

CHAPTER 1

1 ORIENTATION AND GENERAL BACKGROUND

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).

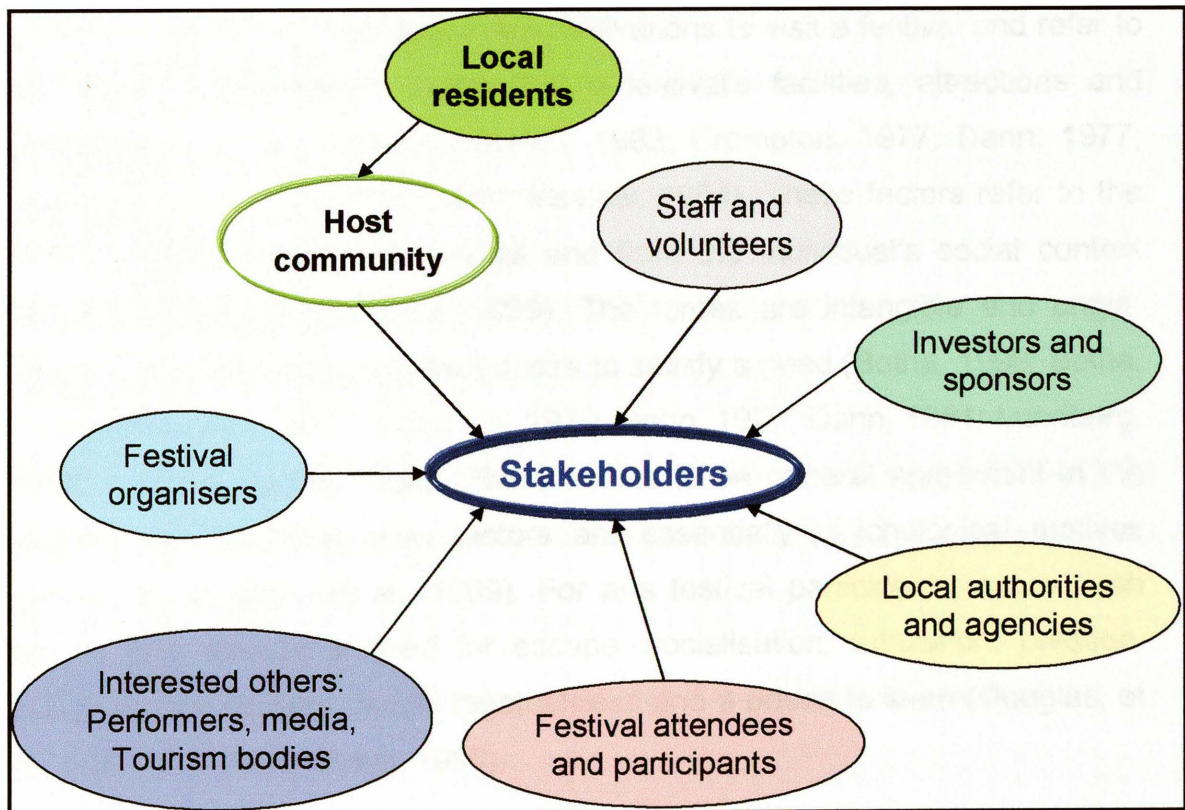


Figure 1.1: Event stakeholders (adapted from Douglas et al., 2001:372 & Getz, 1997:95)

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

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.

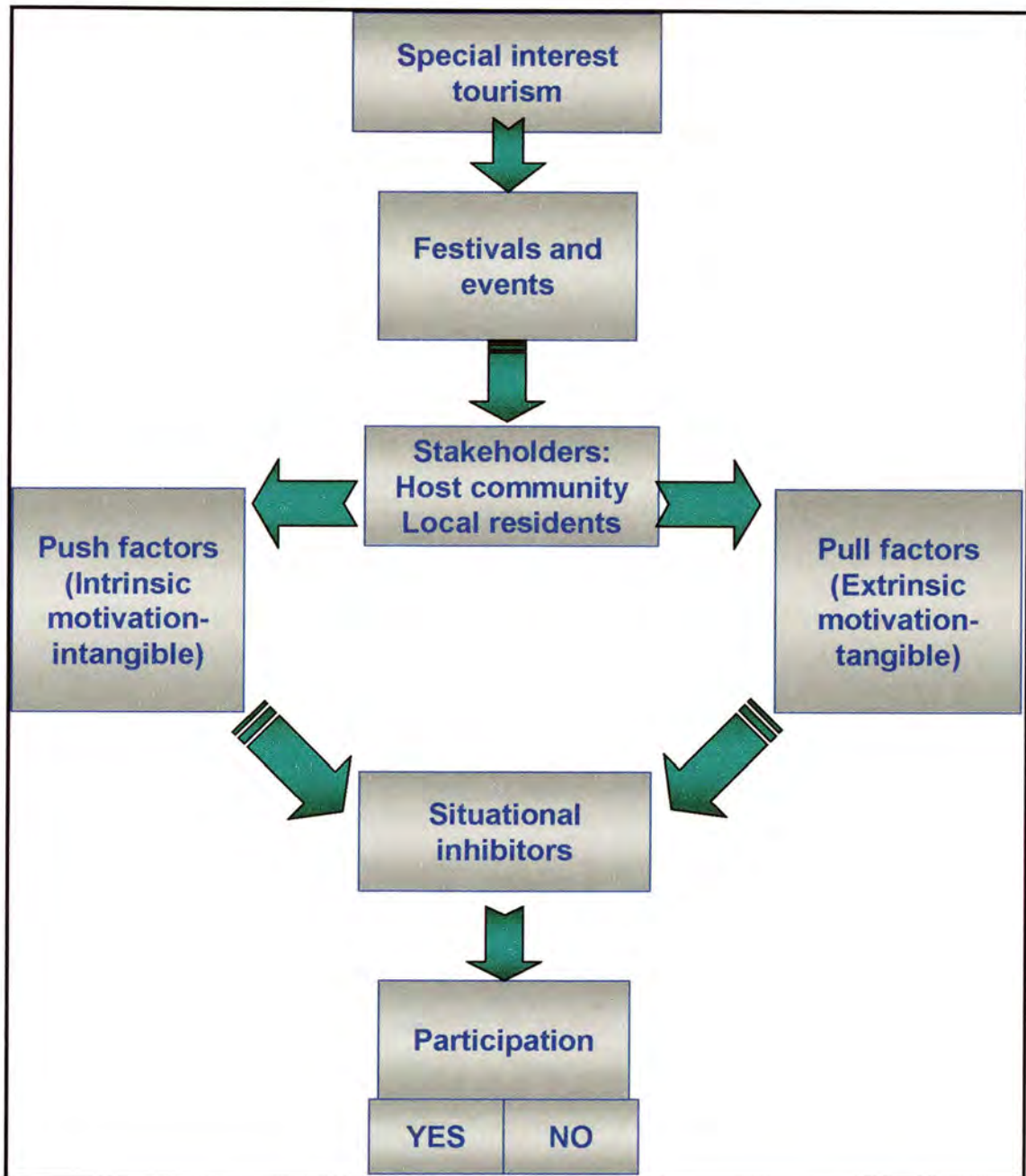


Figure 2.1: The arts festival participation model (adapted from Bowdin et al., 1999; Douglas et al., 2001; Getz, 1997:272; Hughes, 2000:36)

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)

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

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

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) –

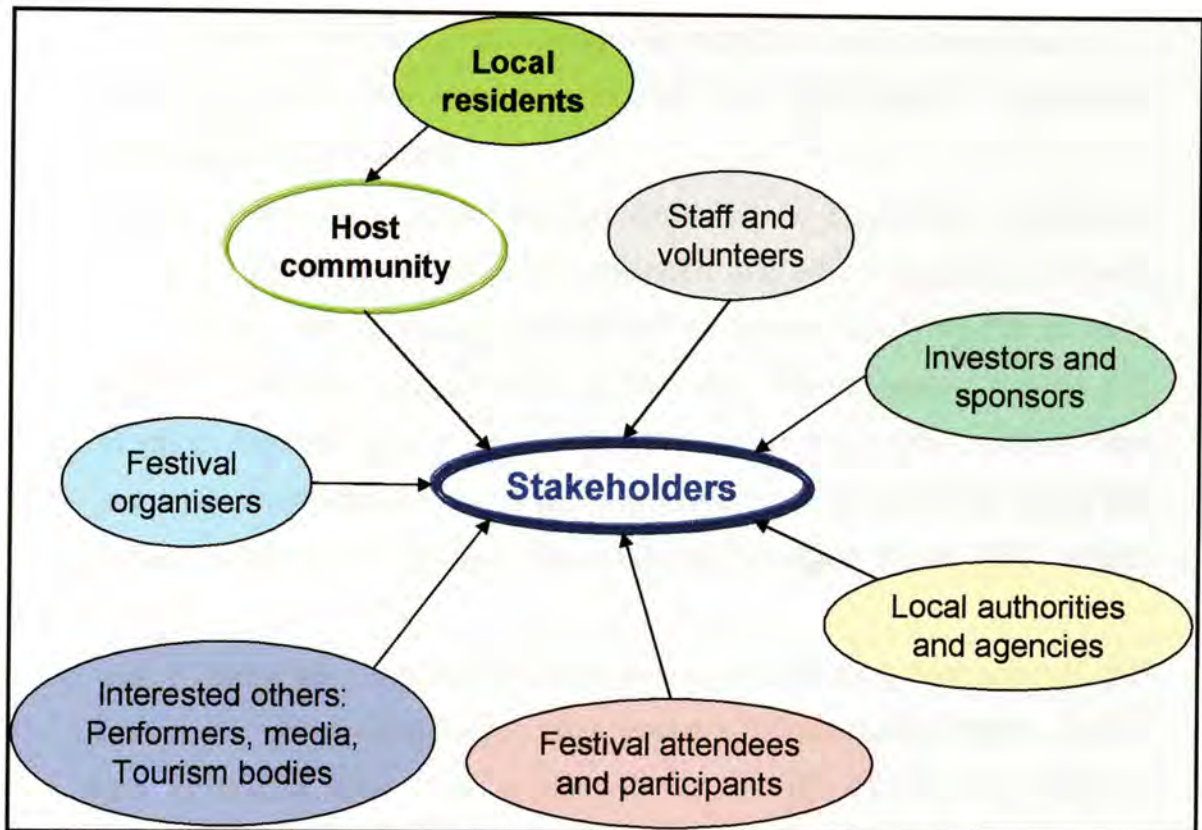


Figure 2.2: Event stakeholders (adapted from Douglas et al., 2001 and Getz, 1997)

- *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.

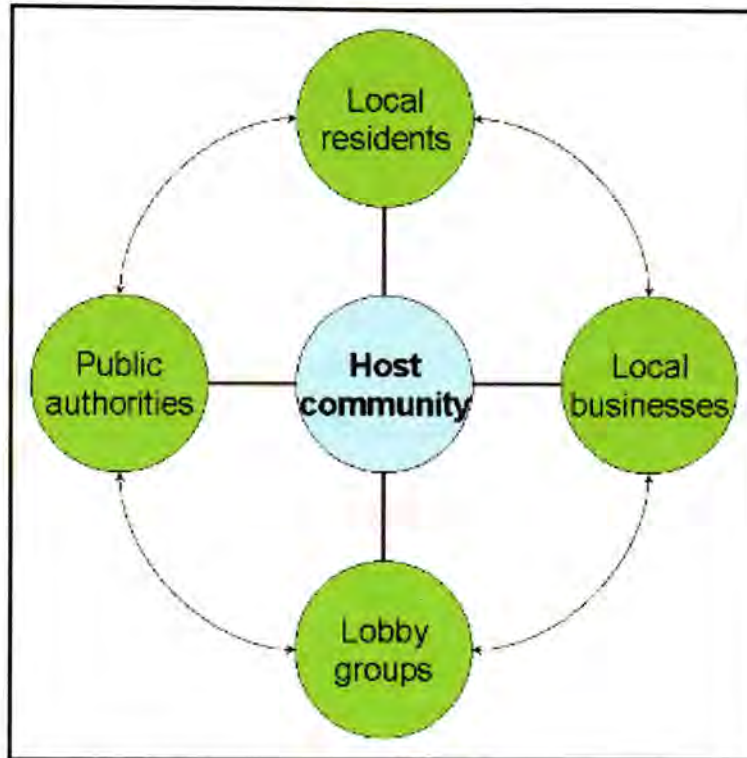


Figure 2.3: Different role players in host community (Bowdin et al., 2001)

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.

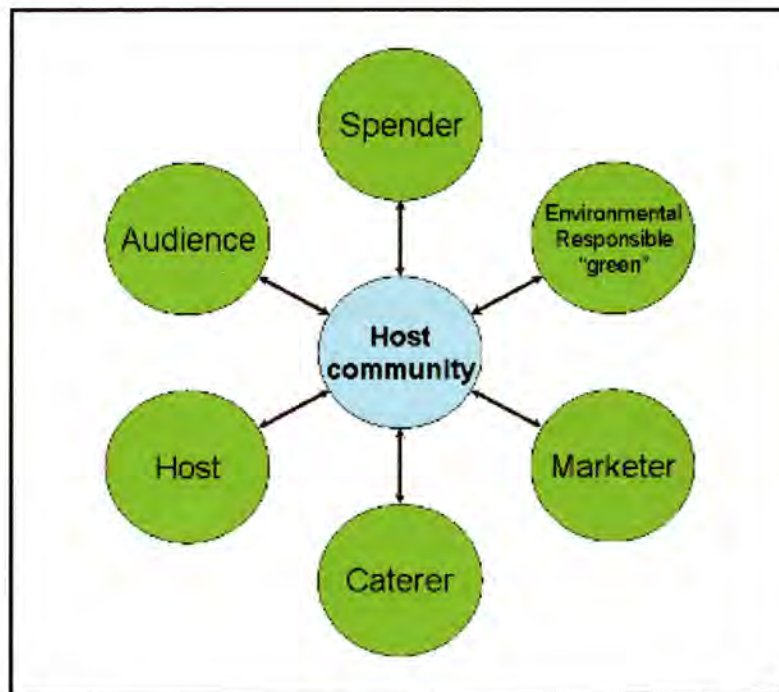


Figure 2.4: Multiple roles of the host community

- *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).

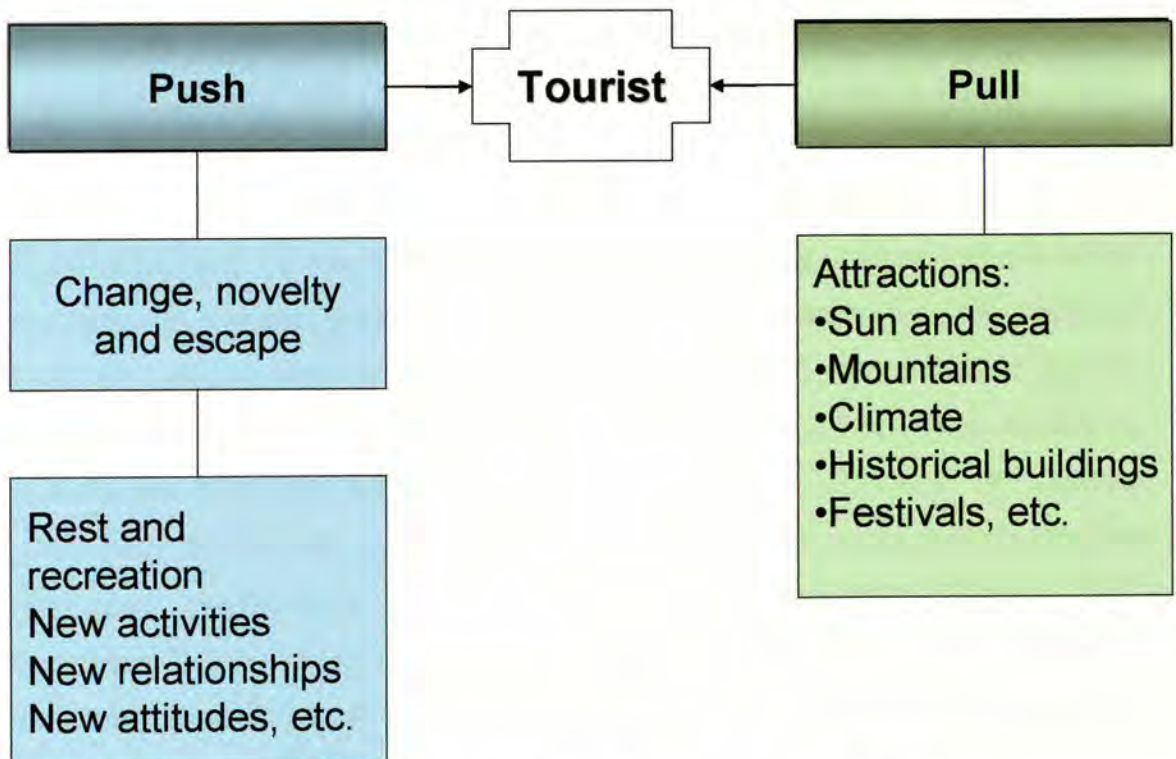


Figure 2.5: Push and pull factors in tourism (Hughes, 2000:36)

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

Festival attribute (pull factor)	Key characteristic (meaning)
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.

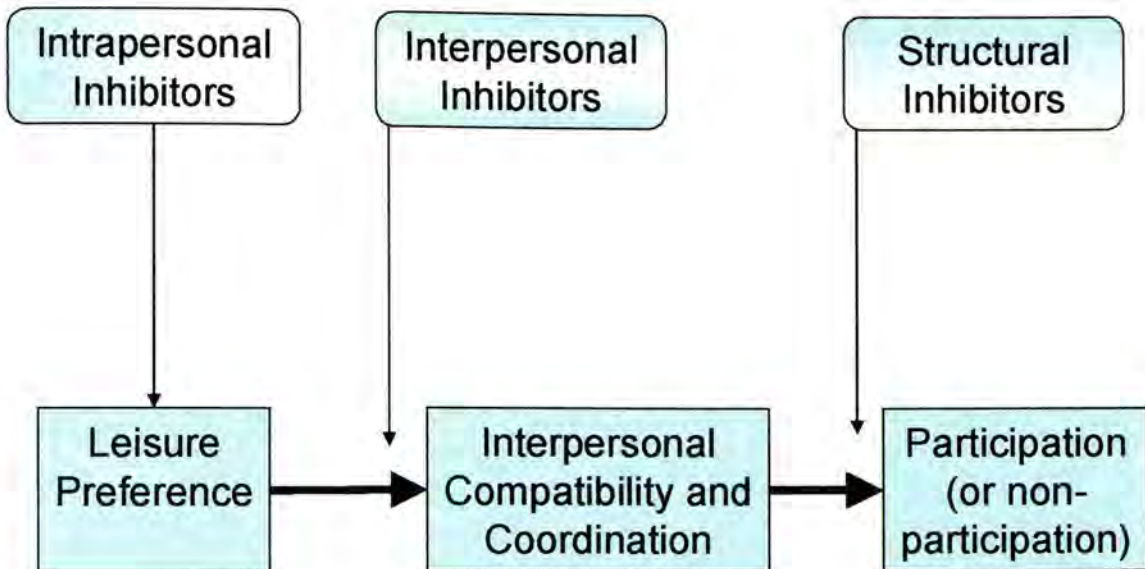


Figure 2.6: A hierarchical model of situational inhibitors or leisure constraints (Crawford et al., 1991)

- *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

Situational inhibitor (barriers)	Key characteristic (meaning)
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.