
7. Classical music			Δ	#	•	Δ			Δ		•	
8. Choir and ensemble music			Δ		•	Δ			Δ		•	
9. Cabaret and music			Δ	#	•	Δ			Δ		•	
10. Rock and jazz music				#	•							
<b>LOWEST SCORE</b>												
<b>Performances</b>	#	•	Δ	#	•	Δ	#	•	Δ	#	•	Δ
1. Performing arts		•						•	Δ	#	•	
2. Dance and movement		•	Δ	#	•	Δ		•	Δ			Δ
3. Poetry	#	•	Δ	#	•	Δ	#	•	Δ	#	•	
4. Children's theatre	#		Δ	#	•	Δ	#		Δ	#	•	Δ

**Key to symbols used in tables:** # Age group 18 – 30; • Age group 31 – 45; Δ Age group 46+

**Table 4.46: Summary of situational inhibitors identified for Plog's psychographic profiles**

	Male						Female					
	High socio-economic			Low socio-economic			High socio-economic			Low socio-economic		
	Age			Age			Age			Age		
	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+	18-30	31-45	46+
<b>HIGH SCORE</b>												
<b>Accessibility/Transport</b>	#											
3. Lack of transport to get there	#											
7. Lack of parking facilities	#											
<b>Time and money</b>		•	Δ	#	•	Δ	#	•	Δ	#	•	Δ
1. Not enough money				#		Δ	#	•	Δ	#	•	
2. Lack of time to attend the festival		•	Δ		•	Δ						Δ
6. Tickets for shows cost too much		•	Δ	#		Δ	#	•	Δ	#	•	
9. Higher prices in shops and restaurants			Δ		•				Δ			Δ
22. Willingness to pay for arts			Δ								•	Δ
27. High cost of attractions and entertainment		•		#	•	Δ	#	•		#		
<b>LOWEST SCORE</b>												
<b>Fear</b>	#	•	Δ		•	Δ					•	Δ
5. Crowds are too big	#		Δ		•						•	Δ
18. Lack of self-confidence	#	•	Δ		•	Δ					•	Δ
21. Causes stress	#	•	Δ		•	Δ					•	Δ
26. Stalls might evolve into a flea market						Δ						
<b>Social problems</b>				#						#		
8. Too much noise				#						#		
17. Too much effort				#						#		
19. Poor service at arts festival				#								
25. Too many tourists/ visitors				#						#		
<b>Synchronising with others</b>							#					
12. Too difficult to arrange free time that suits others going with me							#					
15. Need to suit my preferences to the preferences of others accompanying me							#					
16. Influence of friends/family							#					
20. Difficult because of stage in family life cycle							#					
<b>Accessibility/Transport</b>								•	Δ			
3. Lack of transport to get there								•	Δ			
7. Lack of parking facilities								•	Δ			
14. Too far from home								•	Δ			

## CHAPTER 5

### 5 CONCLUSIONS AND RECOMMENDATIONS

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#### 5.1 OVERVIEW OF THE STUDY PROCESS

Festival motivation studies that analyse the role of local residents in the host community provide useful insights to both management and marketers. Such research findings and recommendations may complement and enhance this segment's future participation in and commitment to the success and overall sustainability of a festival. Furthermore, the results may indicate what *event organisers* can do to emphasise the role of local residents when promoting the event in future years.

Chapter 1 notes the growth in the number of music and arts festivals in South Africa. The keener competition and new levels of rivalry might weaken the Aardklop Festival's relatively secure position in the marketplace. This is why it is important to utilise all the resources available (such as getting support from the local residents of Potchefstroom) to prevent this. The question is: What can the management of the Aardklop Festival do to ensure the sustainability of this arts festival?

Various studies (Allen et al., 2000; Bowdin et al., 1999; Fredline & Faulkner, 2002; Getz, 1997) claim that local residents in the host community are a significant stakeholder in the festival's continuation. The objective in this study was therefore to determine *what pushes and pulls* local residents to participate in the festival, and what festival *activities* they enjoy most, as well as determining what *inhibits* them from participating in the festival.

The typical residential areas of Potchefstroom were divided into high and low socio-economic areas. A quota sample was drawn of local residents in these areas, who were classified into three different age groups with an equal number of males and females in each category. The questionnaires were used to obtain –

1. demographic information;

2. the respondents' ratings of their general interest in arts festivals;
3. the frequency of the respondents' attendance of the Aardklop Festival;
4. information about the host community and the festival;
5. information about the primary push and pull factors that induced the respondents (local residents) to attend festivals;
6. ratings of the particular festival activities that the respondents enjoyed most at the festival;
7. ratings of the situational inhibitors that might prevent or inhibit their participation in the festival.

Self-completion questionnaires (only for the quota sample of local residents) were combined with qualitative interviews (Appendix E) conducted with local residents as well as the management of the Aardklop Festival, to obtain information on the above seven items. The respondents indicated what push and pull factors motivated their participation and also what situational inhibitors prevented them from attending and participating in the festival. Based on the results derived from the questionnaires and interviews, some guidelines are given in the present study on how the management of the Aardklop Festival could ensure its future sustainability. *Family togetherness* and *event novelty* were the strongest push factors, while *information and marketing*; and *food and beverages* were perceived as the main pull factors for all the respondents. *Music* was the festival activity they most enjoyed with the *arts* a close second. The strongest inhibitor for all the respondents at the festival was *time and money*.

The findings derived from the analysis of the data are discussed in Section 5.2 and in Section 5.3, recommendations are made for the management of the Aardklop Festival. The management could implement the recommendations in order to optimise the marketing campaign for local residents in the host community and to plan programmes of activities and entertainment that would probably meet the needs of the target markets. By understanding the motivational factors and situational inhibitors of the local residents of Potchefstroom, the festival management could probably improve the current position of the festival *vis-à-vis* its competitors.

## 5.2 CONCLUSIONS DRAWN FROM DATA ANALYSES

- Respondents in the *high* socio-economic group generally claimed they had a greater interest in the arts than those in the *low* socio-economic group (see Table 4.2;  $p = 0,019$ ). However, the male and female respondents did not differ significantly in their interest (see Table 4.2;  $p = 0,412$ ). No difference was found between the different age groups in terms of their interest in the arts.
- Although interest in the arts correlates with *awareness* of different festivals (see Table 4.4;  $p = 0,001$ ), it does not correlate with the frequency of *attendance* at arts festivals (see Table 4.5;  $p = 0,157$ ), which indicates that interest in the arts is not the only or dominant factor inducing people to attend festivals.
- *Family togetherness* and *event novelty* were the strongest overall push factors for attending the Aardklop Festival (see Table 4.14). The literature on attendance motivators for local festivals has consistently reported family togetherness, socialisation, event novelty (excitement and thrills), and escape as the crucial factors inducing people to visit a festival (Backman et al., 1995; Mohr et al., 1993; Ralston & Crompton, 1988; Uysal et al., 1993). The findings of the present study are fairly similar to those of Mohr et al. (1993); Uysal et al. (1993) and Schneider et al. (1996) but not exactly the same. *Family togetherness* and *socialisation* are two of the most important motivational factors found in this study and also in the studies of Mohr et al. (1993) and Schneider et al. (1996). The *escape* dimension ranks relatively lower, fourth and fifth in importance in each of these studies, as well as in the present study, but the order of importance of each dimension differs slightly. This suggests that different motivational dimensions are important to respondents when they attend different festivals. *Event novelty* is a more important dimension in both the current study and that of Schneider et al., (1996). Another interesting finding by Scott (1996) indicates that repeat visitors are slightly more likely to be motivated by family togetherness and event excitement, which is more or less similar to the findings in the present study, as 97% of local residents (see

Figure 4.8) indicated that they wanted to attend the festival again, while Table 4.14 shows that these are the most important motivational factors. This confirms the results of the above-mentioned studies by Schneider et al. (1996) and Scott (1996). Therefore a festival has to maintain enough appeal to induce visitors to return again and include enough novelty to lure new visitors.

- The most important overall pull factor found in the present study was *information and marketing*. The *food and beverages* factor (see Table 4.15) was ranked second and *entertainment* a close third. The research findings of Backman et al. (1995) and Uysal et al. (1993) emphasise the importance of information and marketing for attendees, whereas Formica and Uysal (1996) reveal that the major drawing power of the event is the event itself, with entertainment also being a strong motivating factor. These studies therefore confirm the results of the present study. The findings also suggest that to attract local residents the promotional material should show families having fun together, opportunities for excitement as well as individuals relaxing. The promotional material should also inform individuals of the activities available in the local area. Getz (1997:209) notes that food and beverage sales are an essential service at most events and may potentially add a targeted benefit to attract specific market segments and contribute to being a major source of revenue. This results of the present study support Getz's findings.
- Of the three festival activities available at the Aardklop Festival, *music* is apparently slightly more important than the arts as a pull factor, and seems to be the most important pull factor (see Table 4.16). The *performances* category which includes items such as: *performing arts, dance and movement, poetry and children's theatre* was rated third in importance. *Classical music, choir and ensemble music, cabaret and music, and rock and jazz music* were the most sought-after activities at the Aardklop Festival. The arts category included items such as *visual art, exhibitions, discourse, art and craft stalls*.

- No differences were found between the socio-economic and gender groups for the push and pull factors. The lack of statistically significant differences between some of the selected variables (income, gender) and the motivation (push) and festival activity (pull) factors may stem from the notion that these salient dimensions of event behaviour are *generic*. These findings are consistent with the work reported by Ralston and Crompton (1988), Getz (1990), Uysal et al. (1993) and Mohr et al. (1993). An alternative age grouping was devised and this yielded more significant results for their push and pull factors.
- The respondents represented in the age category between 31-45 years tended to have lower mean scores for all the push factors than the other two age groups (18-30 and 46+ as shown in Table 4.23). This may reflect the present stage in their life cycles. Members of the 31-45 year group are probably deeply involved in their careers, and their family members might include small children. The younger age group between 18-30 years appears to be slightly more motivated to engage in fun and festival activities. The age group of 46+ is likely to have more free time available than the members of the first two age groups.
- The age groups differ largely, yet not significantly at the 0,05 level, for the push factors *socialisation* and *escape*. The items *experiencing new and different things; festival is stimulating and exciting; atmosphere at festival; satisfying my curiosity; it sounds like fun; I've been here before and had a good time* comprised the escape domain. The items *being with people who enjoy the same things I enjoy; meeting new people; building new relationships; I enjoy seeing the other people attending the festival; and I enjoy festival crowds and enjoying the company of the people who came with me*, comprised the socialisation domain. The research findings of Uysal et al., (1993) reveal that older visitors tend to place more importance on *event novelty* than their younger counterparts, but the findings of the present study could not confirm this as event novelty was more important to the younger group (see Table 4.26 alternative age grouping). However, findings by Raybould (1998:238) confirm that younger subjects have a greater desire to seek

entertainment and new experiences through event novelty and escape from their normal environment.

- There is a significant difference in the way that respondents of different ages are attracted to entertainment. The 18-30 year group appeared to be more motivated by entertainment than the two older groups of 31-45 and 46+ years (see Table 4.24). The items which appealed most to these older groups were the *free entertainment, wide variety of activities and entertainment* and *high quality of arts and crafts at the stalls* as well as *more things to do at night*.
- An alternative age grouping was devised and more significant results were obtained for these groups' push factors. The younger 18-25 year group attended the festival mostly for *socialisation, escape* and *event novelty*, while the older people (36+ years) attended because of *family togetherness* and *community pride*. This finding is logical in view of their current life-cycle status.
- Furthermore, regarding the importance of the scores for individual motivation items it is surprising to note that *atmosphere at the festival* was the highest important single push item for local residents, and that *doing something that impresses others* was the least important dimension (Appendix C).
- Regarding the respondents' ratings of the importance of individual motivation items, it was interesting to find that *wide variety of activities and entertainment*, was the single highest-rated pull item for local residents, and that *meeting celebrities* was the least important item in the pull factors.
- The single item of festival activity most enjoyed by respondents was *arts and craft stalls*, and the single least important item of festival activity was *discourse (discussions)*.
- *Time and money* is the biggest overall situational inhibitor preventing respondents from attending the festival (Table 4.30). *Accessibility / transport* and *social problems* also appear to be strong inhibitors. These findings are similar to the findings of the research conducted by Getz (1997:275) although they are not exactly the same, since the

latter research reported situational factors for a different situation. There seems to be a general lack of research information about the factors that inhibit respondents from attending festivals.

- The single most important situational inhibitor item indicated by all the respondents was *lack of parking facilities* and the least important was the item *causes stress* (Appendix C).
- The findings of the present study indicate that the item *time and money* was perceived as a stronger inhibitor by the respondents of the low socio-economic area than by the respondents in the high socio-economic area (Table 4.32  $p = 0,008$ ). This seems logical as people of a lower socio-economic status would be more likely to have less disposable income than those of a higher socio-economic status. Consequently, high prices and a lack of money may be more inhibiting and prevent them from attending the festival.
- The situational inhibitors, *time and money* ( $p = 0,008$ ), *social problems* ( $p = 0,002$ ) and *fear* ( $p = 0,009$ ) were stronger inhibitors for the respondents from the *low* socio-economic area than for those in the *high* socio-economic area (see Table 4.32).
- No difference for situational inhibitors was found for the male and female groups. The reason might be the perceived festival time that males and females spend together, and therefore they do not differ significantly in what inhibits them. A possible explanation is that males and females prefer to attend the festival together – so they are exposed to the same inhibitors prior to and during the festival.
- The inhibitors *social problems* ( $p = 0,050$ ) and *synchronising with significant others* ( $p = 0,033$ ) were more significant for the older respondents (Table 4.35). Older people seem to have a greater dislike of overcrowding, too much noise and excessive drinking. Finding a companion to accompany one to the festival may also be a challenge, owing to different occupations and responsibilities (Appendix C).
- Non-users were more inhibited by *accessibility / transport*, *social problems* and *fear* than the users. This indicates that these factors were the main contributors to their non-attendance. The location of the

event might be inconvenient and therefore accessibility difficult. They also seemed less interested in the arts than the users. These results would justify further research into the situational inhibitors that may affect the future attendance of non-users at the Aardklop Festival.

### **5.3 RECOMMENDATIONS FOR THE MANAGEMENT OF THE AARDKLOP FESTIVAL**

Based on the findings of the present study, the following recommendations can be made on promoting the continuation and popularity of the Aardklop Festival:

1. The Klein Karoo National Arts Festival and the Grahamstown National Arts Festival should be regarded as major competitors because most of the respondents knew about them (Figure 4.4). Therefore it is recommended that a SWOT analysis should be done to determine the major opportunities and threats as well as the strengths and weaknesses of the Aardklop Festival in relation to these other two festivals.
2. Attendees of the Aardklop Festival usually took part in the company of their family and friends (77%) and almost always hosted family and friends as visitors during the festival period (65%). The organisers of the Aardklop Festival should incorporate these salient dimensions of event behaviour (family togetherness) into their promotional and marketing strategies. For example promotional packages could emphasise family events as a theme, along with an identified activity cluster (e.g. the whole family might enjoy open concerts, exhibits, stalls, food and beverages and also local art; children might enjoy children's theatre; family and friends might enjoy food and beverages). Information and marketing should be original and informative.
3. Most of the respondents (97%) were repeat visitors. The management of the Aardklop Festival should capitalise on this finding by exploring

new and innovative activities that would ensure the retention of future attendees.

4. The majority of the respondents (58,3%) rated the role of local residents as very important, although a relatively large percentage (30%) did not think that they were important to the continuation of the festival (Figure 4.9). Getz (1997:269) emphasises the important role that residents play in marketing the festival. The management of the Aardklop Festival should capitalise on these opportunities and investigate ways and means of strengthening the relationship with local residents.
5. Although the majority of the respondents (55%) did think that the festival management considered them in the future planning of the festival, a relatively large percentage (45%) stated that their views were seldom or never considered. It is therefore recommended that the management of the Aardklop Festival should note these figures and let the local residents know, either through the media or by holding public meetings, that the management needs their support and therefore considers their views (Figure 4.14).
6. More than three-quarters (76%) of the respondents claimed that they marketed the festival by word-of-mouth. Getz (1997:269) notes that the residents in the immediate vicinity of a festival (*primary segments*) may play an instrumental role in ensuring consistent awareness of the festival throughout the year through free publicity and word-of-mouth contacts. Also, high visibility for the event (e.g. parades, main-street locations, banners and posters) could increase impulse attendance.
7. As the item *food and beverages* is such an important pull factor for the festival, this may be an opportunity for the management of the Aardklop Festival to capitalise on and provide their own in-house catering for the festival. This might generate a major new source of revenue in the future, although one should not disregard the possibility that it might

lead to a negative attitude by local residents who currently benefit from the additional income. Therefore in-house catering should be treated with caution as it may have a negative impact in the longer term.

8. The festival managers should consider using Plog's visitor typology (Section 4.6) as a guideline in assisting them to select suitable festival activities, information and marketing, food and beverages, and material for marketing purposes. It is recommended that some of the brochures or advertisements for the Aardklop Festival should contain photographs focusing on the dimensions *family togetherness*, *socialisation* and *event novelty*.
9. *Performances*, as a festival activity, should be given more attention by the festival management. The prices of shows are either too high or the shows were not sufficiently interesting to the respondents. In terms of Plog's psychographic profiles, performances were less important to most of the respondents/profiles (Section 4.6).
10. People should be informed about the safe environment at the festival in order to combat *fear* which might inhibit certain respondents from attending the festival (Table 4.37). The management of the Aardklop Festival should note the *significant* difference between the high and low socio-economic groups in terms of the situational inhibitors (Table 4.32).
11. A further recommendation is that a shuttle service for transporting attendees should be provided between certain venues and in this way combat the inhibitor *accessibility and transport*, especially for elderly people (Table 4.37).
12. Information and marketing brochures should show exactly which activities would take place, on what date and at which venues. Prices and point-of-sale areas should be publicised. Also, marked routes should be provided at the festival since the lack of signage might

confuse or frustrate attendees – and have a negative impact on future festivals (Bateson, 1992).

13. The management of the Aardklop Festival should not ignore the non-user or non-customer. It is recommended that the management should actively investigate the reasons for non-attendance, because local residents could be perceived as a “captive audience”. The festival management should do further market research on this issue.

#### **5.4 LIMITATIONS OF THE STUDY**

- The current study could not obtain the specified quota (120) for the non-users and only a group of 40 respondents was included in this group. Consequently, only limited statistics could be calculated for this group. However, this confirms the claims made by Gilbert and Hudson (2000:16) that non-users are the most difficult subjects to research.
- The factor analysis performed on the push and pull factors and the situational inhibitors could not fully confirm the logical grouping of the items that were classified in terms of theory, and consequently the formation of the items was based on a combination of the factor analysis and theory. This might be indicative of cultural differences and is part of a global trend, as South Africa is rich in cultural diversity and background.
- The study was conducted two months prior to the fifth Aardklop Festival. Although passive marketing of the festival had already begun, local residents might have found some difficulty with recalling the details of the previous four festivals.
- The age groups (18-30, 31-45 and 46+ years) into which the quota of respondents were divided proved to be slightly too wide. A narrower categorisation of age groups should be considered in future research.

Potchefstroom has a vast number of students and the profile of a typical student (aged 18-25) could be expected to differ greatly from the profiles of people in the older age groups.

- Some of the local residents probably did not realise that the Aardklop Festival is classified as an arts festival, since 3,39% of the respondents indicated that they had *never* attended an arts festival although *all* the respondents in the user category (120) indicated they had gone to the Aardklop Festival in the past two years (Figure 4.5).

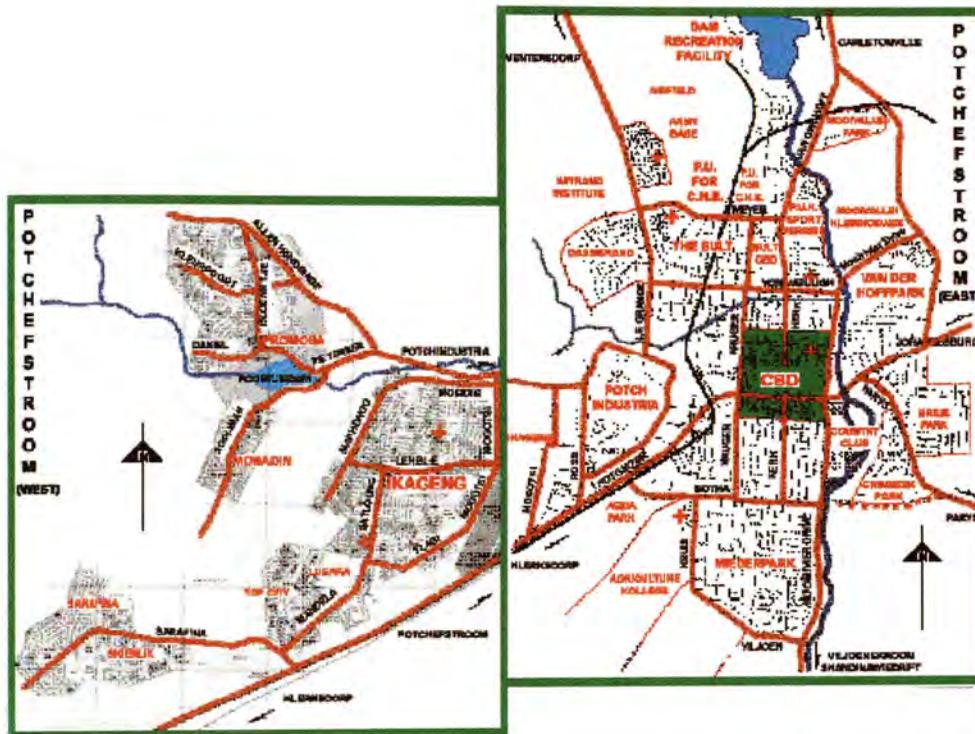
## 5.5 RECOMMENDATIONS FOR FUTURE RESEARCH

- An important trend noticed in the present study was that the respondents in the age groups 18-25 years and 35+ years did not always differ much in terms of their motivational factors. However, the 26-35 year group differed from the previous two age categories in that they scored lower on more or less every factor. This phenomenon might be important for further research.
- More research is needed on the organisation and management of festivals (evaluating the management's effectiveness with community-run festivals) and how they affect the participants and other communities. Some of the management problems that festival organisers might face may be a reflection of the stage of growth of the organisation and the stage in the product life cycle of the festival. This research should be explored in the case of the Aardklop Festival.
- Finally, research to determine the *image* of the Aardklop Festival in the festival market (festival choice) as well as to determine a *positioning strategy* for the Aardklop Festival *vis-à-vis* its competitors should also prove valuable. Future research should determine the *image* of the Aardklop National Arts Festival. It is important to note that *images* are "sets of beliefs, ideas and impressions relating to products and destinations" (Cooper et al., 1999:31). The Aardklop Festival could be

regarded as a destination in a tourism context. Mayo (1973) examined *images* and travel behaviour and indicates that the *image* of a destination (or a festival in this case) is a critical factor when a prospective visitor is choosing a destination or festival. This author moreover concluded that the image existing in the mind of the festival attendee (vacationer) is important. Some understanding of attendees' (tourists') roles may give the management a deeper understanding of the *choice processes* of different segments of festival consumers. Mannell and Iso-Ahola (1987) state that *imagining*, *daydreams* and *emotions* play an important role in the choice of festival or vacation behaviour. From this perspective, it is reasonable to assume that when festival attendees *imagine* tourist behaviour they focus their attention on desirable feelings and leisure experiences. Research should be done on the Aardklop Festival case. This could assist the festival management to identify more effective methods of reaching seekers of vacation information. The specific festival / destination that a tourist would consider in making a purchase choice, known as an *evoked set*, should also be explored (Moutinho, 2000:63). An optimal *position* should also be determined for the Aardklop Festival *vis-à-vis* its competitors. *Positioning* refers to the strategies formulated and actions taken to distinguish a destination (festival) more favourably than its competitors in the minds (and hearts) of selected target segments (Saayman, 1998). The research done in the current study noted the respondents' awareness of the Aardklop Festival's major competitors in the festival and event market in South Africa, therefore formulating a *positioning strategy* for Aardklop would be a logical step to take.

## **APPENDIX A: The data collection instrument**

## Appendix A1: Map of Potchefstroom



A list of typical and atypical residential areas in Potchefstroom.

Typical residential areas	Atypical residential areas
Baillie Park	Agriculture College
Dassierand	Army base
Grimbeek Park	Ikageng
Kanoniers Park	Mooivallei Plots
Mooivallei Park	Potchefstroom University
Mieder Park	Promosa
Potch Central	Potch Industria
South Town	Mohadin
Van der Hoff Park	Vyfhoek Holdings
The Bult Area	Witrans Institute

## Appendix A2: Quota control sheet used by the fieldworkers

FIELD WORKER \_\_\_\_\_

AREA: \_\_\_\_\_

24  
Questionnaires

12 Users

Age in years	6 Males		6 Females	
18-30	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
31-45	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
46+	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12 Non-users

Age in years	6 Males		6 Females	
18-30	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
31-45	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
46+	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Researcher mobile phone number:

## Appendix A3: Cover page

**SAY:** Hi, my name is ..... I am doing research on behalf of a student, into the community's perception of and attitude to the Aardklop National Arts Festival. The information will be used in a master's thesis for the University of Pretoria. Would you mind answering a few questions about the festival?

<b>AGE: _____ (WRITE IN ACTUAL AGE)</b>	<b>GENDER</b>	<b>AREA</b>	<b>USER (Q1 +Q2)</b>
18-30      1	Male      1	Van der Hoff Park      1	Yes    1
31-45      2	Female    2	Grimbeek Park          2	
46 +      3		Mieder Park              3	
		Die Bult Area            4	
<b>IF YOUNGER THAN 18 – CLOSE</b>		Mooivallei Park        5	No      2
	Baillie Park              6		
	Kanonierspark         7		
	Dassierand              8		
	Potch Central            9		
	Suid-dorp                10		

Q1: Have you ever been to the Aardklop Festival before?

**IF NO – THEN MARK “NO” AT USER**  
**IF YES – ASK Q 2**

Q2: You say you have been to the festival before. In which of these years did you go to it?  
**(RESPONDENT CAN GIVE MORE THAN ONE ANSWER)**

Last year	1	}	<b>USER</b>	<b>YES</b>
Year before last	2			
Three years ago	3	}	<b>USER</b>	<b>NO</b>
Four years ago	4			

## Appendix A4: Aardklop National Arts Festival Questionnaire

### AARDKLOP NATIONAL ARTS FESTIVAL QUESTIONNAIRE

We wish to get a holistic view of local residents' participation in Potchefstroom's Arts Festival. This questionnaire should take only a few minutes to complete. The information will be used in a thesis in Tourism Management at the University of Pretoria. Your co-operation would be greatly appreciated.

(Your telephone number will be used strictly to check up on the interviewers – 10% of them are checked afterwards)

Tel \_\_\_\_\_

Name \_\_\_\_\_

#### SECTION 1: GENERAL INFORMATION

PLEASE MAKE A CROSS (X) IN THE APPROPRIATE BOX TO INDICATE YOUR ANSWER

1. How long have you lived in Potchefstroom?

Less than 5 years	5-10 years	10 years +
-------------------	------------	------------

2. Do you work in Potchefstroom?

Yes	No
-----	----

3. If yes, please make a cross next to the appropriate sector where you work:

1. Public service (e.g. municipality, transport, police, fire brigade, hospital or ambulance services)	
2. Hospitality services (e.g. restaurants, guest houses, hotels)	
3. Business sector (e.g. banks, shops, markets)	
4. Education (e.g. universities, technikons, colleges, schools, crèches)	
5. Professional services (e.g. doctor, dentist, attorney, vet)	
6. Self-employed (e.g. home executive, plumber)	

4. How interested are you in arts and culture?

Very interested	Fairly interested	Not interested	Don't know
-----------------	-------------------	----------------	------------

5. Indicate which arts festivals you know of in South Africa?

Klein Karoo Arts Festival	Grahamstown National Arts Festival	Spier Summer Festival	North Sea Jazz Festival	Arts Alive	Witrivier Arts Festival	Other specify _____
---------------------------	------------------------------------	-----------------------	-------------------------	------------	-------------------------	---------------------

6. How often do you go to arts festivals?

Never	Once	Every year	Seldom
-------	------	------------	--------

7. If you have been to this festival before, how many times did you come here?

Never	Once	2 to 3 times	All 4 times
-------	------	--------------	-------------

8. For how many days on average do you come to the festival?

All 5	4 days	3 days	2 days	1 day	none
-------	--------	--------	--------	-------	------

**9. Do you go to the festival alone or with others?**

Go alone	Go with family	Go with friends	Other	I do not attend
----------	----------------	-----------------	-------	-----------------

**10. How much did you spend on average per day at previous Aardklop festivals?**

Tickets	R _____
Arts and craft stalls	R _____
Food and beverages	R _____

**11. Will you attend the festival this year?**

Yes	No
-----	----

**12. How important do you think the local residents' role is in ensuring the continuation of the festival?**

Not important	Fairly important	Neutral	Very important	Absolutely essential
---------------	------------------	---------	----------------	----------------------

**13. Will you rent your house out to visitors or tourists while the Aardklop Festival is being held?**

Yes	No
-----	----

**14. What benefits do you receive from the festival being held in your city?  
(You may choose more than one answer)**

Better infrastructure	Business opportunities	Job creation	Better police protection	Economic boost	Social upliftment	Other specify _____
-----------------------	------------------------	--------------	--------------------------	----------------	-------------------	---------------------

**15. If you had R100 to spend would you spend it at Aardklop or on something else?**

Aardklop	Sport activities	Movies	Shopping
----------	------------------	--------	----------

**16. Do more of your family members and friends visit you during the festival?**

Never	Sometimes	Mostly	Always
-------	-----------	--------	--------

**17. Do you think the management of Aardklop considers the residents' views when planning the festival for the next year?**

Never	Sometimes	Mostly	Always
-------	-----------	--------	--------

**18. Do you tell your family/friends they should come to the festival next year (word of mouth)?**

Never	Sometimes	Mostly	Always
-------	-----------	--------	--------

## SECTION 2: RESEARCH DATA

### 1. PUSH FACTORS

The following statements refer to the benefits the residents may receive because of people attending the Aardklop National Arts Festival. Please circle **one** number that **best** reflects how **important** each of the following benefits is to you.

*During my visit to the Aardklop Festival, I received the following benefits:*

	Very un- important	Un- important	Neutral	Important	Very important
1. Spending time with significant others	1	2	3	4	5
2. Being with people who enjoy the same things I enjoy	1	2	3	4	5
3. Meeting new people, building new relationships	1	2	3	4	5
4. I enjoy special events	1	2	3	4	5
5. I enjoy seeing the other people attending the festival	1	2	3	4	5
6. The urge to get away from daily routine	1	2	3	4	5
7. I enjoy festival crowds	1	2	3	4	5
8. Atmosphere at festival	1	2	3	4	5
9. Doing something that impresses others	1	2	3	4	5
10. Experiencing new and different things	1	2	3	4	5
11. Feeling free	1	2	3	4	5
12. Enjoying the company of the people who came with me	1	2	3	4	5
13. Having a feeling of accomplishment	1	2	3	4	5
14. Interacting with my family and friends	1	2	3	4	5
15. Festival is stimulating and exciting	1	2	3	4	5
16. Increasing my feeling of self-worth	1	2	3	4	5
17. Satisfying my curiosity	1	2	3	4	5
18. Giving my mind a rest	1	2	3	4	5
19. Residents' pride and community spirit	1	2	3	4	5
20. Builds a community spirit and makes people feel good	1	2	3	4	5
21. Feeling like a child again	1	2	3	4	5
22. I've been here before and had a good time	1	2	3	4	5
23. It sounds like fun	1	2	3	4	5
24. Having the family do something together	1	2	3	4	5
25. Relief from stress and tension	1	2	3	4	5
26. Desire for change from everyday life	1	2	3	4	5

## 2. PULL FACTORS

We wish to know what you think of the **entertainment** and **attractions** at the Aardklop Arts Festival. Please show how much you agree with each of the following statements by circling **one** number in **each** statement which **best** reflects your opinion.

*How important is each of the following attributes to you at the Aardklop Festival?*

	Very un- important	Un- important	Neutral	Important	Very important
1. Enjoy the music /shows/drama/opera	1	2	3	4	5
2. The variety of arts and crafts at stalls	1	2	3	4	5
3. The quality and originality of food at stalls	1	2	3	4	5
4. Sufficient facilities to sit down while browsing	1	2	3	4	5
5. Variety of restaurants in the area	1	2	3	4	5
6. Free entertainment, e.g. music, mime shows	1	2	3	4	5
7. Meeting celebrities	1	2	3	4	5
8. Activities for children	1	2	3	4	5
9. High quality of arts and crafts at the stalls	1	2	3	4	5
10. Enjoy the food	1	2	3	4	5
11. High quality of music/shows/drama opera	1	2	3	4	5
12. Sufficient information about activities at festival	1	2	3	4	5
13. Good transport services to venues	1	2	3	4	5
14. Good arrangements for parking cars	1	2	3	4	5
15. Wide variety of activities and entertainment	1	2	3	4	5
16. High-quality service	1	2	3	4	5
17. Friendly employees	1	2	3	4	5
18. New arts and crafts at stalls	1	2	3	4	5
19. Food outlets that are value for money	1	2	3	4	5
20. Safety and security	1	2	3	4	5
21. Quality of marketing material prior to festival	1	2	3	4	5
22. More things to do at night	1	2	3	4	5

## 3. LIKES

*How important is each of the following festival entertainment activities to you?*

	Very un- important	Un- important	Neutral	Important	Very important
1. Performing arts	1	2	3	4	5
2. Dance and movement	1	2	3	4	5
3. Poetry	1	2	3	4	5
4. Children's theatre	1	2	3	4	5
5. Discourse (discussions)	1	2	3	4	5
6. Visual art, exhibitions	1	2	3	4	5
7. Classical music	1	2	3	4	5
8. Choir and ensemble music	1	2	3	4	5
9. Cabaret and music	1	2	3	4	5
10. Rock and jazz music	1	2	3	4	5
11. Experimental movie festival	1	2	3	4	5
12. Only the free entertainment	1	2	3	4	5
13. Arts and craft stalls	1	2	3	4	5

#### 4. SITUATIONAL INHIBITORS

*How important is each of the following items in your decision whether or not to take part in the Festival?*

	Very un- important	Un- important	Neutral	Important	Very important!
1. Not enough money	1	2	3	4	5
2. Lack of time to attend the festival	1	2	3	4	5
3. Lack of transport to get there	1	2	3	4	5
4. Fear of crime	1	2	3	4	5
5. Crowds are too big	1	2	3	4	5
6. Tickets for shows cost too much	1	2	3	4	5
7. Lack of parking facilities	1	2	3	4	5
8. Too much noise	1	2	3	4	5
9. Higher prices in shops and restaurants	1	2	3	4	5
10. Traffic congestion in streets, crowded restaurants and shopping centres	1	2	3	4	5
11. Disrupts life	1	2	3	4	5
12. Too difficult to arrange free time that suits others going with me	1	2	3	4	5
13. Lack of information	1	2	3	4	5
14. Too far from home	1	2	3	4	5
15. Need to suit my preferences to what the others accompanying me prefer	1	2	3	4	5
16. Influence of friends / family	1	2	3	4	5
17. Too much effort	1	2	3	4	5
18. Lack of self-confidence	1	2	3	4	5
19. Poor service at arts festival	1	2	3	4	5
20. Difficult because of stage in family life cycle	1	2	3	4	5
21. Causes stress	1	2	3	4	5
22. Willingness to pay for arts	1	2	3	4	5
23. No value for money at arts and crafts stalls	1	2	3	4	5
24. People who drink too much at festival	1	2	3	4	5
25. Too many tourists / visitors	1	2	3	4	5
26. Stalls might evolve into a flea market	1	2	3	4	5
27. High cost of attractions and entertainment	1	2	3	4	5

**END: THANK YOU VERY MUCH FOR YOUR KIND CO-OPERATION  
ENJOY YOUR DAY**

Dekblad:

**VRAELYS OOR AARDKLOP NASIONALE KUNSTEFEEES**

**SÊ:** Hallo daar, my naam is ..... Ek doen navorsing namens 'n student na die gemeenskap se persepsies van en houding jeens die Aardklop Nasionale Kunstefees. Die inligting sal in 'n meestersverhandling vir die Universiteit van Pretoria gebruik word. Sal u omgee om 'n paar vrae oor die fees te beantwoord?

<b>OUDERDOM: _____ (SKRYF WERKLIKE OUERDOM NEER)</b>	<b>GESLAG</b>	<b>AREA</b>	<b>GEBRUIKER (Q1 +Q2)</b>
		Van Der Hoff Park 1	
		Grimbeek Park 2	
18-30 1	Manlik 1	Mieder Park 3	Ja 1
31-45 2		Die Bult Area 4	
46 + 3	Vroulik 2	Mooivallei Park 5	Nee 2
		Baillie Park 6	
		Kanonierspark 7	
		Dassierand 8	
		Potch Sentraal 9	
		Suid-dorp 10	
<b>INDIEN JONGER AS 18 – SLUIT AF</b>			

Vraag1: Het u ooit voorheen die Aardklop-fees bygewoon?

**INDIEN NEE –MERK DAN “NEE” BY GEBRUIKER  
INDIEN JA – VRA VRAAG 2**

Vraag 2: U sê u het voorheen die fees bygewoon. In watter van die volgende jare was u daar? (RESPONDENT KAN MEER AS EEN ANTWOORD GEE)

Verlede jaar	1	}	<b>GEBRUIKER JA</b>
Twee jaar gelede	2		
Drie jaar gelede	3	}	<b>GEBRUIKER NEE</b>
Vier jaar gelede	4		

## VRAELYS OOR DIE AARDKLOP NASIONALE KUNSTEFEEES

Ons wil graag 'n oorsig verkry van plaaslike inwoners se deelname aan Potchefstroom se Kunstefees. Dit sal net 'n paar minute neem om hierdie vraelys te voltooi. Die inligting sal in 'n proefskrif oor Toerismebeheer aan die Universiteit van Pretoria gebruik word. U samewerking word hoog op prys gestel.

(U telefoonnommer sal streng gebruik word slegs om die onderhoudvoerders te kontroleer – 10% van hulle word later nagegaan)

Tel \_\_\_\_\_

Naam \_\_\_\_\_

### DEEL 1: ALGEMENE INLIGTING

**TREK ASSEBLIEF 'N KRUISIE (X) IN DIE TOEPASLIKE BLOKKIE OM U ANTWOORD AAN TE DUI.**

**1. Hoe lank woon u al in Potchefstroom?**

Minder as 5 jaar	5-10 jaar	10 jaar +
------------------	-----------	-----------

**2. Werk u in Potchefstroom?**

Ja	Nee
----	-----

**3. Indien wel, trek asseblief 'n kruisie in die blokkie langs die toepaslike sektor:**

1. Openbare owerheid (bv. stadsraad, vervoer, polisie, brandweer, hospitaal of ambulansdienste)	
2. Verblyf- en spysenieringsdienste (bv. restaurante, gastehuse, hotelle)	
3. Sakesektor (bv. banke, winkels, markte)	
4. Onderwys (bv. univertsiteite, teknikons, kolleges, skole, crèche)	
5. Professionele dienste (bv. geneesheer, tandarts, prokureur, veearts)	
6. Werk vir u self (bv. tuisteskepper, loodgieter)	

**4. Hoe diep is u belangstelling in die kunste en kultuur?**

Stel baie belang	Stel redelik belang	Stel nie belang nie	Weet nie
------------------	---------------------	---------------------	----------

**5. Dui aan van watter kunstefeeste in Suid-Afrika u bewus is?**

Klein Karoo Kunstefees	Grahamstad Nasionale Kunstefees	Spier Somerfees	Noordsee Jazzfees	"Arts Alive"	Witrivier Kunstefees	Ander spesifiseer _____
------------------------	---------------------------------	-----------------	-------------------	--------------	----------------------	-------------------------

**6. Hoe dikwels woon u kunstefeeste by?**

Nooit	Een keer	Elke jaar	Selde
-------	----------	-----------	-------

**7. As u voorheen hierdie fees bygewoon het, hoeveel keer was u reeds hier?**

Nooit	Een keer	2 tot 3 keer	Al 4 kere
-------	----------	--------------	-----------

**8. Vir hoeveel dae gemiddeld woon u die fees by?**

Al 5	4 dae	3 dae	2 dae	1 dag	geen
------	-------	-------	-------	-------	------

**9. Gaan u alleen of saam met ander na die fees?**

Alleen	Saam met familie	Saam met vriende	Ander	Ek gaan nie fees toe nie
--------	------------------	------------------	-------	--------------------------

**10. Hoeveel het u gemiddeld per dag tydens vorige Aardklop-feeste uitgegee?**

Kaartjies	R _____
Kuns- en kunsvlytstalletjies	R _____
Voedsel en drank/koeldrank	R _____

**11. Sal u weer die fees vanjaar bywoon?**

Ja	Nee
----	-----

**12. Hoe belangrik dink u is die rol wat plaaslike inwoners speel om te verseker dat die fees voortbestaan?**

Redelik belangrik	Onbelangrik	Neutraal	Baie belangrik	Onmisbaar
-------------------	-------------	----------	----------------	-----------

**13. Sal u u woning aan besoekers of toeriste tydens die Aardklopfees verhuur?**

Ja	Nee
----	-----

**14. Watter voordele ontvang u deurdat die fees in u stad gehou word? (U kan meer as een antwoord kies)**

Beter infrastruktuur	Sake-geleenthede	Werk-skepping	Beter polisie-beskerming	Hupstoot vir ekonomie	Maatskaplike opheffing	Ander spesifiseer
----------------------	------------------	---------------	--------------------------	-----------------------	------------------------	-------------------

**15. As u R100 het om te blaas, sou u dit by Aardklop of op iets anders uitgee?**

Aardklop	Sportaktiwiteite	Rolprente	Inkopies
----------	------------------	-----------	----------

**16. Kry u besoek van meer van u familieleden en vriende tydens die fees?**

Nooit	Soms	Meestal	Altyd
-------	------	---------	-------

**17. Dink u die bestuurslede van Aardklop slaan ag aan die inwoners se menings by die beplanning van die fees vir die volgende jaar?**

Nooit	Soms	Meestal	Altyd
-------	------	---------	-------

**18. Vertel u u familie/vriende hulle moet volgende jaar die fees bywoon (mondelingse aanbeveling)?**

Nooit	Soms	Meestal	Altyd
-------	------	---------	-------

## DEEL 2: NAVORSINGSGEGEWENS

### 1. STOOTFAKTORE

Die volgende stellings verwys na die voordele aan inwoners weens die mense wat die Aardklop Nasionale Kunstefees bywoon. Omkring asseblief **een** nommer wat die **beste** aandui hoe **belangrik** elkeen van die volgende voordele vir u is.

***Tydens my besoek aan die Aardklop-fees, het ek die volgende voordele ontvang:***

	Baie on-belangrik	On-belangrik	Neutraal	Belangrik	Baie belangrik
1. Tyd deurbring met mense na aan my hart	1	2	3	4	5
2. Saamwees met mense wat dieselfde dinge geniet wat ek geniet	1	2	3	4	5
3. Ontmoet nuwe mense, bou nuwe verhoudings op	1	2	3	4	5
4. Ek geniet spesiale gebeurtenisse	1	2	3	4	5
5. Ek geniet dit om die ander mense te sien wat die fees bywoon	1	2	3	4	5
6. Die drang om uit die gewone roetine weg te kom	1	2	3	4	5
7. Ek geniet die skare by die fees	1	2	3	4	5
8. Atmosfeer by die fees	1	2	3	4	5
9. Doen iets wat ander mense beïndruk	1	2	3	4	5
10. Ondervind nuwe en verskillende dinge	1	2	3	4	5
11. Gevoel van vryheid	1	2	3	4	5
12. Geniet die geselskap van die mense wat saam met my gekom het	1	2	3	4	5
13. Die gevoel dat ek iets bereik het	1	2	3	4	5
14. Interakse met my familie en vriende	1	2	3	4	5
15. Fees is prikkelend en opwindend	1	2	3	4	5
16. Verhoog my gevoel van eiewaarde	1	2	3	4	5
17. Bevredig my nuuskierigheid	1	2	3	4	5
18. Gee my brein 'n blaaskans	1	2	3	4	5
19. Inwoners word trots en kry gemeenskapsgees	1	2	3	4	5
20. Dit bevorder 'n gemeenskapsgees en laat mense goed voel	1	2	3	4	5
21. Laat my weer soos 'n kind voel	1	2	3	4	5
22. Ek was voorheen hier en het dit baie geniet	1	2	3	4	5
23. Dit klink na pret	1	2	3	4	5
24. Geleenheid vir die gesin om iets saam te doen	1	2	3	4	5
25. Dit verlig stres en spanning	1	2	3	4	5
26. Begeerte na verandering in die daaglikse lewe	1	2	3	4	5

## 2. TREKFAKTORE

Ons wil graag weet wat u mening is van die **vermaaklikheid** en **aantrekkings** by die Aardklop Kunstefees. Dui asseblief tot hoe 'n mate u met elkeen van die volgende stellings saamstem deur **een syfer te omkring** in elke stelling wat u mening die **beste** weergee.

**Hoe belangrik vir u is elkeen van die volgende eienskappe van die Aardklop-fee?**

	Baie on- belangrik	On- belangrik	Neutraal	Belangrik	Baie belangrik
1. Geniet die musiek/vertonings/drama/opera	1	2	3	4	5
2. Verskeidenheid kuns en kunsvlyt by stalletjies	1	2	3	4	5
3. Gehalte en oorspronklikheid van kos by stalletjies	1	2	3	4	5
4. Voldoende fasiliteite om te sit terwyl mens rondsnuffel	1	2	3	4	5
5. Verskeidenheid restaurante in die gebied	1	2	3	4	5
6. Gratis vermaak, bv. musiek, mimiekvertonings	1	2	3	4	5
7. Ontmoet beroemde mense	1	2	3	4	5
8. Aktiwiteite vir kinders	1	2	3	4	5
9. Hoëgehalte kuns en kunsvlyt by stalletjies	1	2	3	4	5
10. Geniet die kos	1	2	3	4	5
11. Hoëgehalte musiek/ vertonings/ drama/ opera	1	2	3	4	5
12. Voldoende inligting oor feesbedrywighede	1	2	3	4	5
13. Goeie vervoerdienste na feeslokale	1	2	3	4	5
14. Goeie reëlins vir motorparkering	1	2	3	4	5
15. Wye verskeidenheid aktiwiteite en vermaaklikheid	1	2	3	4	5
16. Hoëgehalte diens	1	2	3	4	5
17. Vriendelike werknemers	1	2	3	4	5
18. Nuwe soorte kuns en kunsvlyt by stalletjies	1	2	3	4	5
19. Voedselverkooppunte wat waarde vir geld bied	1	2	3	4	5
20. Veiligheid en sekuriteit	1	2	3	4	5
21. Gehalte van bemarkingstof voor die fees	1	2	3	4	5
22. Meer dinge wat saans gedoen kan word	1	2	3	4	5

### 3. VOORKEURE

**Hoe belangrik vir u is elkeen van die volgende feesvermaaklikhede?**

	Baie on- belangrik	On- belangrik	Neutraal	Belangrik	Baie belangrik
1. Uitvoerende kunste	1	2	3	4	5
2. Dans en beweging	1	2	3	4	5
3. Poësie (gedigte)	1	2	3	4	5
4. Kinderteater	1	2	3	4	5
5. Diskoers (besprekings)	1	2	3	4	5
6. Visuele kunste, uitstallings	1	2	3	4	5
7. Klassieke musiek	1	2	3	4	5
8. Koor- en ensemblemusiek	1	2	3	4	5
9. Kabaret en musiek	1	2	3	4	5
10. Rock- en jazzmusiek	1	2	3	4	5
11. Fees van eksperimentele rolprente	1	2	3	4	5
12. Slegs die gratis vermaak	1	2	3	4	5
13. Kuns- en kunsvlytstalletjies	1	2	3	4	5

### 4. INHIBERENDE SITUASIEFAKTORE

**Hoe belangrik is elkeen van die volgende items in u besluit om aan die fees deel te neem al dan nie?**

	Baie on- belangrik	On- belangrik	Neutraal	Belangrik	Baie belangrik
1. Nie genoeg geld nie	1	2	3	4	5
2. Gebrek aan tyd om die fees by te woon	1	2	3	4	5
3. Gebrek aan vervoer om daar te kom	1	2	3	4	5
4. Vrees vir misdaad	1	2	3	4	5
5. Skare is te groot	1	2	3	4	5
6. Kaartjies vir vertonings is te duur	1	2	3	4	5
7. Gebrek aan parkeerfasiliteite	1	2	3	4	5
8. Te veel lawaai	1	2	3	4	5
9. Hoër pryse in winkels en restaurante	1	2	3	4	5

	Baie on- belangrik	On- belangrik	Neutraal	Belangrik	Baie belangrik
10. Verkeersophoping in strate, skare by restourante, winkelsentrums	1	2	3	4	5
11. Ontwrig die lewe	1	2	3	4	5
12. Te moeilik om my vryetyd te skik met dié van ander wat saam met my gaan,	1	2	3	4	5
13. Gebrek aan inligting	1	2	3	4	5
14. Te ver van die huis af	1	2	3	4	5
15. Moet my voorkeure aanpas by dié van die ander mense wat saam met my gaan	1	2	3	4	5
16. Invloed van vriende / familie	1	2	3	4	5
17. Te veel moeite	1	2	3	4	5
18. Gebrek aan selfvertroue	1	2	3	4	5
19. Swak diens by kunstefees	1	2	3	4	5
20. Moeilik weens stadium in gesinslewesiklus	1	2	3	4	5
21. Veroorsaak stres	1	2	3	4	5
22. Bereidwilligheid om vir kunste te betaal	1	2	3	4	5
23. Geen waarde vir geld by kuns- en kunsvlytstalletjies nie	1	2	3	4	5
24. Mense wat te veel drank gebruik by fees	1	2	3	4	5
25. Te veel toeriste / besoekers	1	2	3	4	5
26. Stalletjies kan dalk in 'n vlooiemark ontaard	1	2	3	4	5
27. Hoë koste van aantreklikhede en vermaak	1	2	3	4	5

**EINDE: BAIE DANKIE VIR U VRIENDELIKE SAMEWERKING  
 GENIET U DAG**

## **APPENDIX B: Factor analysis results**

### Appendix B1: Factor table - Push factors

Item	Factors					
	1	2	3	4	5	6
15	.873					
14	.709					
12	.683					
22	.632					
8	.616				.248	
5	.500					
23	.309	.235	.229		-.221	.228
26		.862				
6		.815		-.243		
18		.726				
11		.669	.249			
25	.205	.537		.210		
21	-.264	.471	.409			
7	.214	.397			.217	
17	.228	.382				
16		.344	.257	.248		
4		.280	.207			
9			.902			.314
10	.332		.523			
13			.479	.204		
3	.219		.425		.327	-.229
19				.896		
20				.894		
2					.660	
1	.470				.482	
24				.215		.678

Extraction Method: Principal Axis Factoring. Rotation Method: Promax with Kaiser Normalisation.

A rotation converged in 8 iterations.

## Appendix B2: Factor table – Pull factors

Item	Factors			
	1	2	3	4
20	.746		.280	
14	.741			
13	.613		-.298	
12	.610			
15	.536	.410		
16	.530			.241
21	.478		.308	
17	.390		.217	.245
22		.709	-.206	
5		.639		
10		.620		
3		.591	.220	
7	-.236	.511	.237	
19	.319	.466		
6	.262	.353		
4	.221	.277		
9			.798	
2			.784	
8	.272		.508	-.230
18		.292	.473	
1				.815
11				.709

Extraction Method: Principal Axis Factoring. Rotation Method: Promax with Kaiser Normalisation.

A rotation converged in 7 iterations.

### Appendix B3: Factor table – Festival activities / attributes

<i>Items</i>	<i>Factor</i>		
	1	2	3
V10	.806		-.398
V11	.603		
V2	.558		
V1	.532		.289
V3	.504		.303
V8		.875	
V7		.801	
V9	.358	.376	
V12		-.266	
V4			.597
V6	.306		.518
V5			.467
V13	.363	-.204	.420

Extraction Method: Principal Axis Factoring. Rotation Method: Promax with Kaiser Normalisation.

A rotation converged in 5 iterations.

### Appendix B4: Factor table – Situational inhibitors

Items	Factor				
	1	2	3	4	5
26	.909				
18	.791				
25	.728		-.218		.249
23	.669				
17	.610	.349			
21	.591				
24	.426				.277
8	.401	.277	.225		
3		.748			-.241
1		.650	-.298		
2		.610			.207
5	.298	.522			
22		-.454		.328	
4		.426	-.263	.232	
20	.338	-.406	.338		
16			.792	-.237	.253
15	-.242	-.245	.718		
13	.219		.662		
19			.615	.219	
10				.732	
7	-.270			.680	
11	.204			.665	
12	.335	-.346		.571	
6	-.456			.499	.233
27	.235				.854
9		.374		.290	.394
14	.244		.263		-.384

Extraction Method: Principal Axis Factoring. Rotation Method: Promax with Kaiser Normalisation.

A rotation converged in 7 iterations.

## **APPENDIX C: Descriptive statistics of push and pull factors, festival activities and situational inhibitors**

## Appendix C1: Descriptive statistic of the push factors

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
1. Spending time with significant others	119	1.00	5.00	4.2941	.86703
2. Being with people who enjoy the same things I enjoy	119	1	5	4.34	.866
3. Meeting new people, building new relationships	118	1	5	3.86	1.061
4. I enjoy special events	119	1	5	4.22	.772
5. I enjoy seeing the other people attending the festival	120	1	5	4.07	.963
6. The urge to get away from daily routine	120	1	5	4.21	.916
7. I enjoy festival crowds	120	1	5	3.93	1.124
8. Atmosphere at festival	119	1	5	4.35	.732
9. Doing something that impress others	119	1	5	2.68	1.268
10. Experiencing new and different things	120	2	5	4.03	.777
11. Feeling free	120	1	5	3.80	1.097
12. Enjoying the company of the people who came with me	119	1	5	4.40	.806
13. Having a feeling of accomplishment	119	1	5	3.20	1.169
14. Interacting with my family and friends	118	1	5	4.34	.765
15. Festival is stimulating and exciting	120	2	5	4.26	.739
16. Increasing my feeling of self-worth	119	1	5	3.41	1.115
17. Satisfying my curiosity	120	1	5	3.94	.964
18. Giving my mind a rest	120	1	5	3.91	1.029
19. Residents' pride and community spirit	120	1	5	4.07	.936
20. Builds a community spirit and makes people feel good	120	1	5	4.19	.863
21. Feeling like a child again	120	1	5	3.26	1.220
22. I've been here before and had a good time	119	1	5	4.24	.831
23. It sounds like fun	118	1	5	4.08	.869
24. Having the family do something together	120	1	5	3.98	1.021
25. Relief from stress and tension	120	1	5	4.17	.876
26. Desire for change from everyday life	120	1	5	4.13	.875
Valid N (listwise)	112				

## Appendix C2: Descriptive statistics of pull factors

### Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
1. Enjoy the music /shows/drama/opera	120	1.00	5.00	4.3000	.80544
2. The variety of arts and crafts at stalls	120	1	5	4.03	.859
3. The quality and originality of food at stalls	120	1	5	4.17	.843
4. Sufficient facilities to sit down while browsing	119	1	5	3.88	1.091
5. Variety of restaurants in the area	120	1	5	3.94	.964
6. Free entertainment, e.g. music, mime shows	120	1	5	4.40	.782
7. Meeting celebrities	120	1	5	3.43	1.207
8. Activities for children	120	1	5	3.52	1.290
9. High quality of arts and crafts at the stalls	119	1	5	4.11	.964
10. Enjoy the food	120	1	5	4.15	.866
11. High quality of music/shows/drama opera	120	1	5	4.39	.823
12. Sufficient information about activities at festival	120	1	5	4.17	.929
13. Good transport services to venues	120	1	5	3.58	1.206
14. Good arrangements for parking cars	120	1	5	4.02	1.212
15. Wide variety of activities and entertainment	120	2	5	4.45	.684
16. High-quality service	119	1	5	4.34	.848
17. Friendly employees	120	2	5	4.41	.716
18. New arts and crafts at stalls	120	2	5	4.14	.873
19. Food outlets that are value for money	120	1	5	4.33	.832
20. Safety and security	120	1	5	4.22	1.006
21. Quality of marketing material prior to festival	120	1	5	4.25	.802
22. More things to do at night	120	1	5	4.22	.972
Valid N (listwise)	117				

## Appendix C3: Descriptive statistics of festival activities

### Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
1. Performing arts	120	1.00	5.00	3.9000	1.00753
2. Dance and movement	120	1	5	3.78	1.022
3. Poetry	120	1	5	3.27	1.200
4. Children's theatre	119	1	5	3.19	1.367
5. Discourse (discussions)	120	1	5	2.74	1.287
6. Visual art, exhibitions	119	1	5	3.92	1.030
7. Classical music	120	1	5	3.57	1.150
8. Choir and ensemble music	120	1	5	3.41	1.220
9. Cabaret and music	120	1	5	3.71	1.103
10. Rock and jazz music	119	1	5	3.34	1.311
11. Experimental movie festival	120	1	5	3.53	1.152
12. Only the free entertainment	119	1	5	3.88	.984
13. Arts and craft stalls	120	1	5	4.08	.975
Valid N (listwise)	116				

## **APPENDIX D: Supplementary analysis of items**

## Appendix D: Correlations between items

### Push factors

#### Correlations

		Family togetherness	Socialisation	Escape	Event Novelty	Community Pride	Selfesteem
Family togetherness	Pearson Correlation	1	.555*	.454*	.587*	.444*	.276*
	Sig. (2-tailed)	.	.000	.000	.000	.000	.002
	N	120	120	120	120	120	120
Socialisation	Pearson Correlation	.555*	1	.638*	.770*	.355*	.460*
	Sig. (2-tailed)	.000	.	.000	.000	.000	.000
	N	120	120	120	120	120	120
Escape	Pearson Correlation	.454*	.638*	1	.678*	.408*	.589*
	Sig. (2-tailed)	.000	.000	.	.000	.000	.000
	N	120	120	120	120	120	120
Event Novelty	Pearson Correlation	.587*	.770*	.678*	1	.416*	.623*
	Sig. (2-tailed)	.000	.000	.000	.	.000	.000
	N	120	120	120	120	120	120
Community Pride	Pearson Correlation	.444*	.355*	.408*	.416*	1	.339*
	Sig. (2-tailed)	.000	.000	.000	.000	.	.000
	N	120	120	120	120	120	120
Selfesteem	Pearson Correlation	.276*	.460*	.589*	.623*	.339*	1
	Sig. (2-tailed)	.002	.000	.000	.000	.000	.
	N	120	120	120	120	120	120

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

### Pull factors

#### Correlations

		Entertainment	Food and Beverage	Information and marketing	Transport
Entertainment	Pearson Correlation	1	.669*	.497*	.494*
	Sig. (2-tailed)	.	.000	.000	.000
	N	120	120	120	120
Food and Beverage	Pearson Correlation	.669*	1	.482*	.506*
	Sig. (2-tailed)	.000	.	.000	.000
	N	120	120	120	120
Information and marketing	Pearson Correlation	.497*	.482*	1	.600*
	Sig. (2-tailed)	.000	.000	.	.000
	N	120	120	120	120
Transport	Pearson Correlation	.494*	.506*	.600*	1
	Sig. (2-tailed)	.000	.000	.000	.
	N	120	120	120	120

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

## Festival activities (attributes):

### Correlations

		Performance	Music	Arts
Performance	Pearson Correlation	1	.498*	.669*
	Sig. (2-tailed)	.	.000	.000
	N	120	120	120
Music	Pearson Correlation	.498*	1	.391*
	Sig. (2-tailed)	.000	.	.000
	N	120	120	120
Arts	Pearson Correlation	.669*	.391*	1
	Sig. (2-tailed)	.000	.000	.
	N	120	120	120

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

## Situational Inhibitors:

### Correlations

		Time and Money	Synchronizing with others	Accessibility/Transport	Social problems	Fear
Time and Money	Pearson Correlation	1	.426*	.573*	.621*	.582*
	Sig. (2-tailed)	.	.000	.000	.000	.000
	N	120	120	120	120	120
Synchronizing with others	Pearson Correlation	.426*	1	.496*	.679*	.689*
	Sig. (2-tailed)	.000	.	.000	.000	.000
	N	120	120	120	120	120
Accessibility/Transport	Pearson Correlation	.573*	.496*	1	.638*	.592*
	Sig. (2-tailed)	.000	.000	.	.000	.000
	N	120	120	120	120	120
Social problems	Pearson Correlation	.621*	.679*	.638*	1	.804*
	Sig. (2-tailed)	.000	.000	.000	.	.000
	N	120	120	120	120	120
Fear	Pearson Correlation	.582*	.689*	.592*	.804*	1
	Sig. (2-tailed)	.000	.000	.000	.000	.
	N	120	120	120	120	120

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

## **APPENDIX E: Qualitative interviews**

## **Appendix E1: Interview with management of Aardklop Festival**

### **Qualitative research: 12 March 2002**

#### **Interview 1**

##### **Giep van Zyl**

#### **Objective**

To get a general understanding of the Aardklop National Arts Festival. The focus is more generalised rather than specific to the host community as such. The researcher needs to get a holistic view of initial and current strategies as well as thought processes.

#### **General information**

1. What is the Aardklop National Arts Festival?
2. What does the word "Aardklop" mean?
3. What was the initial thought process of establishing such a festival?
4. What were the key motivation factors and drivers during this initial process?
5. What is the mission/vision/objectives of the festival and is it currently still in-line with the initial guidelines?
6. What is the core goal and desired outcome of the festival?

#### **Financial information**

1. Are you a profit or non-profit driven organisation, and how does this impact on the overall profitability?
2. How is the festival funded?
3. Which factors / side events do you perceive as "money spinners"?
4. How do you mainly generate your revenue?
5. How do you measure your ROI?
6. How do you increase your projected income from one year to the next e.g. higher ticket sales?
7. What is the process of financial feedback / reporting?

#### **Human resources**

1. What is the organisational structure of the festival e.g. simple/functional/network?
2. What is the level of participation on the broader managerial structure?
3. Please discuss the HR planning process e.g. job analyses, recruitment, selections, volunteers.
4. Are there any HR legal implications to consider during the planning / execution of the festival?
5. Please discuss the structure of your managerial strategic sessions.

#### **Host community**

1. What is your perception regarding ownership of the local community / stakeholders?
2. What is your protocol in working with the host community?
3. What is your relationship with the town council / local authorities, etc.
4. What do you perceive as being key physical and environmental impacts?
5. Are you considering "greening issues" during the planning of every year's event?
6. What is your policy on waste management and recycling – keeping Potchefstroom clean?
7. What measurements are in place for management of crowds?

8. Do you think that the Aardklop Festival can be perceived as a catalyst for developing tourism in the host community?
9. What are the economic benefits to the host community?
10. Do you think there is a difference in perception regarding participants and non-participants in the host community?
11. What positive “greening” outcomes relevant to the host community have evolved since the first Aardklop up to now?
12. What are the expectations of the host community in your opinion?
13. How do you experience the host community’s perception of the festival?
14. Are the organisers aware of any + and - impacts on different subgroups within the host community? Do you not ignore the minority groups?
15. The festival is hosted in a residential area, do you get special permission to host the festival on the terrain?

### **Marketing**

1. Who are your target markets?.
2. Do you have a holistic marketing approach or more segmented to accommodate all your identified segments? Please specify if the latter is relevant.
3. What marketing channels do you use?
4. What is the perception of the media regarding the festival?
5. Do you benchmark against other festivals, if so, why and to what extent?
6. Do you use different marketing strategies to attract the local community than when targeting the “out-of-towners”?
7. Do you market locally and internationally – how?
8. What are your USPs (unique selling propositions)?
9. What is the aim of your promotional exercise? Is it aimed at marketing the festival, or at positioning Potchefstroom as a key festival destination?
10. How do you compile your marketing budget?
11. Who does your events planning for the festival and how versatile is it over the years e.g. is it dynamic, based on tourism needs, etc.?
12. How do you evaluate the success of your marketing campaigns individually e.g. printed versus audio.
13. What is your strategy for serving the community from the benefits (tangible or intangible) derived from hosting the festival?

### **Sponsorships**

1. What is the level of host community involvement when it comes to sponsors for the festival?
2. How do you target potential local sponsors?
3. How do you construct your sponsorship?
4. How do you address the needs of the local sponsors?
5. Do they perceive “out-of-town” sponsors as a threat?

### **Legal implications and logistics**

1. Are there any legal implications and how do you deal with them – please address all relevant issues broadly and briefly, such as licences and permits, crowd management and recording.
2. Broadly discuss what you perceive as the key elements of the Aardklop Festival’s logistics accommodation, transport, flow of tourists, signals and signage, transport, the furnishing of theatres, security, cleaning services, toilets, marketing logistics, banners or posters, and whether information should be readily available.

## Overall

1. How do you evaluate the success of the festival?
2. Do you have post-festival evaluations?
3. Do you involve key focus groups of the community during these sessions?
4. To whom do you give feedback?
5. What do you think may threaten the sustainability of the Aardklop Festival?
6. Do politics play any role during the arranging of the festival and networking with the host community? How?

## **Appendix E2: Interview 2 with local residents**

### **Qualitative research: 5 April 2002**

#### **Interview 2: Local residents of Potchefstroom**

#### **Objective**

To get a general understanding of the local residents' attitudes to the Aardklop National Arts Festival. The focus is more specifically on the local residents of the host community of Potchefstroom. In the case of recurring festivals, a lack of support by a majority of the resident population, or even a small minority group, could threaten the festival's existence in future. The researcher needs to get a holistic view of the attitudes that the residents have to the festival.

#### **General information (attitudes)**

1. How long have you been staying in Potchefstroom?
2. What is your overall attitude to the festival?
3. Do you attend the festival?  

Yes	NO
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4. For how many days do you attend it?
5. How much money do you spend per day at the festival?
6. What would change your behaviour to spend more money at the festival?
7. Which % of your money will you spend on music, shows, drama versus food, drinks, flea market?
8. Who goes with you to the festival?

#### **Pull factors**

1. What attracts you to the festival? Why do you attend? What motivates you to attend? For example shows, music, flea market, food?
2. What do you like most at the festival?

#### **Push factors**

1. What pushes you to participate in the festival? For example, socialising, to learn more, escape from home, atmosphere? Intrinsic motivation.

#### **Situational inhibitors (constraints and discomforts)**

1. What stops you from participating in the festival?
2. What stops you from spending money at the festival?
3. What do you like least about the festival?
4. Does the management add to the protection of the local residents in terms of crime and safety?
5. Do you experience any discomfort during the festival? For example congestion, noise, lack of parking, disruption, dirty streets?

#### **Local residents in host community**

1. What is the overall attitude of the local residents to the festival?
2. Does the festival contribute to the economic well-being of the local residents of Potchefstroom?
3. Does it have a positive or negative impact on the social upliftment of the local residents?
4. Does it affect the quality of life in Potchefstroom?
5. What visible benefits do the local residents receive from the festival?
6. How important do you think is the role of the local residents in ensuring the existence of the festival?
7. Does the festival bind the local residents and add to their community pride?
8. What value does this hold for you?

9. Do you feel the managers of the festival take note of the views of the local residents in planning the event for the next year?

### **Marketing**

1. Do you get an increase in the number of family and friends visiting you during the time of the festival?
2. How does it affect you?
3. Do you think Potchefstroom has a special atmosphere which makes it ideal for staging the festival?
4. Do you think the festival adds to an image of a "mecca for the arts and culture" destination?
5. Does the management provide enough information to residents regarding the festival?
6. Do they give any feedback to local residents after the festival has taken place?
7. Has the festival been marketed properly to the local residents of Potchefstroom?
8. Do you tell significant others about the festival?
9. What do you tell them?

### **Overall**

1. Are you aware of any other festivals in South Africa?
2. Do you attend any other festivals in South Africa?
3. If you are not going to Aardklop where will you go?
4. What pushes and pulls you to go to another festival?

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