

PUSH AND PULL FACTORS OF THREE AFRIKAANS ARTS FESTIVALS IN SOUTH AFRICA

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ABSTRACT

Afrikaans arts festivals are facing increasing competition and, at times, lack differentiation given the increasing numbers of festivals in the South African festival market. This ultimately threatens the sustainability of these events and its role-players, including artists, local economies and the community. The purpose of this research was to analyse the push and pull motivations of visitors to three South African Afrikaans arts festivals (KKNK, Aardklop and Innibos), in order to understand these visitors' travel behaviour and be better able to cater for their needs. Surveys were conducted during 2011, with approximately 400 completed questionnaires at each festival. Statistical analyses entailed an ANOVA on the individual motivational items across the three events, followed by factor analyses regarding the push and pull motives of attendees at each festival. Homogeneous travel motivation behaviour was evident. Visitors across all three festivals travel for Escape and Exposure as push factors. Art and Festival Experience emerged as a common pull factor. This implies that the management of these festivals should not only focus their marketing campaigns on the identified travel motives, but also focus on each festival's unique characteristics, in order to contribute to the sustainability of each of these valuable events.

Key words: Travel motivation; Push and pull factors; South African Afrikaans arts festivals.

INTRODUCTION

Festivals are of increasing relevance to the South African tourism sector. The number of festivals in South Africa has increased significantly during the past years (Van Zyl & Strydom, 2007). In 2012, Kruger and Saayman (2012) counted more than 400 annually held festivals in South Africa. This growth is not surprising if the various socio-economic and cultural benefits associated with these festivals are considered. Some of these benefits include the representation of cultural wealth, which positively impacts the local residents and visitors (Yolal *et al.*, 2009), infrastructural improvements (Arcodia & Whitford, 2006), creation of a unique destination image (Dwyer *et al.*, 2006), local pride and a 'sense of community' (Gartner, 1996), as well as the sought-for economic benefits (Page & Connell, 2009).

Local authorities/municipalities are attracted to the benefits that come with the hosting of festivals. As a result, more and more festivals (and in many cases, with similar programme items), appear on the festival calendar. This, of course, ultimately leads to increasing competition in the market (Van Zyl & Strydom, 2007). Afrikaans arts festivals, in particular,

are finding themselves in this predicament, and the cost is already evident as evidenced by the declining visitor numbers that they are currently experiencing (Pretorius, 2012). Shows, plays and artists move from one festival to another covering an array of cultural or arts events in South Africa (Viviers *et al.*, 2012). The resulting similarities in the productions on offer by the different festival programmes further contribute to this dilemma (Kruger, 2009). Consequently, people now tend to opt for festivals or alternatives ‘closer to home’, as opposed to those festivals that require longer travelling distances and which they would perhaps have formerly visited (Viviers *et al.*, 2012). As a result, a decline in visitor numbers could threaten the sustainability of the Afrikaans South African arts festival market, as well as the immediate livelihoods of the artists involved.

Travel motivation research provides valuable information and insight that organisers and marketers of destinations and events can use to better cater to the needs of their visitors (Slabbert & Viviers, 2012). Research into travel motivation regarding arts festivals in the South African Afrikaans arts festival context is therefore essential as festival managers can, once provided with a better knowledge of their market in this regard, establish a unique festival experience that helps differentiate their events from competitors in the field.

There has been a great deal of travel motivation research in the context of festivals (Yuan *et al.*, 2005; Schofield & Thompson, 2007; Savinovic *et al.* 2012). However, research regarding South African Afrikaans arts festivals (Saayman & Saayman, 2006; Antrobus & Snowball, 2010) is limited. Van Zyl’s (2006) investigation of ‘motivating factors of local residents for attending the *Aardklop* National Arts Festival’ is one such study. However, although Van Zyl examines push and pull factors of a South African Afrikaans arts festival, the focus exclusively remains upon the local residents and not on all attendees. The limitation of these types of studies, together with the current problem of extreme competition, calls for new input in this research area.

PURPOSE OF THE STUDY

The push and pull theory, originally developed by Dann (1977, 1981), and further elaborated on by Crompton (1979), has proven to be a very useful tool in determining travel motivation (Dann, 2012). This will serve as the model for this study. The aim of this study was, therefore, to determine the push and pull factors contributing to visitor attendance at three South African Afrikaans arts festivals. The findings will be useful in providing some information about these events for the tourist trade with some implications for the management of these events with a view to their sustainability.

LITERATURE REVIEW

According to Fodness (1994), motives can be considered as the driving forces behind all behaviours. The push and pull theory of Dann (1977, 1981) and Crompton (1979) represents a model that is a two-dimensional approach, based on the one foundational presumption that people travel because they are internally pushed and externally pulled by forces to involve themselves in tourism activities (Uysal & Hagan, 1993).

Push factors

With reference to Crompton (1979), the first dimension, the push factors, refer to invisible drivers, for instance, those of escape, thrill or education that accordingly correspond to 'socio-psychological motives'. Thus, these forces are of an individual nature (Pearce, 1997) and, therefore, vary between each person, either gradually or drastically. As push factors are characterised by intangibility and individuality (Botha *et al.*, 1999), it is challenging to identify a range of common underlying motivations that push tourists towards a specific behaviour, in this instance, to the attendance of an arts festival.

With reference to festival attendance, Van Zyl (2006) summarises seven relevant push factors based on the findings of Mohr *et al.* (1993), Uysal *et al.* (1993) and Getz (2005). These include: (1) family togetherness; (2) socialisation; (3) escape; (4) event novelty; (5) excitement; (6) community pride; and (7) self-esteem. More generally, Crompton (1979) determined seven primary push factors that motivate people to participate in leisure activities, namely: (1) escape from perceived mundane environment; (2) exploration and evaluation of self; (3) relaxation; (4) prestige; (5) regression; (6) enhancement of kinship relationships; and (7) facilitation of social interaction. Kim *et al.* (2003) offer a reduced form of universal underlying motives pushing people to travel. Their four broad domains of push factors include: (1) family togetherness and study; (2) appreciating natural resources and health; (3) escaping from everyday routine; and (4) adventure and building friendships.

Naturally, these findings represent summaries and cannot be transferred to each leisure activity as the activities have been conducted under different circumstances. Hence, each factor varies in terms of its intensity, referring to the particular socio-psychological construct that individuals create, as well as their social environments that influence the willingness to travel (Uysal & Hagan, 1993) and finally, the destination itself. Although common motives can be detected, the driving push factors correspond to each festival solely (Crompton & McKay, 1997; Nicholson & Pearce, 2001). This illustrates the complexity with which individuals, in this context, festival visitors make their decisions and that a general type of the festival attendee does not exist.

Pull factors

The second dimension 'pulls' people to undertake leisure activities. This can be seen as an external variable. Crandall (1980), as well as Ross and Iso-Ahola (1991), describe these pull motivations as 'physical factors' that are offered by the particular event or destination intended for visit. Crompton (1979) names pull forces 'visible factors', which comprise, for instance, buildings, leisure and sport facilities, together with natural resources or artificial attractions. Pearce (1997) identifies pull motivations as 'destination factors' for they consist of facilities offered by the place to which they are meant to travel. Uysal *et al.* (2008) recap these assumptions stating that pull motivations incorporate all external forces stirred up by the product or destination, and that subsequently stimulate people to participate in a leisure activity.

For South African Afrikaans arts festivals, Van Zyl (2006) identified four pull factors for local residents to the *Aardklop* National arts festival, namely: (1) entertainment domain; (2) food and beverages; (3) information and marketing; and (4) transport. In a broader context,

Crompton (1979) identified two major underlying pull factors as (1) novelty and (2) education regarding travel motivation. In the context of research in terms of festival attendance, at least one of these two dimensions is found frequently (Ralston & Crompton, 1988; Mohr *et al.*, 1993; Uysal *et al.*, 1993; Formica & Uysal, 1996; Kim *et al.*, 2001; Lee *et al.*, 2012). Nicholson and Pearce (2001) surveyed festival attendees at four events in New Zealand with different themes: an air show; an award ceremony; a wild food festival; and a wine, food and music festival. Their results indicate that tourist pull motivations alter according to the subject of the festival and are directly related to it. In Uysal and Li's (2008) literature review concerning the most frequently mentioned motivational dimensions, novelty (19.0%), entertainment (5.8%) and attractions (4.1%) appeared on the external pull side.

Push and Pull factors for festival/event attendance

The following push and pull items relating to festivals/events attendance were identified in the literature and was therefore used for the purposes of this study (Table 1).

TABLE 1: PUSH AND PULL ITEMS OF EVENTS FROM LITERATURE

	Item	Previous research
PUSH	To get away	Dann, (1977); Crompton (1979); Mohr <i>et al.</i> (1993)
	Relax	Scott (1996); Van Zyl (2006); Dann (2012)
	Spend time with family	Uysal <i>et al.</i> (1993); Getz (2005);
	Spend time with friends	Van Zyl (2006); Yolal <i>et al.</i> (2009)
	Meet new people	Lee <i>et al.</i> (2004); Yoon & Uysal (2005); Devesa <i>et al.</i> (2010)
	Benefit of children	Crompton & McKay (1997); Devesa <i>et al.</i> (2010)
	Annual commitment	Van Zyl (2006); Devesa <i>et al.</i> (2010)
	Explore environment	Smith <i>et al.</i> (2010)
PULL	Different to other festivals	Pearce (1997)
	Variety of productions	Uysal & Li (2008); Pretorius (2012)
	Quality productions	Smith <i>et al.</i> (2010); Pretorius (2012)
	Sociable festival	Jang & Wu (2006); Yolal <i>et al.</i> (2009)
	Closest festival	Van Zyl (2006)
	Well-known performers	Scott (1996); Uysal & Li (2008)
	Stalls	Nicholson & Pearce (2001)
	Purchase art	Smith <i>et al.</i> (2010)
	Afrikaans festival	Nicholson & Pearce (2001); Van Zyl (2006)

Relationship between Push and Pull Factors

As previously outlined, a relationship between push and pull factors does exist. This is emphasised by Brayley (1990) and again by McGehee *et al.* (1996) who believe that pull factors are attributes that respond to and reinforce push factors. As a result, a traveller places

value on a destination based upon the extent to which the destination is able to reply to the individual push factors of the traveller. Hence, whether a destination's offering matches the internal desires of a tourist depends greatly on the tourist's perception of the product offered (Maslow, 1954; Smith, 1983; Brayley, 1990; Crompton, 1992; Goossens, 2000).

Following the examples presented in the push and pull parts mentioned, the ability to pull people to visit an event is conditional upon the individual's perception of the extent to which they meet the prospective visitor's intrinsic push motivational needs. In this regard, Moutinho (1987:16) proclaims that motivation in general "is a state of need, a condition that exerts a 'push' on the individual towards certain types of action that are seen as likely to bring satisfaction". As indicated in the first part of this literature review, people have highly individualised push motivations. Consequently, the responding pull motivations point toward the same distinctiveness. Dann (1977) stated that analytically and often both logically and temporally, push factors precede pull factors. The understanding of an exclusive push factor is supportive for marketers and festival managers when knowing the responding pull motivation exerted by the festival.

Applicability in marketing and festival management

Snepenger *et al.* (2006) points out that motivation-based models can be of crucial assistance when forecasting tourists' compound behaviours. As such, the push and pull theory helps identify intrinsic motivations which serve as motivations why people partake in leisure activities. This is vital for effective marketing (McLean *et al.*, 2007). On the other hand, the pull model aids to understand "how well the destination characteristics fit the needs of the travellers", which Goeldner and Ritchie (2006:259) offer as of significance when deciding on what marketing activities to undertake.

This theory, therefore, appears highly applicable in terms of marketing and management planning as it determines the engagement of people in leisure behaviour from an internal and external view, and furthermore, can bring both forces into a relationship. Fodness (1994) indirectly underlines the theory's potential by arguing that effective marketing can only be exercised when the motivation of tourists has been identified and understood completely. Uysal and Hagan (1993) agree by noting that the understanding of tourists' motivation equips marketers with the knowledge to better define current tourism behaviour, as well as to predict future travel patterns.

METHODOLOGY

Festival selection

The 3 South African Afrikaans arts festivals were selected due to their significant characteristics. As this research seeks to analyse the South African Afrikaans arts festival market in a broader sense, festivals were chosen whose locations spread throughout the country: one in the very south (*KKNK*), one in the very north (*Innibos*) and one in the North-West Province (*Aardklop*). Moreover, the events differ considering their period of existence (*KKNK* since 1994; *Aardklop*, from 1998 and *Innibos*, from 2004), duration of festival (*KKNK* 8 days; *Aardklop* 5 days; and *Innibos* 4 days), and the time of the year the festival is

held (*KKNK* April; *Innibos* June; and *Aardklop* October). These differences provide the researchers with a general overview of the existing market and consequently serve the purpose of this research.

Subjects

At all three festivals, trained fieldworkers covered the entire festival area. A stratified sampling method was used asking visitors at 3 different localities at the festival: (1) paid area (people on the immediate venues who paid the entrance fee); (2) unpaid area (people who did not enter the paid area); and (3) show venues (people who paid tickets in order to attend a specific show). According to Krejcie and Morgan (1970), from a population of 1 000 000 (N), 384 respondents (n) are considered representative and hence result in a 95% level of confidence with a ± 5 sampling error. Four hundred and seventy-nine (479) useable questionnaires at the *KKNK* (3 to 11 April 2011), 427 at *Innibos* (30 June to 3 July 2011) and 408 at *Aardklop* (4 to 8 October 2011) were collected, thus making the sample size valid.

Measurement tool

The data was collected through questionnaires. The first section of the questionnaire took account of demographic data; the second section addressed behavioural aspects. In the third part, the push and pull aspects were measured using a Likert-scale consisting of 17 motivational items. All the motivational aspects (within the push and pull contexts) that were identified in the literature relating to events/festivals were modified for purposes of Afrikaans arts festivals' target population and incorporated in the questionnaire (Table 1). The 5-point Likert scale (from 1 = not at all important to 5 = extremely important), was applied in order to express the intensity of significance of that particular item.

Analysis of data

Microsoft Excel was used to capture the data and SPSS (SPSS Inc., 2007) was used to analyse the data. An ANOVA was conducted to identify possible differences among the 3 festivals' motivational items and, finally, exploratory factor analyses were performed regarding the push and pull factors for each of the 3 festivals.

RESULTS

The results will be discussed in 3 sections. Firstly, an overview of the visitor profiles of all three festivals will be presented. This overview will be followed by the results of the ANOVA on the individual travel motive items and finally by the results of the factor analyses.

Visitor profiles

All 3 events tend to attract predominantly women, for almost two-thirds of the visitors are female (Table 2). In terms of average age, *Aardklop* (42) and the *KKNK* (45.78) seem to attract people who are in their mid-40's whereas *Innibos* (33.9) exerts a pull for a younger audience (29% students).

With the exception of *Aardklop*, the people who visit festivals tend to be those from the province in which the event takes place. The size of the largest travel group was measured at *Innibos* as 6.15 persons, followed by that at the *KKNK* (4.00) and then by the groups at *Aardklop* (3.30).

Taking into account that the *KKNK* lasts 8 days instead of just 4 or 5, it is not surprising that attendees tend to stay longer (4.19 nights) than they do at *Aardklop* (2.5 nights), or at *Innibos* (2.31). The *KKNK*, the festival founded earliest, had the highest number of repeat visitors (5.9), followed by *Aardklop* (4.6), and finally *Innibos* (2.52). *Aardklop* (3.48) visitors purchase significantly more tickets than do attendees at *Innibos* (0.91) or at the *KKNK* (2.48).

TABLE 2: VISITOR PROFILES OF ALL THREE FESTIVALS

Variables	<i>Aardklop</i>	<i>Innibos</i>	<i>KKNK</i>
Location	Potchefstroom	Mbombela	Oudtshoorn
Language	Afrikaans	Afrikaans	Afrikaans
Length of festival	5 days	4 days	8 days
Total number of respondents	408	427	479
Gender	Female 62%	Female 58%	Female 67%
	Male 38%	Male 42%	Male 33%
Average of age	42.00	33.90	45.78
Main province of origin	Gauteng	Mpumalanga	Western Cape
Main occupational group	Prof 23%	Stud 29%	Prof 16% SE 16%
Average size of travel party	3.30	6.15	4.00
Average length of stay	2.90 days	3.00 days	4.43 days
	2.31 nights	2.50 nights	4.19 nights
Average number of times attending the festival	4.60	2.52	5.90
Average number of tickets bought	3.48	0.91	2.48
Other most attended festival	<i>KKNK</i>	<i>Aardklop</i>	<i>Aardklop</i>

Prof=Professionals; Stud=Students; SE=Self-employed

ANOVA: Individual travel motive items

Figure 1 offers a graphic illustration of the mean values of all the individual travel motive items for each of the festivals. The 3 festivals show strong common underlying motivations (with mean scores higher than 3.5). Push items included 'to get away', 'to spend time with friends' and 'to relax'. Pull items included the attributes 'sociable festival' and 'Afrikaans festival'. The item with a low mean value (below 3.00) for all 3 festivals was 'to purchase art' (Table 3.1).

Another significant difference between *Innibos* and the other 2 festivals lies in the item 'annual commitment'. At *Innibos*, this accounts for the lowest mean score (3.00). According to the pull motivations, it can be shown that *Innibos* also differs significantly from its competitors. This is also evident when considering the festival offerings 'variety of

productions' (3.43), 'quality productions' (3.60) and 'well-known performers' (3.36). Another difference between the festivals can be observed when considering the item 'closest festival'. In this instance, *Aardklop* differed significantly (with a higher mean value 3.69) from the other 2 festivals (Table 3.2).

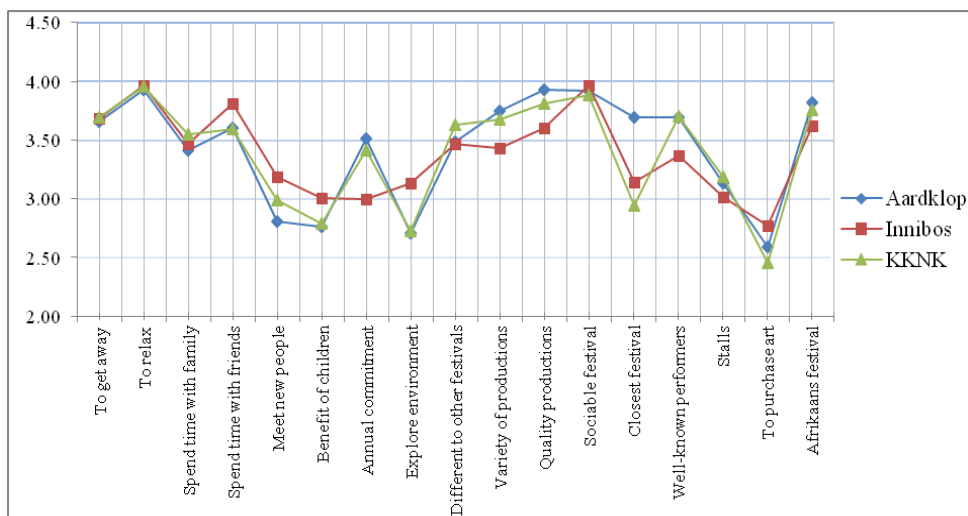


FIGURE 1: MEAN SCORES OF ITEMS ACROSS THE THREE FESTIVALS

TABLE 3.1: ANOVA FOR PUSH ITEMS

Items	<i>Aardklop</i>	<i>Innibos</i>	<i>KKNK</i>	F-value	p-Value
	Mean	Mean	Mean		
To get away	3.66	3.69	3.69	0.085	0.919
Relax	3.93	3.96	3.95	0.078	0.925
Spend time with family	3.41	3.46	3.55	0.958	0.384
Spend time with friends	3.60	3.81	3.59	3.281	0.038
Meet new people	2.80	3.18	2.98	6.373	0.002*
	(B)	(A)			
Benefit of children	2.76	3.01	2.79	2.475	0.085
Annual commitment	3.51	3.00	3.41	12.428	0.000**
	(A)	(B)	(A)		
Explore environment	2.71	3.14	2.73	9.343	0.000**
	(B)	(A)	(B)		

* $p < 0.01$

** $p < 0.0001$

A = Higher value with significant difference;

B = Lower value with significant difference

TABLE 3.2: ANOVA FOR PULL ITEMS

Items	<i>Aardklop</i>	<i>Innibos</i>	<i>KKNK</i>	F-value	p-Value
	Mean	Mean	Mean		
Different to other festivals	3.48	3.46	3.63	2.046	0.130
Variety of productions	3.74 (A)	3.43 (B)	3.67 (A)	6.505	0.002*
Quality productions	3.92 (A)	3.60 (B)	3.81 (A)	6.933	0.001*
Sociable festival	3.92	3.96	3.88	0.493	0.611
Closest festival	3.69 (A)	3.14 (B)	2.94 (B)	26.648	0.000**
Well-known performers	3.69 (A)	3.36 (B)	3.70 (A)	8.308	0.000**
Stalls	3.14	3.02	3.19	1.518	0.219
Purchase art	2.59	2.77	2.46	4.237	0.015
Afrikaans festival	3.82	3.62	3.75	1.983	0.138

* p<0.01

** p<0.0001

A = Higher value with significant difference; B = Lower value with significant difference

Factor analyses

The factor analysis of *Aardklop* (Table 4), resulted in 2 push and 2 pull factors. The PUSH factors included 'Escape' and 'Exposure', of which both scored Cronbach's Alpha values of more than 0.70, proving validity (Field, 2000).

The mean values for these factors were 3.77 and 2.98 respectively. The items included in the factor 'Exposure' were 'to benefit children', 'to explore the environment', 'to meet new people' and 'annual commitment'. The items that loaded on the factor 'Escape' were 'to relax', 'to get away' and 'spend time with friends'.

The PULL factors included 'Art & Festival Experience' and 'Shopping' which accounted for Cronbach's Alpha values of 0.815 and 0.647 respectively, thus also proving validity (Field, 2000).

The mean values for these factors were 3.69 for 'Art & Festival Experience' (including items such as 'quality productions', 'variety of productions', 'sociable festival', 'different to other festivals', 'Afrikaans festival' and 'well-known performers'), and 2.98 for 'Shopping' (including items such as 'purchase art', 'stalls' and 'closest festival').

TABLE 4: FACTOR ANALYSIS AARDKLOP

PUSH			PULL		
Items	F1 'Escape'	F2 'Exposure'	Items	F1 'Art & Festival experience'	F2 'Shopping'
Relax	-0.914		Quality productions	0.914	
Get away	-0.854		Variety of productions	0.863	
Spend time with friends	-0.508		Sociable festival	0.670	
			Different to other festivals	0.665	
			Afrikaans festival	0.516	
			Well-known performers	0.409	
Benefit children		0.862	Purchase art		0.802
Explore environment		0.828	Stalls		0.800
Meet new people		0.630	Closest festival		0.659
Annual commitment		0.501			
Cronbach's Alpha	0.692	0.703		0.815	0.647
Mean	3.77	2.98		3.69	2.98

The factor analysis of *Innibos* (Table 5) resulted in 2 push and 1 pull factor/s. This resulted in similar PUSH factors, namely, 'Exposure' and 'Escape'. Both Cronbach's Alpha values exceeded 0.70, thus accounting for validity. The means of these factors can be considered as important (3.14 and 3.65 respectively).

Items that loaded on the factor 'Exposure' included: 'to benefit children', 'annual commitment', 'to explore the environment' and 'to spend time with family'. Items that were included in 'Escape' incorporated: 'to get away', 'to relax', 'to spend time with friends' and 'to meet new people'.

Only 1 PULL factor was revealed, 'Art & Festival Experience', with the items 'quality productions', 'different to other festivals', 'variety of productions', 'stalls', 'well-known performers', 'Afrikaans festival', 'sociable festival', 'purchase art' and 'closest festival'. The Cronbach's Alpha value for this factor was 0.862 with a mean of 3.37.

TABLE 5: FACTOR ANALYSIS INNIBOS

PUSH			PULL	
Items	F1 'Escape'	F2 'Exposure'	Items	F1 'Art & Festival experience'
Get away	-0.884		Quality productions	0.793
Relax	-0.802		Different to other festivals	0.778
Spend time with friends	-0.666		Variety of productions	0.774
Meet new people	-0.415		Stalls	0.696
			Well-known performers	0.681
			Afrikaans festival	0.668
			Sociable festival	0.665
			Purchase art	0.607
			Closest festival	0.581
Benefit children		0.904		
Annual commitment		0.731		
Explore environment		0.643		
Spend time with family		0.563		
Cronbach's Alpha	0.713	0.703		0.862
Mean Score	3.65	3.14		3.37

The Factor analysis of the *KKNK* (Table 6) resulted in 2 push ('Escape' and 'Exposure') and 2 pull factors ('Art & Festival Experience' and 'Shopping'). 'Escape' accounted for a Cronbach's Alpha value of 0.734 and 'Exposure' for a value of 0.693. 'Escape' consisted of the items 'to relax', 'to get away', 'to spend time with friends', 'to spend time with family' and 'annual commitment'. 'Escape' was regarded as the most important PUSH factor (mean=3.62).

'Exposure' consisted of the items 'to explore environment', 'to benefit children' and 'to meet new people' and had a mean value of 2.84. The PULL factors 'Art & Festival Experience' and 'Shopping' also indicated validity with Cronbach's Alpha values of 0.817 and 0.724, respectively. 'Arts & Festival Experience' (mean=3.72) consisted of items such as 'quality productions', 'variety of productions', 'sociable festival', 'different to other festivals', 'Afrikaans festival' and 'well-known performers'. 'Shopping' (mean=2.84) consisted of the items 'stalls', 'closest festival' and 'purchase art'.

TABLE 6: FACTOR ANALYSIS KKNK

PUSH			PULL		
Items	F1	F2	Items	F1	F2
	'Escape'	'Exposure'		'Art & Festival experience'	'Shopping'
Relax	0.911		Quality productions	0.873	
Get away	0.847		Variety of productions	0.855	
Spend time with friends	0.540		Sociable festival	0.787	
Spend time with family	0.521		Different to other festivals	0.655	
Annual commitment	0.419		Afrikaans festival	0.564	
			Well-known performers	0.456	
Explore environment		0.842	Stalls		0.833
Benefit children		0.795	Closest festival		0.795
Meet new people		0.668	Purchase art		0.788
Cronbach's Alpha	0.734	0.693		0.817	0.724
Mean	3.62	2.84		3.72	2.84

FINDINGS

Firstly, visitors to the three festivals do not show fundamental differences regarding the visitor profile, particularly in the cases of the *KKNK* and *Aardklop*. *Innibos* does, however, differ as it concerns the average age of attendees being younger, in a larger size group, purchasing fewer tickets for productions/performances and with the majority of the visitors being students. This differing profile is not surprising, as students tend to travel for socialising, do so in larger travel groups and have limited budgets (Field, 1999; Kim & Jogaratnam, 2003; Donaldson & Gatsinzi, 2005). These findings correlate well with that of the most recent Afrikaans festival research (Kruger *et al.*, 2012; Viviers *et al.*, 2012).

Secondly, when exploring the individual travel motives to the three festivals in general, the most prominent motive appears to be: 'to relax'; 'to spend time with friends'; 'quality productions'; and the fact that 'it is a social and Afrikaans festival'. These motivations are largely supported by the findings of Jang and Wu (2006), Yolal *et al.* (2009) and Pretorius (2012). The motive considered the least important across all three festivals is to purchase art. This finding is supported by the findings of Pretorius (2012).

Thirdly, two of the three festivals each appear to have a distinctive motive or two that are distinctive to that festival and more urgent than at the other two festivals under observation.

For instance, *Aardklop* seems to have the greater advantage of being in close proximity to its market. This finding is also evident in research conducted by Witt and Moutinho (1989), Park *et al.* (2008), Kruger *et al.* (2010), as well as that by Kruger and Saayman (2012). Exploring the environment, on the other hand, is a characteristic motive of *Innibos* (possibly due to its attractive natural landscapes and amenities). This finding is supported by similar research conducted by Fakeye and Crompton (1991), Scott (1996) and by Kruger *et al.* (2010). In addition, attendees of *Innibos* are also more motivated to meet new people than visitors at the other two festivals. This motive is found in the literature contributions of Hsu *et al.* (2009) also.

Fourthly, visiting the festival as an annual commitment is found to be a more dominant motive of attendees at the *KKNK* and *Aardklop*, than those at *Innibos*. This expression of loyalty could be assigned to both the longer period of existence of these two festivals, as well as the higher average ages of attendees at these two festivals. Kruger *et al.* (2010) and Coetzee *et al.* (2011) conducted similar research supporting these findings.

Fifthly, the quality and variety of productions, as well as having well-known performers showcased at the festival, are other more noticeable motives found amongst the festival attendees of the *KKNK* and *Aardklop*. This compares well with the study of Pretorius (2012) indicating that these two festivals focus more on the arts experience by offering a variety of quality productions, whereas *Innibos* focuses more on the social elements of a festival.

Sixthly, both 'Escape' and 'Exposure' loaded as push factors for each of the three festivals and, in all three cases 'Escape' revealed the highest mean value. 'Escape' is a factor frequently found in studies of festival and event attendance motivation (Scott, 1996; Lee, 2000; Dewar *et al.*, 2001; Nicholson & Pearce, 2001; Lee, *et al.*, 2012), and represents a general motivational aspect for visiting festivals. Crompton (1979) also supports this push motivation categorising 'escape from mundane environment' as the most important factor of seven primary factors.

Seventhly, 'Exposure' as an independent push factor is found less frequently in the literature. The factor includes the items 'to benefit children', 'to explore the environment' and 'to meet new people', among others. In the literature, the exploration of the environment was identified as a significant internal driver for festival attendance motivation. For instance, Crompton and McKay (1997), Lee (2000) and Lee *et al.* (2004), all researched the motivation 'cultural exploration'. Scott (1996) investigated 'nature appreciation' and 'curiosity', while Ralston and Crompton (1988) explored the factor, 'learning and discovery'. Aspects relating to 'meeting new people' are found in various studies where festival motivation is underlined as encountering other people (Ralston & Crompton, 1988; Crompton & McKay, 1997; Lee, 2000; Lee *et al.* 2012). Dolnicar and Leisch (2003), as well as Kleiven (2005), support the 'Travel motive' research in the literature encompassing benefit to children.

Eighthly, 'Art & Festival experience' loaded as a pull factor and revealed the highest mean value for each festival. This factor incorporates items like 'quality productions', 'well-known performers' or 'different to other festivals'. These embrace the event's offerings and its quality, which refers pointedly to the festival itself (Scott, 1996; Nicholson & Pearce, 2001). In Van Zyl's (2006) study, the 'entertainment domain' as a factor featuring, amongst others,

the items 'variety of activities and entertainment', 'high quality of music, shows, drama opera' and 'meeting celebrities' was found. These correspond very directly to the item 'well-known performers'. Schneider and Backman (1996) revealed a motivational aspect called 'festival attributes' and Lee *et al.* (2004) discovered the factor 'event attractions'. Crompton (1979) identified another underlying motivational dimension in this context, novelty. Yolal *et al.* (2009) followed a more general view on 'novelty' by including the item 'because festivals are unique'. Nicholson and Pearce (2001) added additional items such as 'to enjoy the wine' or 'to enjoy the food' within this factor. This illustrates that the 'Art & Festival experience' corresponds with 'novelty' to an extent.

Ninthly, 'shopping' loaded as a separate pull factor for both *Aardklop* and the *KKNK*. In many cases in the literature, the activity of 'shopping' is revealed as an aspect within a factor. Yuan *et al.* (2005) investigated wine festival attendance and found 'to buy wines' to be a noteworthy motive. In the same manner, Chang and Yuan (2011) found the significance of the items 'to purchase local wines', 'to purchase food' and 'to purchase arts and crafts' when scrutinising the motivation of food festival attendees. The quality of the stalls, as another part of this factor, was also apparent in the *Aardklop* study by Van Zyl (2006). Against the background of these results, this investigation further supports the general assumption that pull factors highly correlate with the event's theme as discovered earlier (Scott, 1996; Kerstetter & Mower, 1998; Nicholson & Pearce, 2001; Yuan *et al.*, 2005; Park *et al.*, 2008).

IMPLICATIONS

The management of the respective arts festival should take the profiles of their attendees and their subsequent travel motivations into consideration when compiling and marketing the festival programme/activities and general festival products.

Both *Aardklop* and *Innibos* have the advantage of a specific (more dominant) motive that is not as important at the other festival under observation, thus making it a rather distinctive characteristic of those festivals. For example, the attendees of *Aardklop* are easily motivated by the close proximity of the festival. This can be emphasised in *Aardklop*'s marketing efforts. *Innibos* attendees are particularly motivated by the push factors 'to explore the environment' and 'meeting new people' when attending the festival. Thus, marketers of this event should consider combining the festival experience with short excursions to the surrounding areas. For example, offering packages to wildlife/nature parks in the area. These excursions could also be promoted as group packages or by offering discounts to enhance the social experience. The festival organisers must maintain the social festival identity by supplying sufficient socialising points throughout the festival terrain during the festival period.

Although the *KKNK* is currently associated with travel motives with high mean values, this festival does not have a unique motivational drawing card as do both *Aardklop* and *Innibos* and, in many of the instances, these travel motives are motives that are also associated with *Aardklop*. The organisers of the *KKNK* must, therefore, make every effort to differentiate their festival by means of a unique motive. By, for instance, ensuring that newly released productions premier at the *KKNK*, or even considering the funding of a quality once-off

production with well-known and popular actors/performers that can only to be seen at the *KKNK*.

Since it is clear that the attendees at all three arts festivals have a desire to relax and escape from their everyday environments as the main push factor, the festival product must be sustained in such a manner that it continues to offer opportunities to do this. This should also be communicated to the market through various media. The pull factors experienced by the attendees to these three festivals are a good indication of what Afrikaans arts festival *festinos* want from such events. The organisers at each of these festivals should also directly manage this. The desired festival experience entails a sociable, quality, Afrikaans experience making provision for a wide variety of productions with well-known performers within the festival programmes.

Although shopping was identified as a pull factor at the *KKNK* and *Aardklop*, its mean value was considered as less important, according to the Likert scale. It is also a concern that the item 'to purchase art' at these festivals, whose purposes are to promote all forms of art, was rated as the lowest motivational aspect for all three festivals. Festival management must therefore utilise this situation in a strategic manner, emphasising the unique shopping experience of quality, handmade, arts and craft goods, thereby differentiating the festivals from a general shopping mall or "flea market" experience.

CONCLUSIONS

This study explored the push and pull factors experienced by the attendees at three Afrikaans arts festivals in South Africa. Escape and Exposure loaded as push factors for each of the three festivals and, in all three cases, Escape was the most significant. Art and Festival Experience turned out to be the most important pull factor for each of the three festivals. These results revealed insights into the travel motivations unique to Afrikaans arts festivals as tourism events.

Further, it is clear from this study that the organisers of these festivals must make every effort to differentiate their festival by means of a unique motive (or drawing card), especially since the attendee markets of these festivals are rather homogenous regarding their travel motive behaviour. This managerial approach will assist in better sustaining these valuable events and address existing competition in the arts festival market. This study has made a significant contribution to arts festival and travel motivation literature in general and was the first study of its kind to compare the travel motives of three different Afrikaans festivals in South Africa. It is proposed that similar studies be conducted at various other arts and cultural events, in order to enable comparative analyses.

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