CHAPTER 3

3 RESEARCH METHODOLOGY

3.1 STUDY SITE

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

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

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

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

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

3.2 THE SURVEY POPULATION

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

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

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

3.3 SAMPLING PROCEDURE

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

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

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

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

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

Table 3.1: Quota sampling frame for users

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

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

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

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

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

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

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

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

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

3.4 SAMPLE SIZE

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

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

3.5 MEASUREMENT INSTRUMENT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3.6 DATA COLLECTION PROCEDURE

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

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

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

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

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

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

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

3.7 STATISTICAL METHODOLOGY

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

3.7.1 Data preparation

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

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

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

3.7.2 Statistical analysis

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

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

3.7.2.1 Descriptive statistics

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

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

3.7.2.2 Measuring factor validity and reliability

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

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

There are different types of reliability measurements:

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

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

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

Factor analysis

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

The following procedure was followed in performing the factor analysis:

- *Firstly*, a matrix of inter-correlations between the domains within the questionnaire and the underlying factors was constructed

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

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

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

3.7.2.3 Inferential statistics

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

- Statistical significance

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

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

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

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

- Analysis of variance

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

- Correlation analysis

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

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

- T-test

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

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

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

4.1.4 The host community and the festival

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

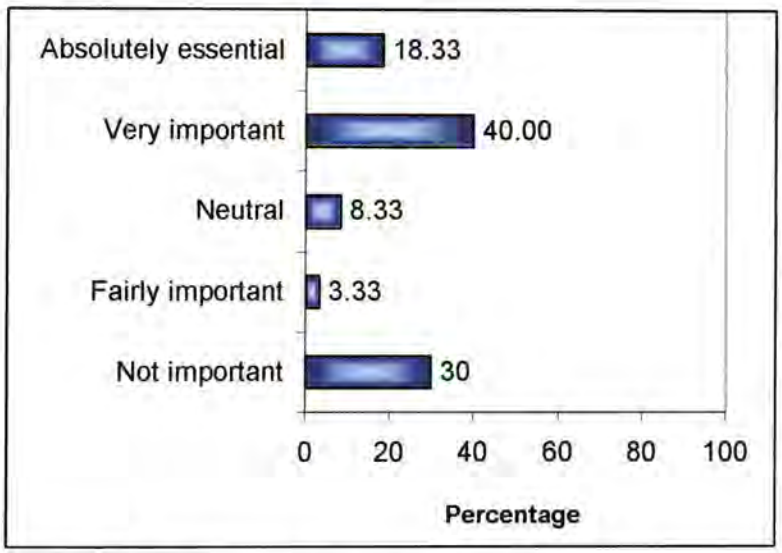

Figure 4.9: Local residents' rating of the importance of continuing the Aardklop Festival

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

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

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

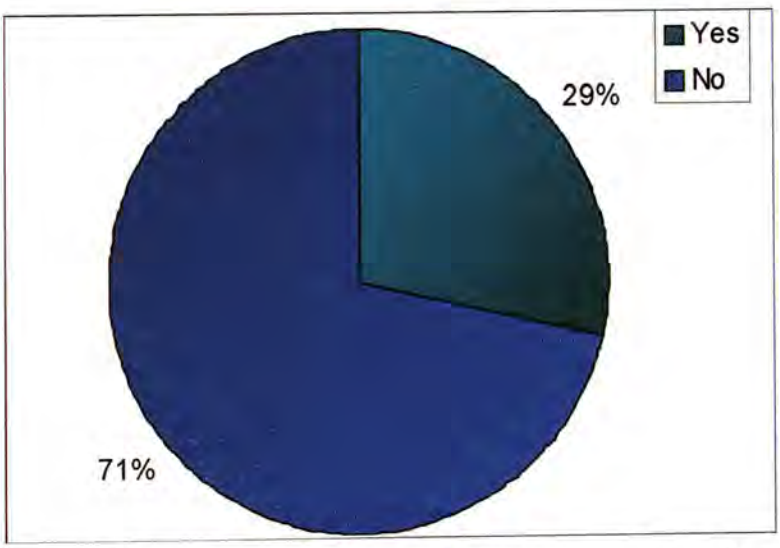

Figure 4.10: Respondents' willingness to rent house out to visitors or tourists during the Aardklop Festival

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

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

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

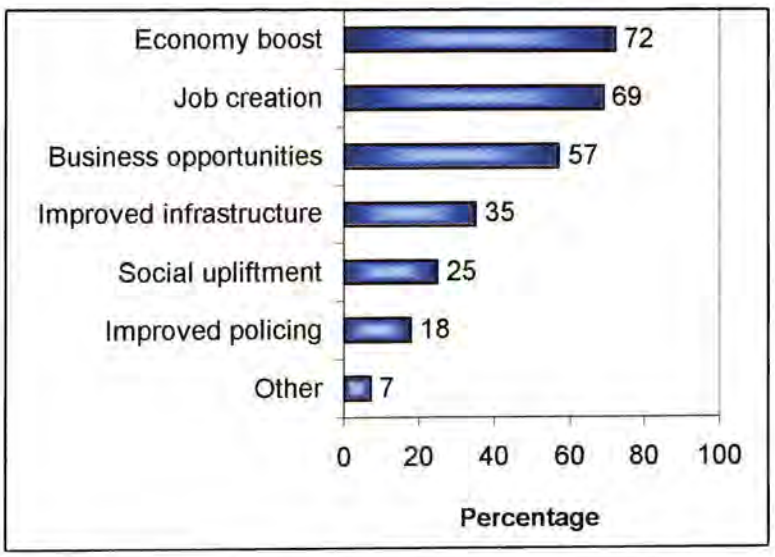

Figure 4.11: Benefits that respondents (local residents) gained from the Aardklop Festival

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

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

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

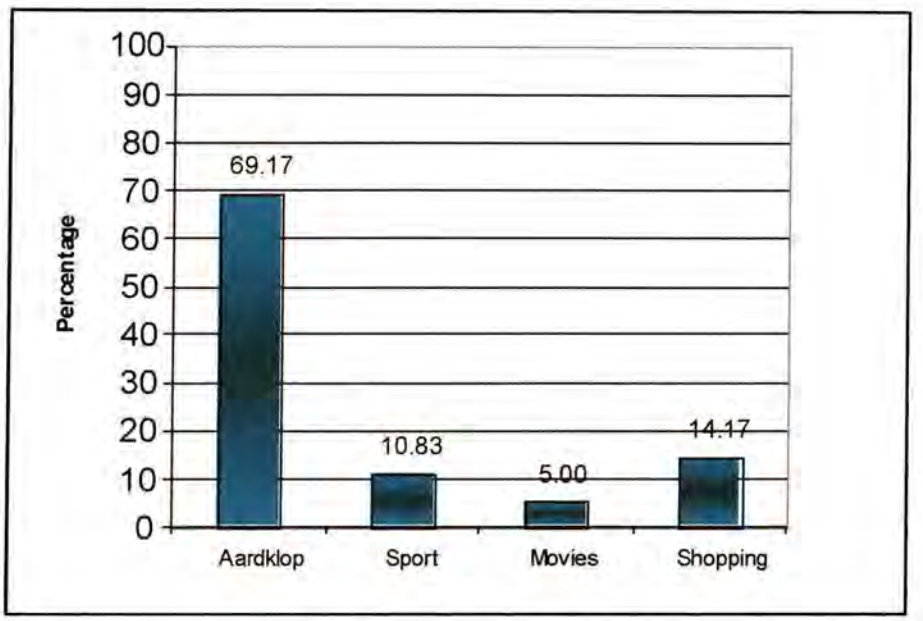

Figure 4.12: What item respondents would choose to spend R100 on

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

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

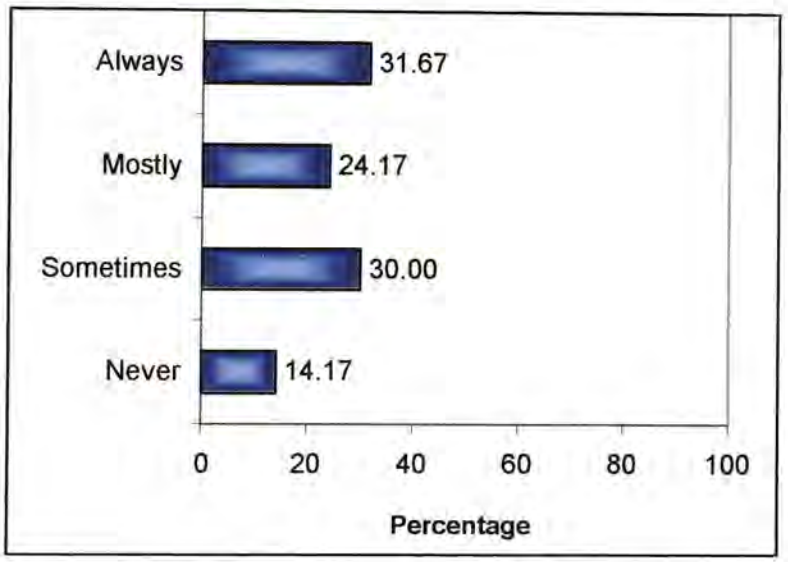

Figure 4.13: Visits from respondents' family and friends during the Aardklop Festival

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

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

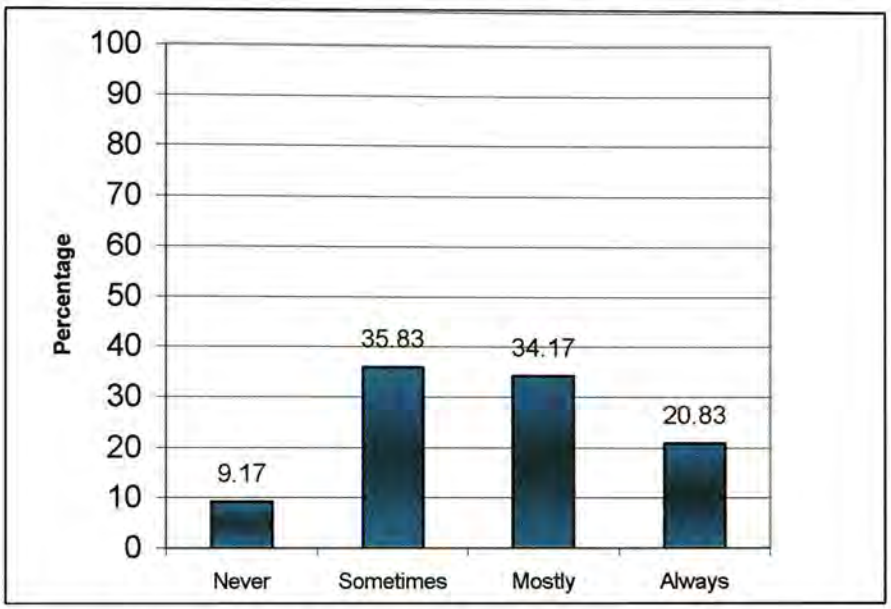

Figure 4.14: The respondents' perception of the consideration accorded local residents by the management of the Aardklop Festival

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

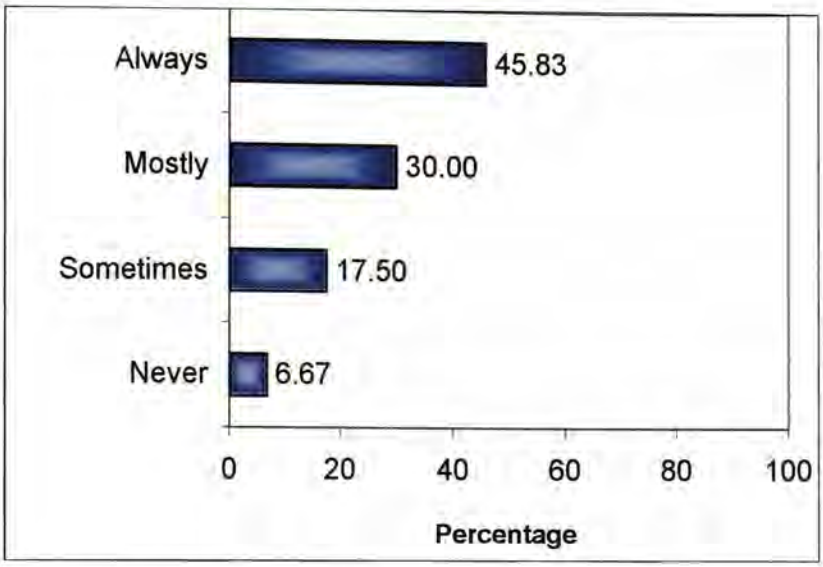

Figure 4.15: Word-of-mouth marketing about the Aardklop Festival by local residents to family and friends

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

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

4.2 FACTOR ANALYSIS AND RELIABILITY

4.2.1 Push and pull factors

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

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

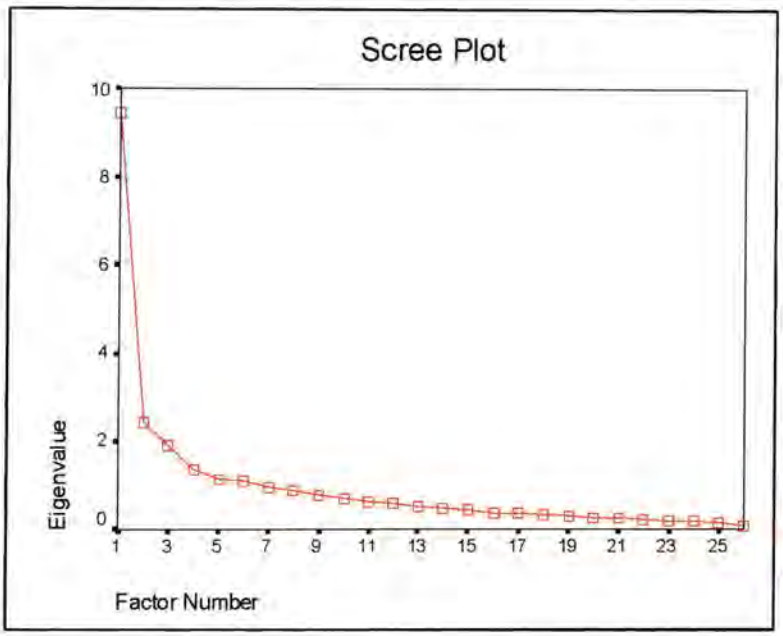

Figure 4.16: Scree plot of the eigenvalues of the push factors

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

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

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

Table 4.10: Reliability of and items in each push factor

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

Total reliability Cronbach alpha for Aardklop instrument: 0,922

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

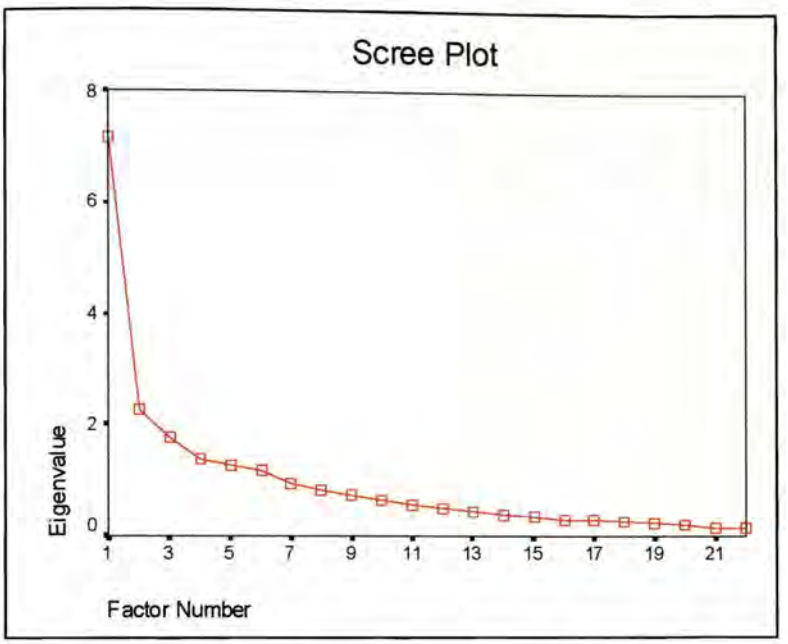

Figure 4.17: Scree plot of the eigenvalues of the pull factors

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

Table 4.11: Reliability of and items in each pull factor

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

Total reliability Cronbach alpha for Aardklop instrument: 0,889

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

4.2.2 Festival activities

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

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

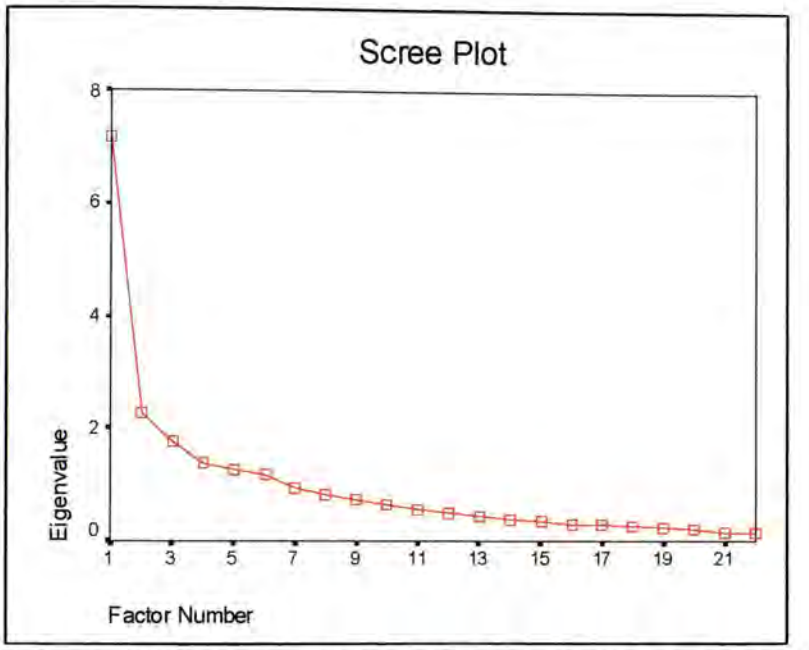

Figure 4.18: Scree plot of the eigenvalues of the festival activities

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

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

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

Total reliability Cronbach alpha for Aardklop instrument: 0,764

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

4.2.3 Situational Inhibitors

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

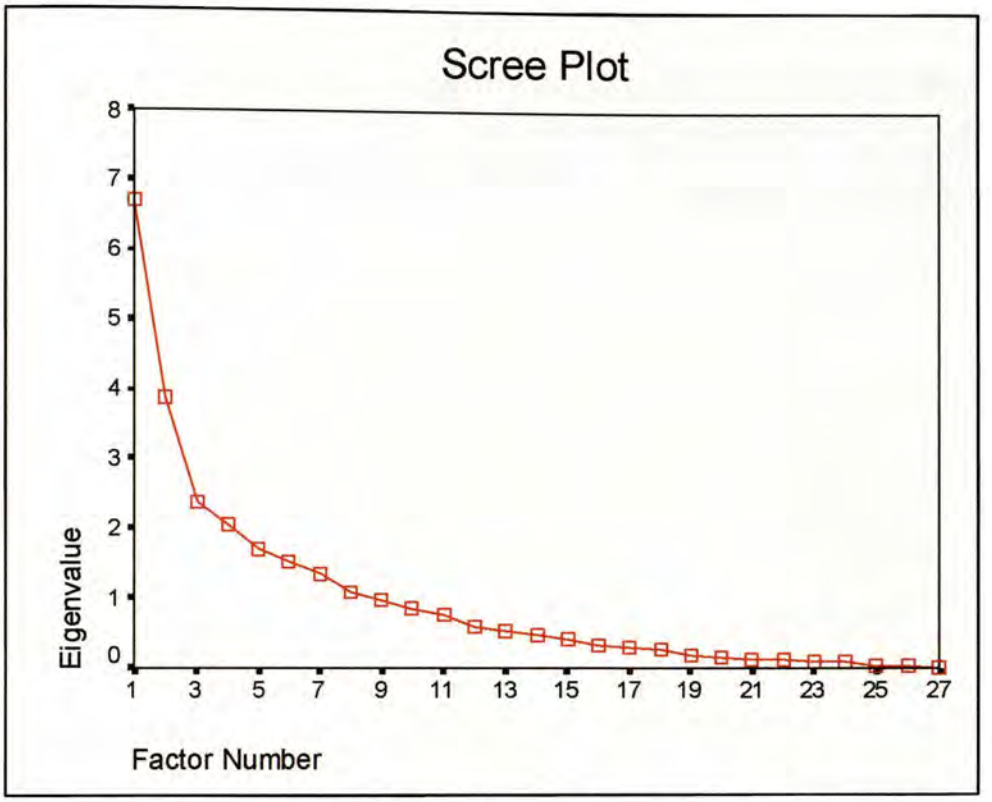

Figure 4.19: Scree plot of the eigenvalues for situational inhibitors

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

CHAPTER 4

4 ANALYSIS OF DATA

INTRODUCTION

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

4.1 GENERAL INFORMATION ON THE USERS OF THE AARDKLOP FESTIVAL

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

4.1.1 Responses to demographic information

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

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

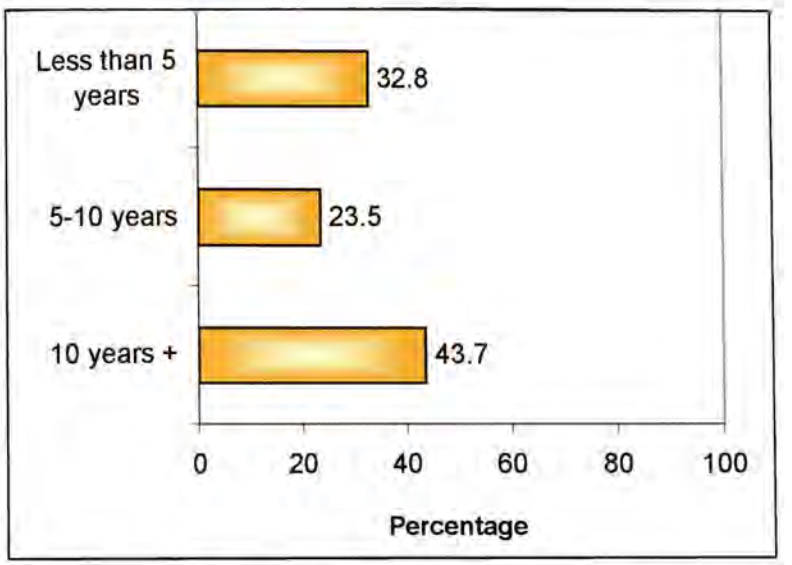

Figure 4.1: Number of years that respondents resided in Potchefstroom (N = 119)

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

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

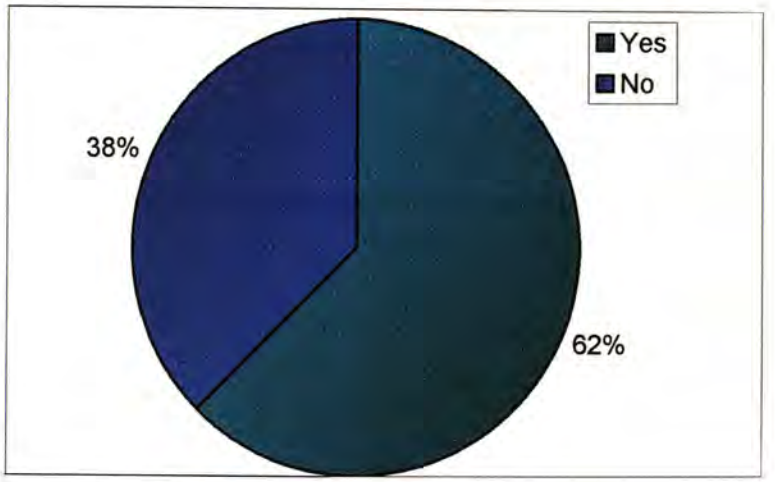

Figure 4.2: Respondents working in Potchefstroom

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

Table 4.1 indicates the respondents' sector of employment.

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

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

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

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

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

4.1.2 Interest in arts festivals

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

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

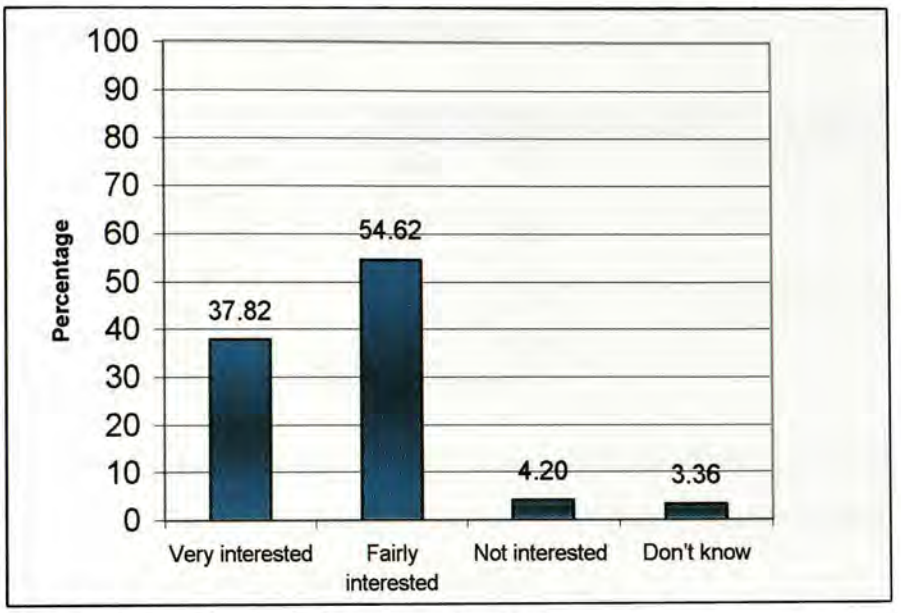

Figure 4.3: Degree of respondents' interest in arts and culture

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

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

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

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

* Low score reflects high interest

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

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

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

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

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

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

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

*Low score = high interest

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

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

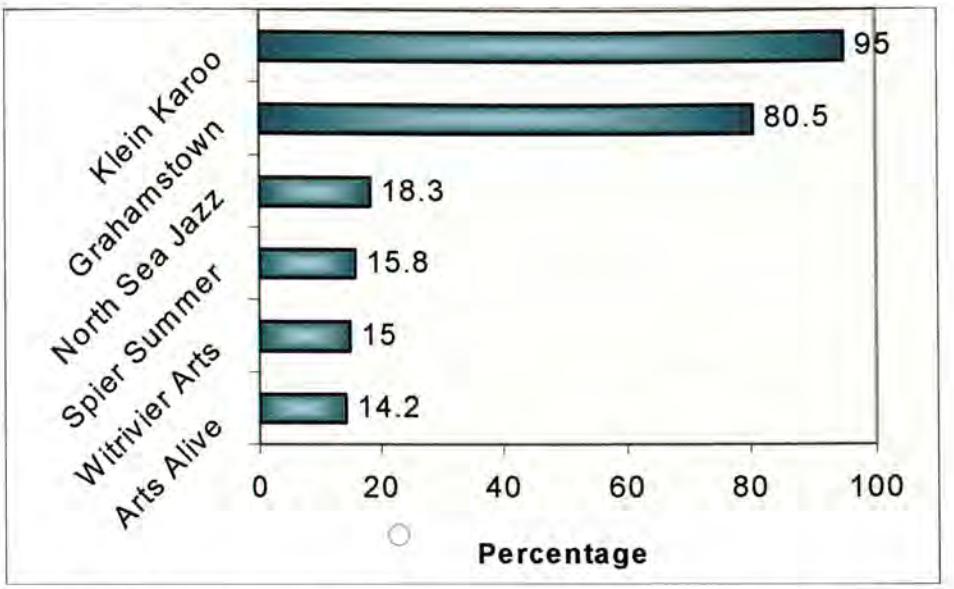

Figure 4.4: Percentage of respondents aware of other SA arts festivals

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

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

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

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

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

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

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

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

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

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

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

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

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

4.1.3 Attendance of the Aardklop Festival

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

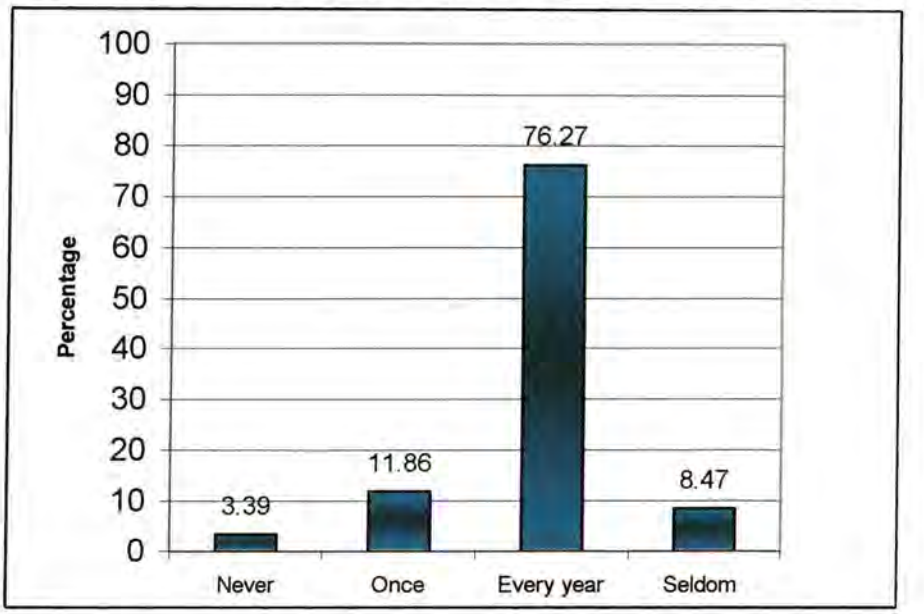

Figure 4.5: Frequency of respondents' attendance at arts festivals

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

Table 4.6: Number of times respondents attended the Aardklop Festival

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

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

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

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

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

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

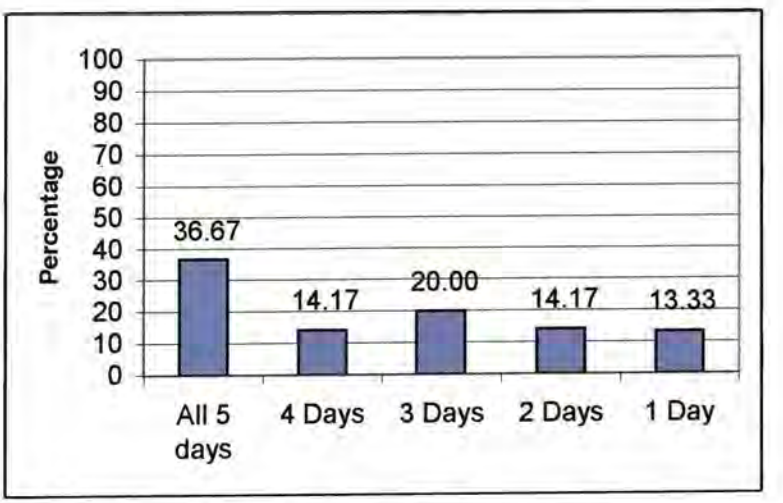

Figure 4.6: Number of days that respondents attended the Aardklop Festival

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

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

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

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

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

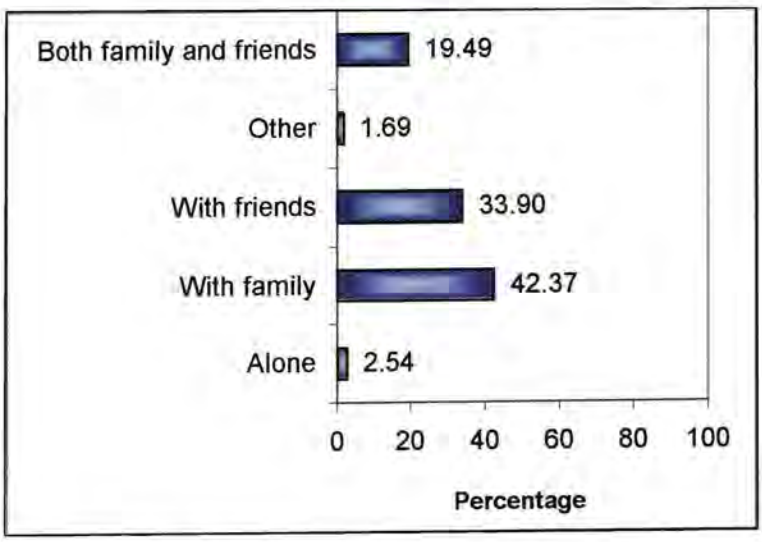

Figure 4.7: Percentage of respondents who went to the Aardklop Festival accompanied by people in various categories or went alone

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

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

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

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

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

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

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

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

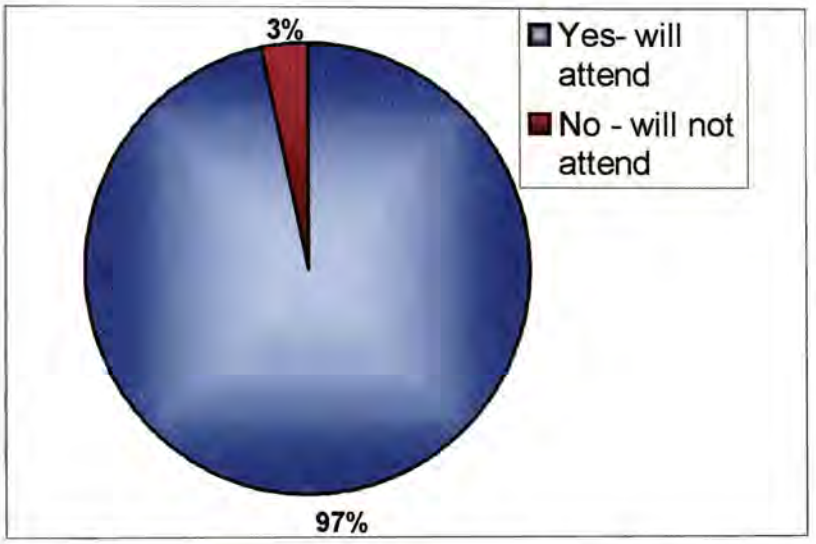

Figure 4.8: Estimates of respondents' attendance at the Aardklop Festival in 2002

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

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

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

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

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

Total reliability Cronbach alpha for Aardklop instrument: 0,848

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

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

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

4.3.1 Descriptive statistics of the push and pull factors

Push factors

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

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

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

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

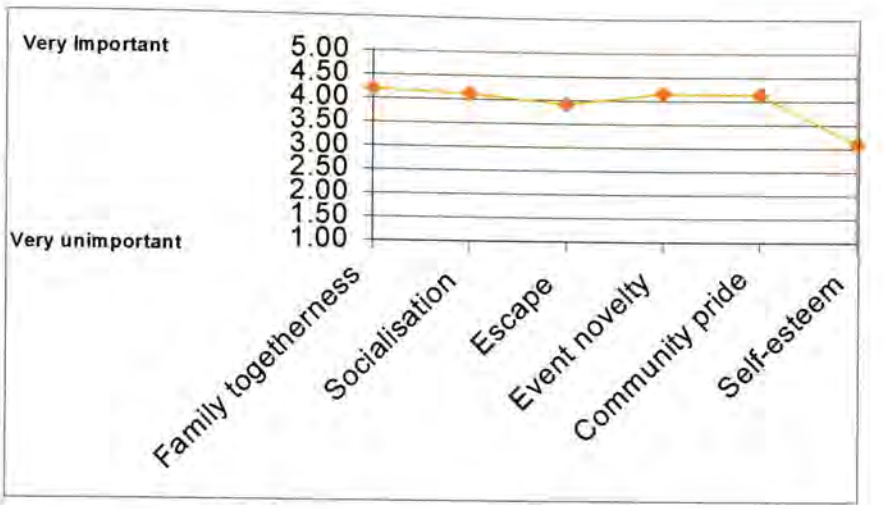

Figure 4.20: Mean importance scores for the push factors

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

Pull factors

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

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

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

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

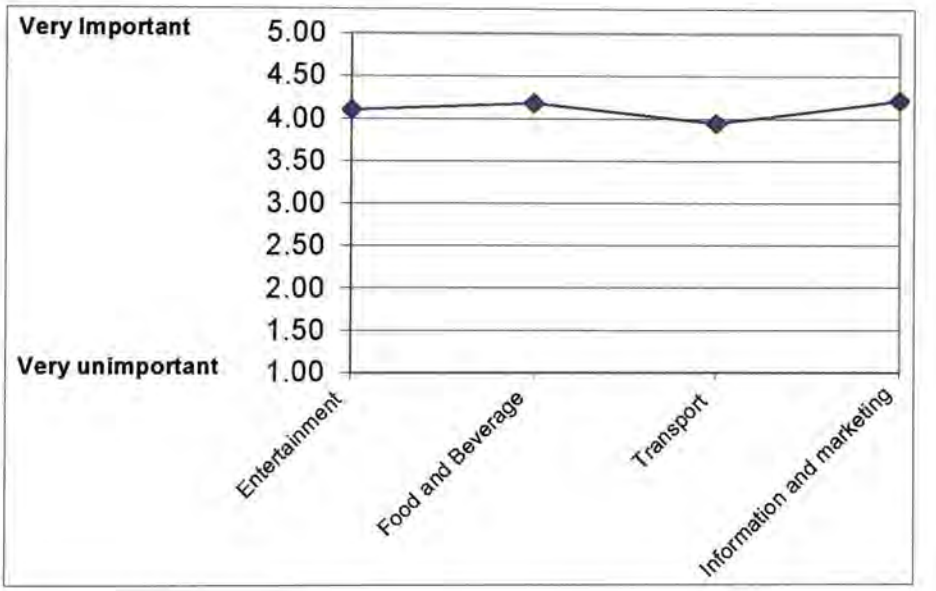

Figure 4.21: Mean importance scores of the pull factors

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

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

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

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

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

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

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

4.3.2 Determining differences in push and pull factors between groups

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

Socio-economic areas

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

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

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

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

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

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

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

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

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

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

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

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

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

Gender

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

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

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

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

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

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

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

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

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

Table 4.21 depicts that, as was the case with the push factors, the male and female respondents do no differ significantly with regard to the pull factors. The same assumption can therefore be made for the pull factors and can also be applied to the different festival activities. There are no differences between the male and female respondents' preference for the festival activities, as shown in Table 4.22.

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

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

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

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

Age groups

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

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

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

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

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

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

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

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

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

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

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

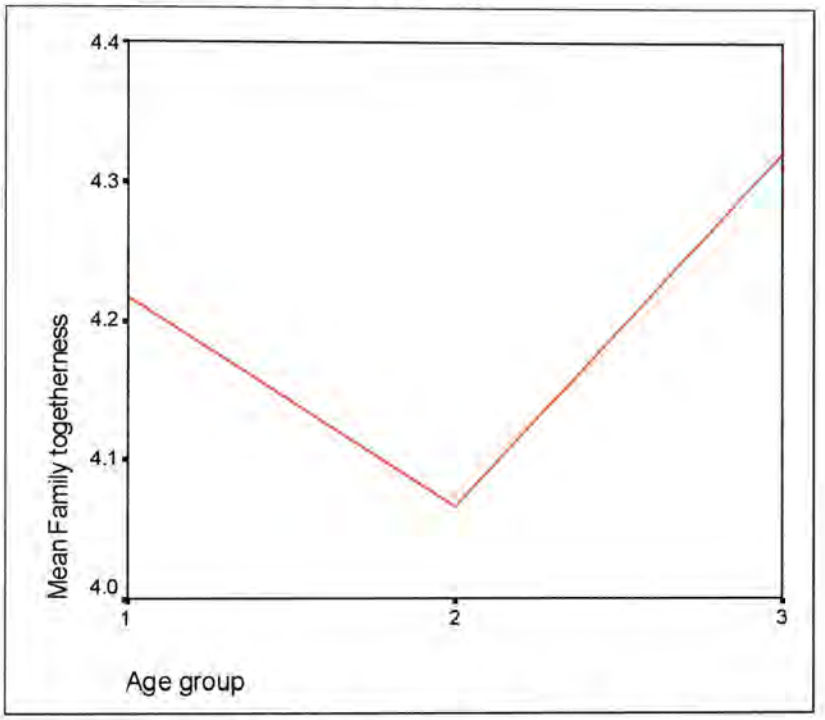

Figure 4.22: The mean scores of each age group for the factor of Family togetherness

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

Table 4.25: Correlation between age and the push factors

	Family togetherness	***Socialisa-tion***	***Escape***	***Event novelty***	***Community pride***	***Self-esteem***
Correlation	0,064	-0,154	-0,157	-0,164	0,054	-0,080
p-value	0,487	0,093	0,087	0,074	0,558	0,388
N	120,0	120,0	120,0	120,0	120,0	120,0

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

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

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

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

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

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

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

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

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

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

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

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

Table 4.28: Correlation between respondents' age and pull factors

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

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

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

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

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

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

4.4 ANALYSING THE SITUATIONAL INHIBITORS

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

4.4.1 Descriptive statistics of the situational inhibitors

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

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

Strongest inhibitor

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

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

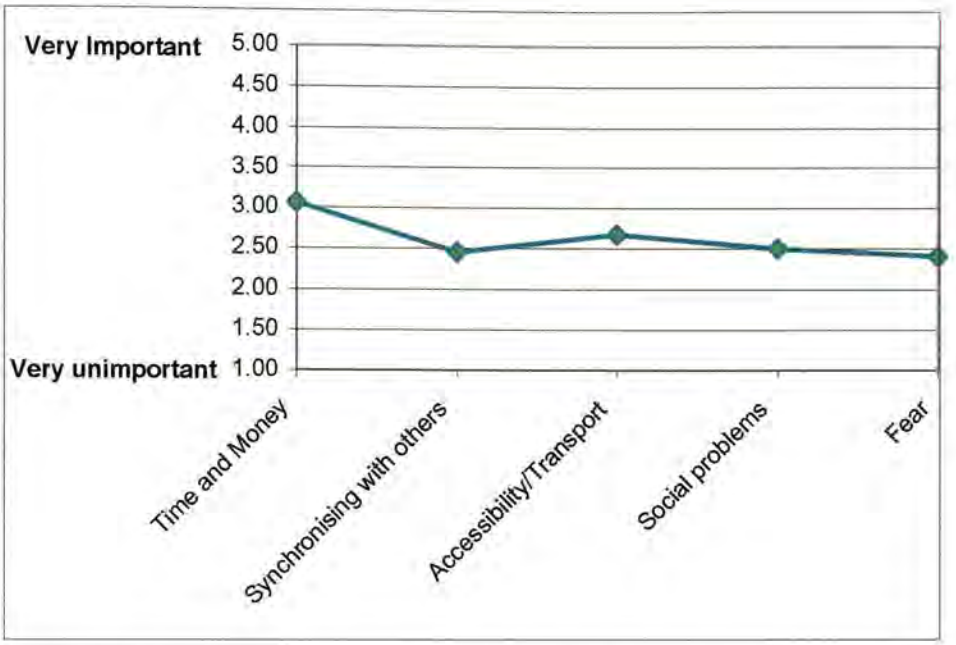

Figure 4.23: Mean importance scores of the situational inhibitors

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

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

Table 4.31: Correlation between the situational inhibitor "time and money" and spending at the festival

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

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

4.4.2 Determining differences in the importance of certain situational inhibitors

Socio-economic areas

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

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

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

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

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

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

Gender

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

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

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

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

Age groups

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Table 4.37: Comparison of the users and non-users

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

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

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

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

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

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

* A low score indicates a strong interest

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

4.5.1 Additional correlations with the Push and Pull factors

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

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

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

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

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

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

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

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

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

Table 4.41: Correlation between push factors and festival activities

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

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

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

4.6 PLOG'S PSYCHOGRAPHIC PROFILES

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

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

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

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

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

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

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

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

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

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

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

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

Table 4.42: Summary of Plog's psychographic profiles of 12 local residents identified in Potchefstroom

	Male: High Social Economic																			
		JOS - Age: 18 - 30						**PW** - Age: 31 - 45						**JAN** - Age: 46+					
	Factor	Domain	Items					Domain	Items					Domain	Items				
Highest	**Push**	Event novelty	8	15	23			Community pride	19	20				Community pride	19	20			
score	**Pull**	Entertainment	6	15	9			Information & Marketing	12	21				Information & Marketing	12	21			
	Festival activities	Arts	13	6				Arts	6	13	5			Music	9	7	8		
	Inhibiters	Access / Transport	7	3				Time & Money	27	6	2			Time & Money	6	9	22		
Lowest	**Push**	Selfesteem	9					Selfesteem	9	13	16			Selfesteem	9	13			
score	**Pull**	Transport	13	14				Transport	13	14				Transport	13	14	20		
	Festival activities	Performance	3	4				Performance	3	1	2			Performance	2	3	4		
	Inhibiters	Fear	21	18	5			Fear	21	18				Fear	5	21	18		
	Male: Low Social Economic																		
		PIETER - Age: 18 - 30						**REINHARD** - Age: 31 - 45						**PAUL** - Age: 46+					
	Factor	Domain	Items					Domain	Items					Domain	Items				
Highest	**Push**	Socialisation	5	2	12			Socialisation	2	7	12			Family togetherness	1	14	24		
score	**Pull**	Entertainment	1	11	22			Food & Beverage	3	10	19			Information & Marketing	12	21			
	Festival activities	Music	7	9	10			Music	9	10	7	8		Music	7	8	9		
	Inhibiters	Time & Money	27	1	6			Time & Money	27	9	2			Time & Money	2	27	1		
Lowest	**Push**	Selfesteam	9	10				Selfesteam	9	13	16			Selfesteem	9	13	16		
score	**Pull**	Information & Marketing	12	21				Transport	14	20				Transport	13				
	Festival activities	Performance	4	3	2			Performance	4	2	3			Performance	2	4	3		
	Inhibiters	Social problems	17	25	8	19		Fear	5	18	21			Fear	21	18	26		
	Female: High Social Economic																		
		MINE - Age: 18 - 30						**BARBARA** - Age: 31 - 45						**ANNA** - Age: 46+					
	Factor	Domain	Items					Domain	Items					Domain	Items				
Highest	**Push**	Community pride	19	20				Community pride	19	20				Family togetherness	1	14	24		
score	**Pull**	Food & Beverage	3	19	10	17		Information & Marketing	12	21				Information & Marketing	12	21			
	Festival activities	Arts	13	6	5			Arts	13	6	5			Music	9	7	8		
	Inhibiters	Time & Money	1	27	6			Time & Money	1	6	27			Time & Money	1	6	9		
Lowest	**Push**	Selfesteem	9	13				Selfesteem	9	13	16			Selfesteem	9	13	16		
score	**Pull**	Transport	20	13	14			Transport	14	20	13			Transport	13	14			
	Festival activities	Performance	4	3				Performance	3	1	2			Performance	3	4	1		
	Inhibiters	Synchronizing with others	16	15	12	20		Access / Transport	3	14	7			Access & transport	14	3	7		
	Female: Low Social Economic																		
		MARLISSA - Age: 18 - 30						**ELSA** - Age: 31 - 45						**MARTEEN** - Age: 46+					
	Factor	Domain	Items					Domain	Items					Domain	Items				
Highest	**Push**	Socialisation	2	12	5			Event novelty	8	22	4			Socialisation	2	12	3		
score	**Pull**	Entertainment	6	15	18	22		Food & Beverage	16	17	19			Information & Market	12	21			
	Festival activities	Arts	6	13				Music	7	9	8			Arts	6	5	13		
	Inhibiters	Time & Money	27	1	6			Time & Money	22	6	1			Time & Money	2	9	22		
Lowest	**Push**	Selfesteem	13	16				Selfesteem	9	13	16			Selfesteem	9	13	16		
score	**Pull**	Transport	13	20				Transport	20	14	13			Entertainment	2	7	22		
	Festival activities	Performance	3	4	1			Performance	1	3	4			Performance	2	4			
	Inhibiters	Social problems	25	11	17	8		Fear	5	18	21			Fear	18	21	5		

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

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

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

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

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

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

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

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

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

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

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

CHAPTER 5

5 CONCLUSIONS AND RECOMMENDATIONS

5.1 OVERVIEW OF THE STUDY PROCESS

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

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

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

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

1. demographic information;

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

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

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

5.2 CONCLUSIONS DRAWN FROM DATA ANALYSES

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

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

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

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

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

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

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

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

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

5.3 RECOMMENDATIONS FOR THE MANAGEMENT OF THE AARDKLOP FESTIVAL

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

1. The Klein Karoo National Arts Festival and the Grahamstown National Arts Festival should be regarded as major competitors because most of the respondents knew about them (Figure 4.4). Therefore it is recommended that a SWOT analysis should be done to determine the major opportunities and threats as well as the strengths and weaknesses of the Aardklop Festival in relation to these other two festivals.

2. Attendees of the Aardklop Festival usually took part in the company of their family and friends (77%) and almost always hosted family and friends as visitors during the festival period (65%). The organisers of the Aardklop Festival should incorporate these salient dimensions of event behaviour (family togetherness) into their promotional and marketing strategies. For example promotional packages could emphasise family events as a theme, along with an identified activity cluster (e.g. the whole family might enjoy open concerts, exhibits, stalls, food and beverages and also local art; children might enjoy children's theatre; family and friends might enjoy food and beverages). Information and marketing should be original and informative.

3. Most of the respondents (97%) were repeat visitors. The management of the Aardklop Festival should capitalise on this finding by exploring

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

4. The majority of the respondents (58,3%) rated the role of local residents as very important, although a relatively large percentage (30%) did not think that they were important to the continuation of the festival (Figure 4.9). Getz (1997:269) emphasises the important role that residents play in marketing the festival. The management of the Aardklop Festival should capitalise on these opportunities and investigate ways and means of strengthening the relationship with local residents.

5. Although the majority of the respondents (55%) did think that the festival management considered them in the future planning of the festival, a relatively large percentage (45%) stated that their views were seldom or never considered. It is therefore recommended that the management of the Aardklop Festival should note these figures and let the local residents know, either through the media or by holding public meetings, that the management needs their support and therefore considers their views (Figure 4.14).

6. More than three-quarters (76%) of the respondents claimed that they marketed the festival by word-of-mouth. Getz (1997:269) notes that the residents in the immediate vicinity of a festival (*primary segments)* may play an instrumental role in ensuring consistent awareness of the festival throughout the year through free publicity and word-of-mouth contacts. Also, high visibility for the event (e.g. parades, main-street locations, banners and posters) could increase impulse attendance.

7. As the item *food and beverages* is such an important pull factor for the festival, this may be an opportunity for the management of the Aardklop Festival to capitalise on and provide their own in-house catering for the festival. This might generate a major new source of revenue in the future, although one should not disregard the possibility that it might

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

8. The festival managers should consider using Plog's visitor typology (Section 4.6) as a guideline in assisting them to select suitable festival activities, information and marketing, food and beverages, and material for marketing purposes. It is recommended that some of the brochures or advertisements for the Aardklop Festival should contain photographs focusing on the dimensions *family togetherness, socialisation* and *event novelty.*

9. *Performances,* as a festival activity, should be given more attention by the festival management. The prices of shows are either too high or the shows were not sufficiently interesting to the respondents. In terms of Plog's psychographic profiles, performances were less important to most of the respondents/profiles (Section 4.6).

10. People should be informed about the safe environment at the festival in order to combat *fear* which might inhibit certain respondents from attending the festival (Table 4.37). The management of the Aardklop Festival should note the *significant* difference between the high and low socio-economic groups in terms of the situational inhibitors (Table 4.32).

11. A further recommendation is that a shuttle service for transporting attendees should be provided between certain venues and in this way combat the inhibitor *accessibility and transport,* especially for elderly people (Table 4.37).

12. Information and marketing brochures should show exactly which activities would take place, on what date and at which venues. Prices and point-of-sale areas should be publicised. Also, marked routes should be provided at the festival since the lack of signage might

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

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

5.4 LIMITATIONS OF THE STUDY

- The current study could not obtain the specified quota (120) for the non-users and only a group of 40 respondents was included in this group. Consequently, only limited statistics could be calculated for this group. However, this confirms the claims made by Gilbert and Hudson (2000:16) that non-users are the most difficult subjects to research.

- The factor analysis performed on the push and pull factors and the situational inhibitors could not fully confirm the logical grouping of the items that were classified in terms of theory, and consequently the formation of the items was based on a combination of the factor analysis and theory. This might be indicative of cultural differences and is part of a global trend, as South Africa is rich in cultural diversity and background.

- The study was conducted two months prior to the fifth Aardklop Festival. Although passive marketing of the festival had already begun, local residents might have found some difficulty with recalling the details of the previous four festivals.

- The age groups (18-30, 31-45 and 46+ years) into which the quota of respondents were divided proved to be slightly too wide. A narrower categorisation of age groups should be considered in future research.

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

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

5.5 RECOMMENDATIONS FOR FUTURE RESEARCH

- An important trend noticed in the present study was that the respondents in the age groups 18-25 years and 35+ years did not always differ much in terms of their motivational factors. However, the 26-35 year group differed from the previous two age categories in that they scored lower on more or less every factor. This phenomenon might be important for further research.

- More research is needed on the organisation and management of festivals (evaluating the management's effectiveness with community-run festivals) and how they affect the participants and other communities. Some of the management problems that festival organisers might face may be a reflection of the stage of growth of the organisation and the stage in the product life cycle of the festival. This research should be explored in the case of the Aardklop Festival.

- Finally, research to determine the *image* of the Aardklop Festival in the festival market (festival choice) as well as to determine a *positioning strategy* for the Aardklop Festival *vis-à-vis* its competitors should also prove valuable. Future research should determine the *image* of the Aardklop National Arts Festival. It is important to note that *images* are "sets of beliefs, ideas and impressions relating to products and destinations" (Cooper et al., 1999:31). The Aardklop Festival could be

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