Motivating factors of local residents for attending the Aardklop National Arts Festival

C. van Zyl

ABSTRACT

The research on which this article is based was undertaken in Potchefstroom, where the Aardklop National Arts Festival takes place. This article is a sequel to a previous article, ‘Identifying situational inhibitors regarding the Aardklop National Arts Festival’ (Van Zyl 2005). The host community plays an important role in the recurrence and sustainability of the festival. As little research has been done so far on the push and pull factors motivating local residents to attend a festival in South Africa, the aim was to identify and investigate the motivational factors that might drive local residents of Potchefstroom to attend and participate in the festival. The biggest overall push factor of festival attendees is family togetherness, while the atmosphere at the festival is the single most important push item to attend the festival. The strongest overall pull factor of festival attendees is information and marketing, with a wide variety of activities and entertainment being the single highest-rated pull item. Music is the most sought-after festival activity enjoyed by festival attendees, and the arts and craft stalls are the most enjoyed item at the festival.

INTRODUCTION

Among the fastest-growing segments of tourism in the world are festivals and events (Goeldner, Ritchie & McIntosh 2000: 234). Countries such as South Africa compete vigorously for mega-events such as the Olympics, World Cup Rugby or Soccer and various World Fairs. Festivals and events are an important part of the tourism industry in South Africa (Tassiopoulos 2005: 4). Over the past few years, the country has experienced a significant increase in the number and size of festivals and events, and the benefits of such activities are increasingly being realised by developing countries (Saayman & Saayman 2004: 629; Tassiopoulos 2005: 4). Research is needed on what motivates people to attend festivals and events.

The Aardklop Festival held in Potchefstroom is one of the largest and most popular of the more than 85 annual festivals hosted in South Africa. The annual

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Aardklop Festival was first held in 1998. The research on which this article is based focused on this festival and is presented as a scenario. The global festivals and events industry is entering the mature stage of its lifecycle, while other festivals are reported to be in the embryonic stage (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie 2004: xix). However, the South African festival industry is becoming better educated, and local audiences know they can attend some of the other festivals hosted nationally as well as internationally (Witepski 2002: 53). This is why it is important to utilise all the resources available (such as getting support from the local residents of Potchefstroom) to prevent local residents from going elsewhere.

Most of the motivational literature published in tourism focuses on push and pull factors (Backman, Backman, Uysal & Sunshine 1995: 15). Motivational factors for attending arts festivals are also well documented in tourism literature. Previous research on the topic includes studies such as that of Uysal, Gahan & Martin (1993) at the community festival in South Carolina, and by Mohr, Backman, Gahan & Backman (1993), who investigated the reasons why attendees visited the North American hot-air balloon festival. Both groups of authors reported five principal motivations for attending festivals, namely escape, excitement/thrills, event novelty, socialisation and family togetherness. Although the push motivations for visiting the community festival in South Carolina and the North American hot-air balloon festivals were the same, the order was slightly different. Schneider & Backman (1996) report the following pull factors in their study in Jordan on cross-cultural equivalence in festival motivations, namely to enjoy the food, to enjoy a festival crowd and to observe other people attending the festival. Getz (1997: 11) lists the following festival attributes (pull factors) in a festival context: service quality, accessibility, festival variety, food and beverages, information and marketing, performing, participatory and visual arts, and image of festival.

However, there has been little investigation of festival motivation, push and pull factors, and activities in the context of event tourism in South Africa. Previous research in South Africa includes economic impact studies by Snowball (2004: 1075) on the Grahamstown National Arts Festival, and by Saayman & Saayman (2004) on the Aardklop National Arts Festival, the Klein Karoo National Arts Festival (KKNK), the Grahamstown Festival and various other individual festivals (Snowball 2004; Van Heerden 2003; Williams 1997). Keyser (1996) reports a market profile of the attendees at the KKNK held in Oudtshoorn, while Du Plessis, Bouver & Uken (1990) investigated the marketing potential of special occasions and festivals within a South African context. Although various reports (Snowball 2005; Joseph 2004; Kitshoff 2004a, 2004b) are documented in the literature on arts festivals held in South Africa, none address the motivational factors present. The current research will fill this gap identified in previous research in South Africa.
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Research regarding the role that local residents in the host community play in the Aardklop Festival is necessary. By understanding what drives and motivates (pushes and pulls) participation, the festival management could probably gain better insight into a strategy to maintain attendees and to draw new ones to the festival. This could improve the current position of the Aardklop Festival in the South African market, thereby ensuring the overall sustainability of the festival. No such research on the Aardklop Festival had been conducted in South Africa at the time of this study.

The primary aim of the present research was therefore to fill the gap in previous research by determining what motivational factors push and pull the local residents of Potchefstroom to attend the Aardklop Festival and participate in it, as well as the specific festival activities they enjoy most. The research objectives of this article were:

- To construct the push and pull factors relevant in the decision-making process of attending arts festivals
- To identify the dimensions or domains of push and pull factors that can be applied to arts festivals
- To identify the most and least important push and pull factors likely to motivate local residents to participate in the arts festival
- To identify whether push and pull factors differ with respect to low and high socio-economic areas, male and female groups and various age groups.

This article is organised in the following manner: this introduction is followed by a literature review and the research methodology, which includes methods of data generation and collection as well as data analysis and interpretation. Thereafter, the findings are presented, analysed and discussed, conclusions are reached and recommendations for implementation and future research are made.

LITERATURE REVIEW

There is general agreement in the tourism literature that a range of stakeholders is involved in festivals and that their needs and objectives should be balanced (Hughes 2000; Getz 1997). One of these, the host community, appears to be a core stakeholder (Fredline & Faulkner 2002: 115). The host community may include local residents, traders, lobby groups and public authorities, such as the local council and the transport, police, fire and ambulance services. The organisers of the festival are aware of the need to research the factors influencing the sustainability of the festival, but have so far downplayed the role of the host community and more specifically that of local residents as an integral element in the future success of the festival (Van Zyl 2002).

Various studies (Allen, Harris, Jago & Veal 2000; Fredline & Faulkner 2002; Bowdin, McDonnell, Allen & O’Toole 2001; Getz 1997) claim that local residents in the host community are significant stakeholders with respect to the continuation of
the festival. If members of the host community feel that the festival does not enhance their lifestyle or that it impinges on their quality of life, they may react negatively, thereby jeopardising the sustainability of the festival (Getz 1997; Gorney & Busser 1996; Delamere & Hinch 1994). The various stakeholders are shown in Figure 1, with local residents added to the original model owing to their important role in the sustainability of the festival (Fredline & Faulkner 2002; Van Zyl 2002).

![Stakeholders diagram]

**Source:** adapted from Douglas et al. 2001: 372; Getz 1997: 95

**Figure 1:** Event stakeholders

Even a small dissatisfied group in the host community could threaten the continuation of the festival. The management of the Aardklop Festival asserts that approximately 15% of the host community is unhappy about hosting the event in Potchefstroom (Van Zyl 2002). Ignoring research in this regard might jeopardise the sustainability of the festival, as little is known about this group. Getz (1997) notes that festival attendance is usually dominated by local residents of the host community, with tourists forming an important existing market or a potential market segment. An Aardklop National Arts Festival Impact Study conducted by Scribe Communications, North-West Province (2001) indicated that the largest single segment, almost 30%, attending the festival comprised local residents of Potchefstroom.

The host community plays a significant role in the staging and hosting of festivals, as this community is perceived as being the binding factor, performing
multiple roles. The multiple roles of the host community refer to the fact that they can either be spenders, marketers, caterers, hosts, or the audiences at the festival (Douglas, Douglas & Derrett 2001: 359; Hughes 2000: 93). Preliminary research revealed that most studies on perceptions emphasise the tourist (festival visitor) rather than the permanent residents of the area where tourism (such as an arts festival) takes place (Belisle & Hoy 1980: 84). However, Getz (1997) notes that if there were no host community, there could be no festival. The study on which this article is based focused on the host community (local residents) and is presented as a scenario. The sample drawn included only individuals residing in the arts festival scenario area, demarcated by the Municipal Demarcation Board (2003) within the municipal boundaries of Potchefstroom as NW402 (Potchefstroom Local Municipality). As the host community may influence the sustainability of the next festival, it is crucial to understand what motivates (pushes and pulls) these people to attend and to participate in the festival.

The concept of push and pull factors forms the basis of travel motivation (Hughes 2000: 36). These two theories are widely acknowledged in the tourism literature, but push factors are more recorded than pull factors in a festival and event context. Push factors deal with an attendee’s motivations to visit a festival and refer to the socio-psychological benefits that the facilities, attractions and people involved in a festival offer (Goossens 2000; Botha 1998; Crompton 1992; Iso-Ahola 1980; Crompton 1977; Dann 1977; Maslow 1954). These factors refer to the forces arising internally in the individual and externally from the individual’s social context (World Tourism Organisation 1999). The forces are intangible and origin-related, and motivate or create a desire to satisfy a need (Botha, Crompton & Kim 1999; Botha 1998; Uysal & Hagan 1993; Lundberg 1990; Dann 1981; Crompton 1979; Dann 1977). There seems to be general agreement in the tourism literature that push factors are essentially psychological motives (Botha et al. 1999; Botha 1998). For arts festival participants, some push factors may include a need for escapism, socialisation, relaxation, prestige, nostalgia, atmosphere, family togetherness or a desire to learn (Douglas et al. 2001; Formica & Uysal 1998).

Various authors (Getz 1997; Mohr et al. 1993; Uysal et al. 1993) have documented the push factors relevant in the decision-making process of attending festivals, which are summarised as:

- **Family togetherness**: seeking the opportunity so that the family can do something together and to bring the family together
- **Socialisation**: being with friends, people who are enjoying themselves and people who enjoy the same things
- **Escape**: getting away from the usual demands of life and having a change from daily routine
• Event novelty: experiencing new and different things and/or attending a festival that is unique
• Excitement and thrills: doing something because it is stimulating and exciting
• Community pride: the sense of belonging that the residents of a community feel is an important component of their quality of life
• Self-esteem: an individual’s understanding of the self-concept plays a role because the individual needs to feel worthy as a person in order to gain confidence and participate in the festival or other activities.

Pull factors refer to the tangible attributes that a specific tourist destination offers, such as sunny weather, restaurants and artists (Hughes 2000). These factors relate to the features of a destination (or festival) that are likely to attract people or attendees (Goossens 2000; World Tourism Organisation 1999). Similarly, it is the motivational factors that have a drawing power or attractiveness that attendees perceive (Kim & Lee 2002; Botha et al. 1999; Botha 1998; Uysal & Hagan 1993; Crompton, Fakeye & Lue 1992; Iso-Ahola 1980; Crompton 1979; Chon 1989; Dann 1977). Pull factors are mainly recorded on tourist destinations as there is limited research regarding pull factors in the festival and event context.

For arts festival participants, the pull factors relevant to the decision-making process may include the following (Raybould 1998; Crompton & McKay 1997; Schneider & Backman 1996):
• Entertainment: the different types of activites and music, shows, drama, opera and arts and craft stalls offered at the festival
• Food and beverages: the variety and good quality of food and beverages offered at a festival
• Information and marketing: sufficient information about venues and time slots of performances and activities at the festival
• Transport and accessibility: the ease of travel and good transport to festival venues, as well as the parking facilities at the venues.

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

**METHODOLOGY**

Primary data were gathered from the Aardklopp Festival in order to determine which push and pull factors motivate local residents to attend the festival. This study is
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scenario-based, and the Aardklop Festival is presented as a scenario. Scenario-based studies are typically used in cases where uncertainties in possible future outcomes need to be determined (Handy 1996). Based on the trajectory routes of a festival, a scenario is used. The scenario refers to the Aardklop National Arts Festival held annually in the North-West Province in the town of Potchefstroom. This festival started in 1998 to meet the need for an arts festival in the northern part of South Africa. The festival is held for five days in September. An estimated 130 000 people visit the festival each year. Several main sponsors are involved, and the festival programme includes the genres of classical music, theatre, children’s and street theatre, dance, cabaret, rock, jazz, literature and visual arts. The productions and shows are held at various venues throughout the town. Ample parking is available at the venues. There are various food and beverage outlets in the area as well as temporary food stalls and a flea market. The name of the festival has a distinctive meaning. The first part of the Afrikaans word aardklop (aard), means ‘earth’ and has the connotation of the belonging feeling of South Africans, as they are people of the soil and earth. The second part, klop, means ‘beat’ and refers to the pulsating rhythm of the music and arts at the festival.

The survey population for this study was selected from a group of people attending festivals and residing in the scenario area in Potchefstroom. The sample element included individual members residing in the scenario area who had attended at least one of the festivals, either in 2001 or in any of the previous years. The sample drawn included only individuals residing in the arts festival scenario area, demarcated by the Municipal Demarcation Board (2003) within the municipal boundaries of Potchefstroom as NW402 (Potchefstroom Local Municipality). The scenario area included a group of people, who might be participants (meaning performers), special interest groups related to the event theme, known users of related events, repeat visitors, tourists and potential tourists. In addition, the group might include individuals from any race or colour residing in the demarcated scenario area. The sample unit referred to households in the survey area of Potchefstroom. The survey was conducted in 2002.

To determine the sampling frame, all the residential areas were identified according to the demarcated area NW402 (Potchefstroom Local Municipality). A name list of all the typical residential areas was sent to ten independent local residents of Potchefstroom, selected randomly from the scenario area’s telephone directory. Each had to rank the areas (based on type of dwelling) from the higher to lower socio-economic areas. All the higher 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 higher socio-economic areas, and the same procedure was followed for the lower socio-economic areas.

A scenario-based sample was required for the current research. As the study had to determine which push and pull factors would drive local residents to attend, a
A combination of non-probability sampling methods was used. Non-probability sampling methods also yield good estimates of the characteristics of the population (Malhotra 2004: 322). These samples usually involve personal judgement in the selection process (Churchill & Iacobucci 2002: 454). A judgement sample is defined as one in which the researcher attempts to draw a representative sample of the population by using a judgemental selection procedure (Malhotra 2004: 322). A judgement sample was drawn for the study, based on the following criteria:

- Select only individuals residing in the arts festival scenario area as demarcated within the area NW402
- Draw individuals from three different age groups, namely 18–30, 31–45 and 46 years and older to ensure that all age groups typically present at arts festivals would be represented
- Include both males and females in a 50:50 ratio
- Include only individuals in the Living Standards Measure (LSM) groups 6, 7, 8, 9 and 10, but mainly LSM groups 7–10 (Martins 1998: 40)
- Select individuals who understand the language, either English or Afrikaans, used in the questionnaire. This would probably include people who would attend such a festival, as the main languages at the festival are Afrikaans and/or English
- Select only repeat attendees, using a screening question, to ensure that a respondent had previously attended a festival.

Another non-probability sampling method, namely interlocking quota sampling, was also used. This is used to improve the representativeness of each group. The interlocking quota sample was constructed with equal numbers of respondents from the high and lower socio-economic areas and equal representation of men and women in the three age groups (18–30 years, 31–45 years and 46 years and older).

The study does not claim to have drawn a representative sample of the population. The sample size of 120 used in the study was a scenario-based sample using the judgement of an expert researcher in the field. However, for the purposes of this study, the Census 2001 statistics for Potchefstroom were used (Statistics South Africa 2001). The selected sampling procedure for this study was based on the guidelines of Krejcie & Morgan (1970: 608), which state that for a population N of 100 000, the recommended sample size S is 384. For the present study, the total average population (N) in the scenario was 192 174 residents (Statistics South Africa 2001), so the recommended sample size (S) of 120 seemed appropriate as it is scenario-based.

A structured self-completion questionnaire was designed to explore the objectives of the study. The questionnaire comprised two sections. Section 1 consisted of initial screening questions to ensure that respondents met the criteria used in the study, as well as certain behavioural questions on festival attendance. This part included
certain demographic information as stated in the interlocking quota. Section 2 of the questionnaire consisted of the push and pull factors as well as the festival activities offered at the festival. Section 2.1 of the questionnaire consisted of 26 push factor items on a Likert-type scale, asking each respondent to indicate how important each statement (push factor) was in his/her decision whether or not to take part in the festival. The items used for measuring push factors were derived from similar festival research done worldwide. The development and application of the motivation scale are well documented in published research. The question items were therefore not newly developed, but based on research conducted by various authors (Kim, Uysal & Chen 2002; Hanqin & Lam 1998; Raybould 1998; Crompton & McKay 1997; Formica & Uysal 1996; Scheinder & Backman 1996; Backman et al. 1995; Mohr et al. 1993; Uysal et al. 1993). The items referred to the benefits respondents might gain from attending the festival. The list of 26 push factor items was included in the questionnaire that respondents had to complete (see Table 1). Each of these was grouped into six domains or dimensions: family togetherness, socialisation, escape, event novelty, community pride and self-esteem.

Similarly, Section 2.2 of the questionnaire consisted of a set of 22 pull factor items on a Likert-type scale to measure the respondents’ ratings of the entertainment and attractions offered at the Aardklop Festival. The items used for measuring pull factors were derived from the wider tourism literature as well as the sources acknowledged in the tourism literature (Hanqin & Lam 1998; Raybould 1998; Crompton & McKay 1997; Getz 1997; Schneider & Backman 1996). The list of 22 pull factor items was included in the questionnaire that respondents had to complete (see Table 3). Each of these was grouped into four domains or dimensions: entertainment, food and beverages, information and marketing, and transport. Section 2.3 of the questionnaire consisted of a list of all the different festival activities (13 as specified by the marketing brochures on the Aardklop Festival) on a Likert-type scale to supplement the pull factor section (see Table 7). Each of these was grouped into three domains or dimensions: performances, music and arts.

The author made sure that the respondents in the pre-test were similar to those included in the actual survey in terms of their familiarity with arts festivals. The pre-test took place during May 2002. The questionnaire was designed and pre-tested on ten respondents in the demarcated scenario area. Only minor modifications were made after the pilot stage.

A structured self-completion questionnaire was used for collecting data. The fieldworkers first asked the screening questions and then assisted respondents where necessary with the completion of the questionnaire. The completion of each questionnaire lasted approximately 30 to 40 minutes. The author briefed and trained the fieldworkers (who all had a background in tourism and previous experience with
data collection) in how to assist respondents to complete the questionnaires, if necessary. The fieldworkers were then each allocated a number of questionnaires to collect according to the quota.

The data were then coded, captured and cleaned. Thereafter the data were analysed in three basic steps:

- Firstly, a profile of the sample’s festival attendance was obtained by means of descriptive statistics.
- Secondly, by using a factor analysis concurrently with the theory, certain push and pull factors were identified.
- Lastly, the different socio-economic areas, gender and age groups were scrutinised for these factors by means of analysis of variance techniques to determine whether there were any differences between the push and pull factors motivating certain groups of respondents in the sample.

**FINDINGS**

**Push factors**

The push factors used are shown in Table 1. The alphas for these push factors ranged from 0.62 to 0.88. They all exceed Nunnally’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 the family togetherness item had a slightly lower value (0.62), though still showing satisfactory reliability. This might reflect the fact that the scales comprised only three items.

Table 2 gives the descriptive statistics of the push factors. 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 high ratings of 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 respondents attached to them. Most of the items were evenly distributed in all the domains, indicating that for many respondents, all the motivators were about equally important as push factors.

**Pull factors**

The individual items indicated under each factor did not fully correspond with expectations, and the final factors formed, as shown in Table 3, were based on a
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Table 1: Reliability of and items in each push factor

<table>
<thead>
<tr>
<th>Items used to construct a factor</th>
<th>Family togetherness</th>
<th>Socialisation</th>
<th>Escape</th>
<th>Event novelty</th>
<th>Community pride</th>
<th>Self esteem</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Spinning wheel</td>
<td>1 Spending time with significant others</td>
<td>2 Being with people who enjoy the same things I do</td>
<td>6 The urge to get away from daily routine</td>
<td>4 I enjoy special events</td>
<td>4 Residents’ pride and community spirit</td>
<td>9 Doing something that impresses others</td>
</tr>
<tr>
<td>14 Interacting with my family and friends</td>
<td>3 Meeting new people, building new relationships</td>
<td>11 Feeling free</td>
<td>10 Experiencing new and different things</td>
<td>20 Builds a community spirit and makes people feel good</td>
<td>13 A feeling of accomplishment</td>
<td></td>
</tr>
<tr>
<td>24 Having the family do some thing to gether</td>
<td>7 I enjoy festival crowds</td>
<td>21 Feeling like a child again</td>
<td>15 Festival is stimulating and exciting</td>
<td>16 Increasing my feeling of self worth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Enjoying the company of the people who came with me</td>
<td>25 Relief from stress and tension</td>
<td>17 Satisfying my curiosity</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26 Desire for change from everyday life</td>
<td>22 I’ve been here before and had a good time</td>
<td>23 It sounds like fun</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Chronbach alpha | 0.62 | 0.82 | 0.81 | 0.84 | 0.88 | 0.71 |

Total reliability Cronbach alpha for Aardklop instrument: 0.922

Table 2: Descriptive statistics of the push factors (N = 120)

<table>
<thead>
<tr>
<th>Push factors</th>
<th>Mean</th>
<th>Std deviation</th>
<th>Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family togetherness</td>
<td>4.20*</td>
<td>0.667</td>
<td>1, 14, 24</td>
</tr>
<tr>
<td>Socialisation</td>
<td>4.12</td>
<td>0.725</td>
<td>2, 3, 5, 7, 12</td>
</tr>
<tr>
<td>Escape</td>
<td>3.91</td>
<td>0.773</td>
<td>6, 11, 18, 21, 25, 26</td>
</tr>
<tr>
<td>Event novelty</td>
<td>4.16</td>
<td>0.583</td>
<td>4, 8, 10, 15, 17, 22, 23</td>
</tr>
<tr>
<td>Community pride</td>
<td>4.13</td>
<td>0.854</td>
<td>19, 20</td>
</tr>
<tr>
<td>Self-esteem</td>
<td>3.10</td>
<td>0.944</td>
<td>9, 13, 16</td>
</tr>
<tr>
<td>Total scale</td>
<td>3.98</td>
<td>0.583</td>
<td></td>
</tr>
</tbody>
</table>

* The scale indicates 5 = Very important and 1 = Very unimportant
combination of theory (Kim et al. 2002; Raybould 1998; Crompton & McKay 1997; Getz 1997; Schneider & Backman 1996; Uysal et al. 1993) and the results of the factor analysis.

Table 3: Reliability of and items in each pull factor

<table>
<thead>
<tr>
<th>Items used to construct a factor</th>
<th>Entertainment domain</th>
<th>Food and beverages</th>
<th>Information and marketing</th>
<th>Transport</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Enjoy the music/shows/drama/opera</td>
<td>3</td>
<td>The quality and originality of food at stalls</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>The variety of arts and crafts at stalls</td>
<td>4</td>
<td>Sufficient facilities to sit down while browsing</td>
<td>21</td>
</tr>
<tr>
<td>6</td>
<td>Free entertainment e.g. music, mime shows</td>
<td>5</td>
<td>Variety of restaurants in the area</td>
<td>20</td>
</tr>
<tr>
<td>7</td>
<td>Meeting celebrities</td>
<td>10</td>
<td>Enjoy the food</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Activities for children</td>
<td>16</td>
<td>High quality of service</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>High quality of arts and crafts at the stalls</td>
<td>17</td>
<td>Friendly employees</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>High quality of music/shows/drama opera</td>
<td>19</td>
<td>Food outlets that are value for money</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Wide variety of activities and entertainment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>New arts and crafts at stalls</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>More things to do at night</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chronbach alpha $0.76$ $0.79$ $0.74$ $0.74$

Total reliability Cronbach alpha for Aardklop instrument: 0.889

Cronbach alphas were done on each of the item scales, and all the factors showed a satisfactorily high internal consistency, as all were above 0.7. The overall Cronbach alpha is 0.889.
Table 4: Descriptive statistics of the pull factors (N = 120)

<table>
<thead>
<tr>
<th>Pull factors</th>
<th>Mean*</th>
<th>Std deviation</th>
<th>Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainment</td>
<td>4.10</td>
<td>0.533</td>
<td>1,2,6,7,8,9,11,15,18,22</td>
</tr>
<tr>
<td>Food and beverages</td>
<td>4.17</td>
<td>0.590</td>
<td>3,4,5,10,16,17,19</td>
</tr>
<tr>
<td>Information and marketing</td>
<td>4.21</td>
<td>0.774</td>
<td>12,21</td>
</tr>
<tr>
<td>Transport</td>
<td>3.94</td>
<td>0.935</td>
<td>13,14,20</td>
</tr>
<tr>
<td>Total scale</td>
<td>4.17</td>
<td>0.514</td>
<td></td>
</tr>
</tbody>
</table>

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

Table 4 indicates the descriptive statistics of the pull factors. The information and marketing and food and beverages domains seem to be the strongest pull factors, with mean scores of 4.21 and 4.17 respectively. The key items of information and marketing, namely 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. Here, too, most of the items were equally distributed in all four domains, indicating that they were all of approximately equal importance.

As the selected age categories did not provide enough significant differences, an alternative age category was used in interpreting the findings. Potchefstroom has a large university, and the 18–30 year category may have been too wide, reflecting the high representation of students in Potchefstroom. Consequently, an alternative age classification was used. Table 5 shows the mean importance of the push factors for the alternative age groups.

There were significant differences between the alternative groups 2 (26–35 years) and 3 (36+ years) with respect to the importance of family togetherness as a push factor. The 36+ age group rated this factor as of greater importance, perhaps because the older age groups placed greater 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, they would probably assign 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 they rated socialisation and escape as more important push factors than the respondents in the alternative 26–35 year group. The younger 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. Event novelty was more important to the alternative 18–25 year age group than to both the 26–35 and 36+ alternative age groups. Once again, items such as experiencing new and different things and satisfying curiosity may appeal more to respondents in the younger age group. The alternative 26–35 and 36+ age groups did not differ significantly. Community pride was more important to the 36+ group than to the 26–35 age group. As people grow
Table 5: Mean importance of the push factors for the alternative age groups; analysis of variance (n = 40 for each age group)

<table>
<thead>
<tr>
<th>Age groups</th>
<th>N</th>
<th>Mean*</th>
<th>Std deviation</th>
<th>F-value</th>
<th>p-value</th>
<th>Sheffé results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family togetherness</td>
<td>18-25 (1)</td>
<td>37</td>
<td>4.26</td>
<td>0.498</td>
<td>4.614</td>
<td>0.012 (2,3)</td>
</tr>
<tr>
<td></td>
<td>26-35 (2)</td>
<td>21</td>
<td>3.86</td>
<td>0.757</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+ (3)</td>
<td>40</td>
<td>4.35</td>
<td>0.623</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Socialisation</td>
<td>18-25</td>
<td>37</td>
<td>4.39</td>
<td>0.520</td>
<td>5.376</td>
<td>0.006 (1,2)</td>
</tr>
<tr>
<td></td>
<td>26-35</td>
<td>21</td>
<td>3.76</td>
<td>0.942</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>4.17</td>
<td>0.710</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Escape</td>
<td>18-25</td>
<td>37</td>
<td>4.18</td>
<td>0.566</td>
<td>5.274</td>
<td>0.007 (1,2)</td>
</tr>
<tr>
<td></td>
<td>26-35</td>
<td>21</td>
<td>3.53</td>
<td>0.886</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>3.96</td>
<td>0.777</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Event novelty</td>
<td>18-25</td>
<td>37</td>
<td>4.37</td>
<td>0.386</td>
<td>7.018</td>
<td>0.001 (1,2)(1,3)</td>
</tr>
<tr>
<td></td>
<td>26-35</td>
<td>21</td>
<td>3.78</td>
<td>0.728</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>4.18</td>
<td>0.624</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Community pride</td>
<td>18-25</td>
<td>37</td>
<td>4.14</td>
<td>0.839</td>
<td>3.836</td>
<td>0.025 (2,3)</td>
</tr>
<tr>
<td></td>
<td>26-35</td>
<td>21</td>
<td>3.64</td>
<td>1.142</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>4.28</td>
<td>0.688</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Self-esteem</td>
<td>18-25</td>
<td>37</td>
<td>3.29</td>
<td>0.790</td>
<td>2.588</td>
<td>0.080</td>
</tr>
<tr>
<td></td>
<td>26-35</td>
<td>21</td>
<td>2.73</td>
<td>0.880</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>3.22</td>
<td>1.092</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

older, they tend to feel more attached to the community and consequently give a higher rating to items such as community pride and community spirit (Hughes 2000: 62). The alternative 26–35 age group invariably had a lower score, as they gave the highest rating to event novelty. These respondents may focus more on their careers and enjoy the atmosphere at special events. They also display greater curiosity, as they gave a high rating to new experiences.

Table 6 indicates the mean importance of the pull factors for the alternative age groups. 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 information and marketing item was more important to the alternative 36+ group than to the alternative 26–35 year group. The older group reported taking greater care to plan the time spent at the festival, as these respondents may have other occupational or family commitments. Therefore, sufficient information about venues and times may in fact enhance the overall attendance and level of satisfaction of this segment. The 26–35 year group prefer accessing information individually via the
Table 6: Mean importance of the pull factors for the alternative age groups; analysis of variance (n = 40 for each age group)

<table>
<thead>
<tr>
<th>Age groups</th>
<th>N</th>
<th>Mean*</th>
<th>Std deviation</th>
<th>F-value</th>
<th>p-value</th>
<th>Sheffé results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainment</td>
<td>18–25</td>
<td>37</td>
<td>4.28</td>
<td>0.509</td>
<td>4.813</td>
<td>0.010</td>
</tr>
<tr>
<td></td>
<td>26–35</td>
<td>21</td>
<td>3.84</td>
<td>0.529</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>4.07</td>
<td>0.525</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food and beverages</td>
<td>18–25</td>
<td>37</td>
<td>4.29</td>
<td>0.531</td>
<td>0.871</td>
<td>0.422</td>
</tr>
<tr>
<td></td>
<td>26–35</td>
<td>21</td>
<td>4.13</td>
<td>0.577</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>4.11</td>
<td>0.684</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Information and marketing</td>
<td>18–25</td>
<td>37</td>
<td>4.04</td>
<td>0.900</td>
<td>3.420</td>
<td>0.037</td>
</tr>
<tr>
<td></td>
<td>26–35</td>
<td>21</td>
<td>3.95</td>
<td>0.805</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>4.41</td>
<td>0.576</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transport</td>
<td>18–25</td>
<td>37</td>
<td>3.98</td>
<td>1.036</td>
<td>2.161</td>
<td>0.121</td>
</tr>
<tr>
<td></td>
<td>26–35</td>
<td>21</td>
<td>3.60</td>
<td>0.867</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>36+</td>
<td>40</td>
<td>4.12</td>
<td>0.832</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Internet, although the older group (36+) is possibly less proficient in using this marketing medium. The older group may prefer accessing information via traditional media (such as newspapers or brochures), explaining these respondents’ higher score for this pull factor.

Festival activities (pull factors)

The variety of festival activities was measured separately to gain a better understanding of their value as pull factors. A three-factor solution was extracted based on a combination of theories (Hughes 2000), and the results of the factor analysis are shown in Table 7.

The performances (Cronbach alpha of 0.72) and music (Cronbach alpha of 0.75) factors show a high internal consistency as they have Cronbach alpha values 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 have resulted from there being only three items in the scale. However, the overall Cronbach alpha is 0.764. The descriptive statistics of the various Aardklop Festival activities preferred by respondents are illustrated in Table 8.

Of all the domains, the biggest entertainment pull factors are music (mean of 3.51), arts (mean of 3.48) and then performances (mean of 2.92). 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. 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
Table 7: Reliability of and items in each Aardklop Festival activity factor

<table>
<thead>
<tr>
<th>Items used to construct a factor</th>
<th>Performances</th>
<th>Music</th>
<th>Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Performing arts</td>
<td>1</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>2 Dance and movement</td>
<td>2</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>3 Poetry</td>
<td>3</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>4 Children’s theatre</td>
<td>4</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>11 Experimental movie festival</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Only the free entertainment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chronbach alpha</td>
<td>0.72</td>
<td>0.75</td>
<td>0.63</td>
</tr>
</tbody>
</table>

Total reliability Cronbach alpha for Aardklop instrument: 0.764

Table 8: Descriptive statistics of the Aardklop Festival activities preferred by the respondents (N = 120)

<table>
<thead>
<tr>
<th>Festival activities</th>
<th>Mean*</th>
<th>Std deviation</th>
<th>Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performances</td>
<td>2.92</td>
<td>0.697</td>
<td>1, 2, 3, 4, 11, 12</td>
</tr>
<tr>
<td>Music</td>
<td>3.51</td>
<td>0.788</td>
<td>7, 8, 9, 10</td>
</tr>
<tr>
<td>Arts</td>
<td>3.48</td>
<td>0.815</td>
<td>5, 6, 13</td>
</tr>
<tr>
<td>Total scale</td>
<td>3.57</td>
<td>0.607</td>
<td></td>
</tr>
</tbody>
</table>

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

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).

CONCLUSION

The purpose of this article was to identify and investigate the motivational factors that might drive and motivate local residents of Potchefstroom to attend and participate in the festival. Based on the findings, the following conclusions can be drawn from survey respondents:

- Family togetherness and event novelty were the strongest overall push factors for attending the festival. 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; Uysal et al. 1993; Ralston & Crompton 1988). The findings of the present research concur with those of Mohr et al. (1996), Uysal et al. (1993) and Schneider & Backman (1996). Family togetherness and socialisation are two of the most important motivational factors found in this study and also in the studies of Schneider & Backman (1996) and Mohr et al. (1993). The escape dimension ranks relatively lower, respectively fourth and fifth in order of 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 the study by Schneider & Backman (1996).

- The single most important push item indicated by all the respondents was the atmosphere at the festival, and the least important was the item of doing something that impresses others.
- The present study found that information and marketing was the most important overall pull factor. The food and beverages factor was ranked second and entertainment a close third. The research findings by Backman et al. (1995) and Uysal et al. (1993) emphasise the importance of information and marketing for attendees, whereas Formica & 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 findings of the present research. 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. These findings of the present research support Getz’s findings.
- The single most important pull factor item indicated by all respondents was the wide variety of activities and entertainment, and the least important was the item of meeting celebrities.
- Of the three festival activities (music, arts and performances) available at the festival, music is rated as the most important pull factor (see Table 8). The arts category was rated second, and the performances category was rated third in importance. Classical music, choir and ensemble music, cabaret and music, and rock and jazz music were ranked as the most sought-after festival activities at the Aardklop Festival.
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).

An alternative age grouping was devised, and this yielded more significant results for the push and pull factors (see Tables 5 and 6).

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 strongly motivated by entertainment than the two older groups of 31–45 and 46+ years. The items that 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 results that are more significant 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 group older than 36 years attended because of family togetherness and community pride. This finding is logical in view of their current lifecycle status.

An alternative age grouping was devised, and results that are more significant were obtained for these groups’ pull factors. The younger groups (18–25) are significantly more attracted to (pulled by) the entertainment at the Aardklop Festival than the 26–35 year group. The item of information and marketing was more important to the alternative 36+ group than to the alternative 26–35 year group. The older group reported taking greater care to plan their time spent at the festival, as these respondents might have other occupational or family commitments. Therefore, sufficient information about venues and times may enhance the overall attendance and level of satisfaction of this segment.

Based on the findings of the present research, the following recommendations are made:

The organisers of the Aardklop Festival should incorporate 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 (for example, the whole family might enjoy open concerts, exhibits, stalls, and food and beverages, as well as local art; children might enjoy children’s theatre; family and friends might enjoy food and beverages).

Information and marketing brochures should be original and informative since a lack of signage might confuse or frustrate attendees, and could have a negative impact on future festivals.
• As the food and beverages item is such an important pull factor for the festival, this may present an opportunity for the management of the Aardklop Festival to capitalise on and provide their own in-house catering for the festival.

• It is recommended that the organisers of the Aardklop Festival do further market research into music as a festival activity, as it is the most sought-after activity offered at the festival, and the performances category should be given more attention in future.

• It is recommended that local festival and event organisers and managers incorporate most of the event motivations developed in the study into their marketing studies.

• It is recommended that further research on push and pull factors be applied to a wider audience or area to include other similar types of festivals in South Africa. Other researchers are invited to contribute theory and research results on similar festivals in South Africa and to compare the various festivals. Further testing of these push and pull domains should assess their utility across different types of festivals.

• Further research on the development of the South African festivals and events industry are also recommended, as well as on the social and cultural impacts of festivals and events.

This article attempts to contribute to the understanding of what motivates local residents to attend an arts festival and indicates which festival activities local residents enjoyed most during either of the previous two years (2000 and 2001) or during both. It also contributes to an acknowledgement of the importance of local residents in the host community and the contribution they make to the sustainability of a festival in the future. It is hoped that the organisers of the festival take note of the need to research the role of the host community, and more specifically that of local residents, as an integral element in the future success of the festival. The article therefore helps to overcome the limited research on festivals in South Africa and in this way proves valuable to the expanding festival and events industry. In conclusion, by studying the findings of this article, festival organisers should be able to establish what motivates the local residents of Potchefstroom to attend and participate in the Aardklop Festival, providing an opportunity for the festival to survive in this fast-growing industry.

REFERENCES


