



Aspects influencing the cognitive, affective and conative images of an arts festival

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Abstract

This study focused on determining the cognitive, affective and conative images for festivals and identifying aspects influencing these images. The global growth of festivals and level of competitiveness between festivals urge the use of image as a means of diversification to remain relevant and preferred by visitors. Descriptive research, following a quantitative approach was chosen, whereby questionnaires were distributed amongst festival visitors to a national arts festival in South Africa ($n = 450$). Affective and conative images were found to be more important for festivals than cognitive image. The feelings created by the festival and the intention to return are important for the visitors. Affective images are influenced by gender, mother tongue, age and number of tickets purchased. Cognitive images are influenced by age, the size of the travel group and number of people paid for. Conative images are influenced by province of residence, occupation, age, size of the travel group, number of people paid for and number of tickets bought. Significant from this research is the identification of the image elements in a festival environment and further than that the aspects influencing the image. Festival planning, focuses on cognitive elements but the importance of affective and conative image elements are evident. This information changes the face of festival marketing, building the image of festivals and using image as a means of diversification.

Keywords

Festivals, image, cognitive image, affective image, conative image

Introduction

The concept of image and accordingly its formation are subject to much recent academic discussion. Generally, image is a term which can be attributed to the larger context of market and advertisement psychology. It is loosely defined as the quintessence of all attitudes that consumers have towards a product, service or a general idea which are made up of direct and indirect experiences (Gabler, 2012). According to MacInnis and Price (1987) the significance of image of both products and services lies within its function as heuristic for decision-making. This allows for consumers to focus on only a few brands, which facilitates information processing as fewer mental resources need to be evaluated. Accordingly, a positive image is a desirable feature for any product or service, especially when the respective market is highly competitive. As per its definition, it is the nature of image to be subjective which poses a challenge towards



research as scholars commonly aim for a generalization of complex circumstances and the discovery of patterns which allow for some extent of predictability.

Beyond that, there have been various attempts trying to seize image, to identify variables which play a role in image formation and to develop a conceptual framework which would permit accurate measurement of image. The efforts made in this regard are especially evident in the field of tourism research. In particular, image formation (e.g. Baloglu & McCleary, 1999), the evaluation of image (e.g. Chen & Tsai, 2007), and the investigation of influencing aspects as well as image-building components (e.g. Tasci & Gartner, 2007; Beerli & Martin, 2004) have gained much interest among tourism scholars.

To date, it is widely accepted that image is the result of a process which depends on the influence of numerous aspects, such as the usage of information sources and personal factors like age, education etc. of the respective individual (Stern & Krakover, 1993). Gartner (1993) for instance believes that the sources of information on a destination serve as image forming agents which can be seen as a continuum, resulting in a destination image “unique to the individual” (Gartner, 1993). Based on this, numerous authors have made an attempt to explain the behaviour of individuals in the decision-making process of choosing a destination (e.g. Woodside & Lysonski, 1989; Fakeye & Crompton, 1991; Gartner, 1993).

It is not only the subjectivity of image which is especially challenging in this field, but also the fact that tourism products are to a large extent intangible which makes their evaluation even more difficult. Image research in the field of tourism, most likely sprang into action due to a growing awareness of the significant role image plays in the increasingly fierce competition among tourist destinations and products, such as events like festivals. Several studies were published about destination image in this context, making attempts to develop methods which allow for its measurement (e.g. Jenkins, 1999; Byon & Zhang, 2010) and the assessment of its role in customer behaviour as well as developing a conceptual framework (e.g. Baloglu & McCleary, 1999; Gallarza, Saura & García, 2002) for destination image. A vast majority of them resulted in providing recommendations for management and marketing (e.g. Gallarza, Saura & García, 2002; Beerli & Martín, 2004; San Martín & Rodríguez del Bosque, 2008a; Esper & Rateike, 2010). Beyond that, the influence of image on the attractiveness of tourist destinations (e.g. Kim & Perdue, 2011) has been analysed, resulting in the idea that it plays a significant role when evaluating the attractiveness of a destination. However, some authors criticize that the results of many recent tourist destination image studies lack applicability on a general level (e.g. Gallarza, Saura & García, 2002). This is likely to be because of studies dealing with destination image oftentimes focusing on specific cases or destinations only, instead of comparing results to other destination image studies and identifying equivalent components. Beyond that, many of the studies reviewed for the purpose of this article have limitations, i.e. leaving out important aspects such as values and lifestyle, which have previously been proven to play a significant role in destination image formation (Beerli & Martín, 2004) or basing their studies on non-representative samples (Esper & Rateike, 2010). Beyond that and in spite of the large interest in destination image “the majority of studies carried out to date are insufficiently theory-based, resulting in a lack of framework or solid conceptualization” (Beerli & Martín, 2004).

With the increasing interest in destination image it also became apparent that attractions offered at a specific place do not only add to making this place a tourist destination, which is according to Jayswal (2008:1) “a town, city or place which has one or more attractions for tourists”, but also that those attractions have a significant impact on the overall destination image. One of these attractions offered at tourist destinations are festivals of all kinds, for instance art, cultural or music festivals. To date however, there are only a few authors who studied festival image as part of destination image (e.g. Raj, Walters & Rashid, 2009; Huang, Li & Cai, 2010; Sia, Lew &



Sim, 2015), and who dealt with problems such as whether festivals should be promoted as brands (e.g. Mossberg & Getz, 2006; Esu & Arrey, 2009) or analyzed the relationship between tourist expenditure and the attractiveness of festivals at tourist destinations (e.g. Felsenstein & Fleischer, 2003). Beyond that, authors like Raj, Walters and Rashid (2009) assessed the importance of events like festivals in terms of generating positive image for tourist destinations as well as their potential to correct negative images of such.

It can be stated that amongst the few authors who dealt with festival image in any context there is an agreement on the idea of successful festivals being an important tool in creating a destination of actual relevance for potential tourists, as well as for making an important contribution towards destination image of already established tourist destinations to an extent where a successful festival can even enhance the image of the respective destination (Kotler, Haider & Rein, 1993) or even lengthen the season for tourism (Wooten & Norman, 2008). Huang, Lee and Cai (2010) stated that the concept of festival image remains unexplored and vague. It is thus the aim of this article to analyse festival destination image and aspects influencing it, using the Vryfees arts festival located in Free State, South Africa which was established in 2001 and is visited by approximately 250 000 people per year (Vryfees Bloemfontein, 2012). This will add value to the current lack of research in this field as well as add to the development of a conceptual framework for festival image formation, especially in a South African context.

Theoretical foundations

Image research had its first summit in the 1960's when authors like Fisk (1961-1962) started to recognize that there are different aspects which influence consumer behaviour, and consequently established that there are certain cognitive processes involved in image formation. Nowadays, it is widely accepted that destination image is a bipolar concept which builds on cognitive and affective components in which cognitive image is an antecedent of affective image (Gartner, 1993; Ryan & Cave, 2005). The cognitive components are built up of beliefs and knowledge (Maher & Carter, 2011) individuals have of a destination and usually include physical attributes (Pike & Ryan, 2004). The individual usually processes environmental information of their experience with or at a specific destination which results in the formation of judgments and beliefs – cognitions (San Martín & Rodriguez del Bosque, 2008b). Affective components on the other hand represent the feelings an individual has towards a destination (Lin, Morais & Kerstetter, 2007), as it is assumed that feelings are an important component of the destination experience (Decrop, 1999). Lastly the conative component represents action such as the individual's action to revisit the destination or even recommend it to others (Tasci & Gartner, 2007; Pike & Ryan, 2004).

However, there does not seem to be a common agreement on a distinct definition of destination image or a conceptual framework which would be universally applicable in respective image research. There are numerous studies which emphasise the relationship between cognitive, affective and conative processes and prove that they play a significant role in building destination image (Beerli & Martín, 2004; Byon & Zhang, 2010; Kim & Perdue, 2011; Tasci & Gartner, 2007). Also it has been established that the interaction of cognitive and affective components does not only play a noteworthy role in destination image formation, but also significantly contributes towards destination attractiveness (Kim & Perdue, 2011). To date however, this perception requires for further research as it is solely based on the results Kim and Perdue (2011) obtained through a study concerned with tourist perceptions and behaviour visiting ski resorts in the United States.



Among image researchers it is widely accepted that the formation of image relies on affective and cognitive domains which influence each other and consequently produce different images of goods, services, places and even intangible products that leads to intention to return (conative domain). These domains furthermore have significant effects on consumer behaviour as they mentally process environmental stimuli resulting in the formation of not only image, but also creating a brand's personality (Hoyer & MacInnis, 2010). To date, most studies dealing with the assessment of destination image were predominantly concerned with the measurement of cognitive aspects, which are usually related to certain attributes a destination has. This has resulted in the negligence of affective and conative image components, which are more difficult to detect, although it is assumed that they play an even more crucial role in destination image formation (Kim & Perdue, 2011) as the affective domain represents emotions of either positive, negative or neutral nature towards a destination, hence indicates the likelihood of choosing a certain destination over another (Woodside & Lysonski, 1989) and the conative domain represents intention to return and loyalty. The latter is even more important in a competitive environment such as events.

Until just recently, there have been various attempts to assess destination image defining almost exclusively cognitive components despite the widely accepted connotation that affective, cognitive and conative components are similarly involved. For an overview of the components of destination image defined by various authors see Table 1. This table illustrates that the majority of researchers dealing with the topic heavily rely on cognitive image components as driving forces of destination image formation. However, there is a growing necessity to take affective components further into account which becomes even more evident when considering that destination images are extant even in the absence of actual visitation (Baloglu & McCleary, 1999), hence when there is few cognitive attributes available which would influence the image formation process. It is also evident that conative dimensions are not necessarily included and measured in all studies related to image formation which requires attention.

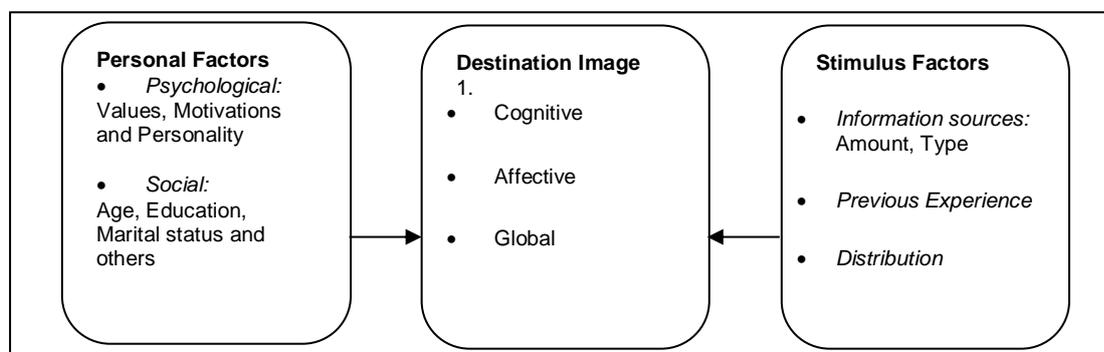
Table 1: Destination Image Components

		Authors			
		Baloglu & McCleary (1999)	Chalip, Green & Hill (2003)	Hui & Wan (2003)	Obenour, Lengfelder & Groves (2005)
Identified destination image components	Cognitive	(1) quality of experience (2) attractions (3) value/entertainment	(1) developed environment (2) natural environment (3) value (4) sightseeing opportunities (5) risk (6) novelty (7) climate (8) convenience (9) family environment	(1) leisure and tourist amenities (2) shopping and food paradise (3) local residents and nightlife (4) political stability (5) adventure and weather (6) culture (7) cleanliness (8) personal safety and convenience (9) family environment	(1) priority (2) attractiveness for overnights (3) resources (4) facilities (5) peripheral attractiveness (6) reputation
	Affective	(1) arousing-sleepy and pleasant-unpleasant (2) exciting-gloomy and			

		relaxing distressing			
	Conative	Behavioural manifestation from the tourist side (Zhang, Fu, Cai & Lu, 2014) Reflection of instrumental patterns of action (Andrades-Caldito, Sanchez-Rivero & Pulido-Fernandez, 2013) How one acts; the individual's action or intention to revisit and recommend (Agapito, Oom de Valle & Da Costa Mendex, 2014) The intent/action component (Pike & Ryan, 2004)			

Responding to this, there have recently been a number of studies which dealt with the relationship between cognitive and affective dimensions in the destination image formation process (e.g. Baloglu & McCleary, 1999; Beerli & Martín, 2004; San Martín & Rodríguez del Bosque, 2008a). Baloglu and McCleary (1999:870) thereupon developed a general framework which depicts destination image formation (see Figure 1).

Figure 1: Framework of Destination Image Formation



Source: Adapted from Baloglu & McCleary (1999:870)

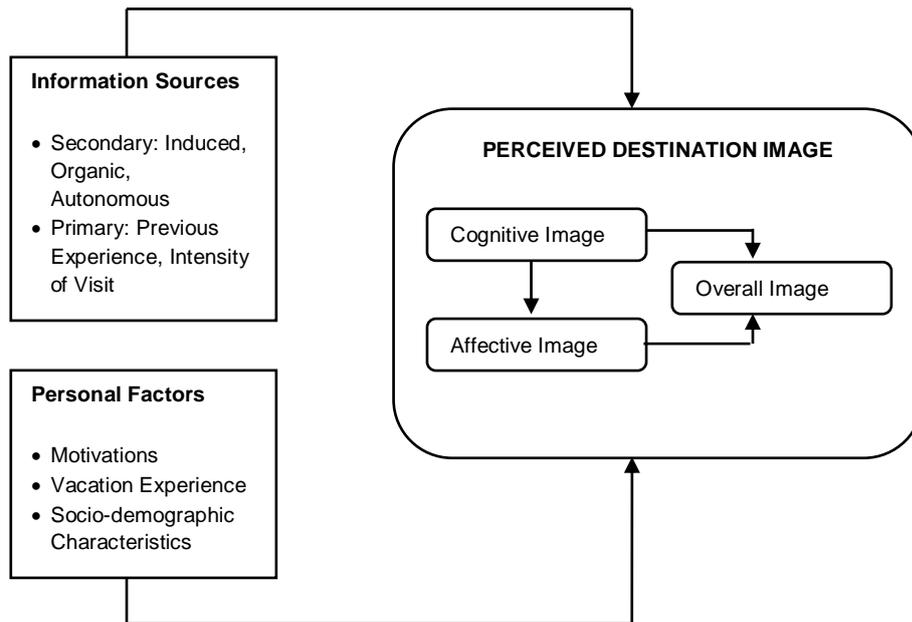
According to this framework, the different dimensions of destination image (cognitive and affective) as well as the overall or global image are influenced by various personal factors like values, motivations and personality, age, education and marital status. In addition to that, there are external stimuli like type and amount of information sources, previous experiences and distribution which also play into the process of destination image formation. Furthermore, Baloglu and McCleary (1999) assessed that affective responses of destination image come into being on the base of cognitive evaluations. That is to say those affective responses “are formed as a function of cognitive responses” (1999:870). This indicates that cognitive and affective image components are significantly dependent on each other in terms of forming the overall or global image of a destination and undermines the idea of cognitive components being antecedents of affective components which was previously mentioned. The role of conative image in this framework is however unclear and forms part of this study.

Beyond that, Baloglu and McCleary (1999) developed and tested a path model of the determinants which have influence on destination image before actual visitation. The model shows that there are certain personal and stimulus aspects which are predominantly evaluated in either the cognitive or the affective domain or both. For instance, the variety, amount and types of information sources tend to appeal rather to the cognitive domain, whereas education and socio-psychological travel motivations are rather processed in the affective domain. The aspect age however, plays a role in both cognitive and affective evaluation and all aspects have a direct influence on the overall destination image. Particularly interesting is that after testing the path model they developed, Baloglu and McCleary (1999) came to the conclusion that overall destination image is more likely to be influenced by the affective domain than by the cognitive and affective domains together. In spite of this awareness, Table 1 shows that cognitive image components are much more dominant in destination image research than affective components.

It is not clear whether personal factors contribute to the conative image and if so to what extent especially in a festival context.

Beerli and Martín (2004) continued Baloglu and McCleary's idea of destination image formation and proposed a framework which shows more details and takes the difference between first time and repeat visitors into account (see Figure 2).

Figure 2: Model of the Formation of Destination Image



Source: Beerli & Martín (2004:660)

Unlike the model of Baloglu and McCleary (see Figure 1), the model of Beerli and Martín (2004) takes into consideration the previous vacation experience of the tourists when assessing destination image. They did this for several reasons: (1) results may differ between first time and repeat visitors, (2) “the relationship between secondary information sources and perceived image can only be analysed in the case of first-timers since repeat tourists could have difficulty recalling the sources of information used before visiting the place for the first time” (Beerli & Martín, 2004:660), (3) potential differences between the groups in terms of knowledge obtained through previous visits and (4) two samples enabled the validation of the proposed model (Beerli & Martin, 2004.). The model acknowledges that information sources and personal factors both influence the formation of destination image, however, just like Baloglu and McCleary (1999), Beerli and Martín (2004) do not further investigate the possibility that certain personal factors could influence the choice of information sources and that the conative image is considered to play an important role in repeat visitation. It is thus the purpose of this study to assess the cognitive, affective and conative image of an arts festival and determine the aspects influencing the formation of these images.

Methodology

A destination-based survey was undertaken at Vryfees Arts Festival held in Bloemfontein. The festival grounds were divided into sections to distribute the questionnaires namely production venues, socialisation areas and stall grounds. Therefore a stratified sampling method was



followed, where trained fieldworkers followed specific guidelines in the even distribution of the questionnaires. Fieldworkers approached the respondents, explained the goal of the survey and asked for respondents to participate willingly. A total of 460 questionnaires were administered, and 450 completed questionnaires were obtained. In a population of 1,000 000 (N), 398 respondents (n) would be seen as representative and result in a 95% level of confidence (Krejcie & Morgan, 1970). The questionnaire was developed based on an in-depth review of tourism and marketing literature with specific reference to destination image studies. The first section of the questionnaire addressed demographic information, the second section behavioural aspects and the third section festival image. The latter tested nineteen image constructs relevant to festivals. A five point Likert scale (1 = strongly disagree – 5 = fully agree) was applied to determine respondents level of agreement or disagreement with the items. The data were analysed in three steps. Firstly, descriptive statistics were calculated to determine the profile of festival visitors. Second, principal component factor analyses were conducted to identify any underlying dimensions associated with cognitive, affective and conative image of the festival. Third, *t*-tests and ANOVAs were used to determine the aspects influencing the image of the festival.

Findings

The results are divided in three sections. Firstly an overview of the festival visitor profile is discussed, followed by the results of the factor analysis and finally the correlations between image and aspects influencing the image.

Festival visitor profile and festival behavior

Table 2: Demographic Profile and Festival Behaviour of Respondents (N=450)

Socio-demographic variables	Variable	Percentage	Festival behaviour variables	Variable	Percentage
Gender	Male	35%	Number of people paid for during the festival	<1	43%
	Female	65%		2-4	53%
				>5	4%
Age	≤26	27%	Number of nights spend at the festival	0	54%
	27-40	24%		1-3	21%
	41-52	25%		4-6	19%
	>52	24%		7-8	6%
Province of origin	Western Cape	5%	Number of Tickets bought at the festival	<2	64%
	Gauteng	4%		3-6	24%
	Eastern Cape	2%		7-10	4%
	Free State	80%		>10	8%
	KwaZulu-Natal	2%			
	Mpumalanga	1%			
	Northern Cape	3%			
	North West	1%			
	Limpopo	1%			
	Outside of Republic of South Africa	1%			
Size of Travel Group	< 2 people	48%	Number of previous Visits to the festival	0	34%
	3-5 people	46%		1-3	28%
	> 5 people	6%		4-6	25%
				7-11	13%
Occupation	Professional	21%			
	Self-employed	12%			
	Education	7%			
	Pensioner	9%			
	Student	21%			
	Other (specified)	30%			



Table 2 depicts the demographic profile of the 450 respondents of the questionnaire. The majority of respondents were female (65%) and either 26 years or younger (27%) with the average age of respondents being 40. Most of them were either professionals (21%), students (21%) or could be summarized under other (30%) which includes management, technical and sales staff, administration, public services, housewife or unemployed. The respondents mostly travelled alone or in pairs (48%) and groups of three to five people (46%) and resided in Free State (80%).

Table 2 also depicts the overall festival behaviour in terms of expenditure and overnight-stays as well as previous visits to Vryfees of the respondents. Most of them purchased between one and two tickets (64%) or between three and six (24%) tickets to the festival. A large share of the respondents was day visitors, meaning they did not spend the night there (54%). Furthermore, most of them visited Vryfees for the first time (34%).

Assessing the Cognitive, Affective and Conative Image of the Festival

To examine the aspects which play a role in the image creation of the Vryfees Festival, the nineteen image items displayed in Table 3 were divided into three groups – cognitive, affective and conative image elements as determined through the literature analysis. For each of the groups a principal axis exploratory factor analysis with Oblimin rotation was undertaken. As a result, each factor analysis yielded one factor with an eigenvalue greater than 1. The groupings could therefore be named Cognitive Image (which accounts for 56% of the variance), Affective Image (which accounts for 78% of the variance) and Conative Image (which accounts for 81% of the variance). The grouping Cognitive Image consists of items relating to for instance the infrastructure, activities and overall offers of Vryfees. Affective Image includes items regarding the visitors' perceptions of the festival and Conative Image includes the intention to revisit or recommend the festival to others. The Cronbach's Alpha for the factors were above 0.884 which can be interpreted as a highly reliable level of validity of the scale (Field, 2005). Furthermore, the three factor analyses conducted for Cognitive, Affective and Conative Image have shown that within the yielded factors there is a medium inter-item correlation of above 0.53. The mean value for Cognitive Image is 3.99, for Affective Image 4.23 and for Conative Image 4.21. Thus Affective Image is considered the most important factor of the three.

Table 3: Principal Axis Factor Analysis with Oblimin Rotation for Image Aspects of the Vryfees Festival

Factor label	Factors and Image Aspects	Cronbach Alpha	Inter-item correlation	Mean Value & Std. Dev
Cognitive Image	The hygiene in the area is of a good standard (26-4) The festival offers good opportunities for shopping (26-6) The festival offers a variety of activities (26-9) The infrastructure in the area is good (26-1) The prices of accommodation are acceptable (26-10) The festival offers a variety of excellent productions (26-7) Information regarding the festival is fairly available (26-3) The accommodation is of a good standard (26-2) It is relatively affordable to attend the festival (26-11) The festival offers value for money (26-12) The surrounding area is safe (26-5) The climate is good (26-8)	0.931	0.536	3.99 (0.65)
Affective Image	I enjoy visiting the festival (26-14) It is fun attending the festival (26-13) The festival offers a new experience (26-16) I am excited about my visit to the festival (26-15)	0.904	.708	4.23 (0.74)
Conative Image	I will recommend attending the festival to others (26-18) I will attend the festival again (26-17) I will visit other events/attractions in the area (26-19)	0.884	.722	4.21 (0.79)



Aspects Influencing Cognitive, Affective and Conative Image

In order to determine those aspects that influence cognitive, affective and conative image, firstly an independent-samples *t*-test was conducted. Within this *t*-test, the groupings named Cognitive, Affective and Conative Image were tested against socio-demographic variables like gender, mother tongue, type of visitor and province of residence. The variables chosen to be tested correspond with variables that were also tested by other authors such as Beerli and Martín (2004) and are known to play a role in destination image formation (Baloglu & McCleary, 1999). It is commonly accepted from various sources that socio-demographics play a role in destination image formation.

Table 4 shows that there are significant differences (p -value < 0.05) in scores for the three groupings. Females rated the Affective Image ($M=4.28$) as more important than males ($M=4.13$) ($p=.047$). Afrikaans-speaking respondents rated Affective Image ($M=4.25$) as more important than English-speaking respondents ($M=3.89$) ($p=.024$). Visitors in other provinces than the festival host province rated Conative image ($M=4.26$) higher than visitors in the Free State ($M=4.02$) ($p=.016$). No significant differences were identified for type of visitor on the various images with local residents and tourists evaluating image in the same manner.

Table 4: T-test for Comparison of Cognitive, Affective and Conative Image by Gender, Mother Tongue, Type of visitor and Province

<i>Identified Factors</i>	<i>Gender</i>	Male (N=141) Mean & Std Dev	Female (N=257) Mean & Std Dev	<i>F-value</i>	<i>P-value</i>
Cognitive Image		3.92 (±.66)	4.03 (±.65)	.282	.083
Affective Image		4.13 (±.73)	4.28 (±.74)	1.456	.047
Conative Image		4.12 (±.83)	4.26 (±.77)	.339	0.099
<i>Identified Factors</i>	<i>Mother Tongue</i>	Afrikaans (N=376) Mean & Std Dev	English (N=24) Mean & Std Dev	<i>F-value</i>	<i>P-value</i>
Cognitive Image		4.00 (±.64)	3.78 (±.78)	.159	.104
Affective Image		4.25 (±.72)	3.89 (±.88)	.175	.024
Conative Image		4.22 (±.77)	3.92 (±.97)	.486	.066
<i>Identified Factors</i>	<i>Type of visitor</i>	Local Resident (N=260) Mean & Std Dev	Tourist (N=121) Mean & Std Dev	<i>F-value</i>	<i>P-value</i>
Cognitive Image		4.00 (±.66)	4.00 (±.66)	.207	.907
Affective Image		4.25 (±.72)	4.19 (±.76)	.064	.416
Conative Image		4.25 (±.79)	4.13 (.80)	.172	.135
<i>Identified Factors</i>	<i>Province</i>	Visitors (N=84) Mean & Std Dev	Free State (N=373) Mean & Std Dev	<i>F-value</i>	<i>P-value</i>
Cognitive Image		4.00 (±.66)	3.92 (±.62)	.523	.310
Affective Image		4.25 (±.72)	4.15 (±.82)	.005	.317
Conative Image		4.26 (±.77)	4.02 (±.85)	.401	.016

One-way ANOVA's for the comparison of Cognitive, Affective and Conative Image by occupation and age (Baloglu & McCleary, 1999). New variables that were tested included size of the travel group, the number of people paid for, and the number of tickets bought, number of nights spend at the festival as well as the number of years attended to identify possible differences between the image components with regard to the variables.

It has shown that significant differences exist for Affective, Cognitive, Conative Image within the group of mean values. To identify those values which differ significantly, a post-hoc test was conducted in all cases. A significant difference between students and all other occupations where students considered Conative image less important than the other groups ($p=0.001$). Students' intention to return to this festival is thus less than other respondents. Baloglu and McCleary (1999:876) also note that occupation is an aspect which plays a role in image formation, however, according to them it is less important than age for instance.

Table 5: ANOVA for Comparison of Cognitive Image, Affective Image and Conative Image by Occupation



Factor	Cognitive Image	Affective Image	Conative image
Occupation	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev
Professional & Management (N=101)	4.04 (±.63)	4.33 (±.63)	4.32 (±.68)
Self-employed (N=48)	4.05 (±.53)	4.30 (±.64)	4.31 (±.64)
Technical & Sales Personnel, Administration & Civil Service (N=48)	4.06 (±.73)	4.22 (±.74)	4.26 (±.69)
Education (N=34)	4.02 (±.72)	4.31 (±.71)	4.39 (±.75)
Housewife (N=22)	4.01 (±.57)	4.48 (±.66)	4.48 (±.60)
Pensioner (N=34)	4.18 (±.46)	4.35 (±.49)	4.34 (±.54)
Students (N=87)	3.82 (±.63)	4.03 (±.83)	3.88 (±.97)
F-value	1.800	2.295	4.104
P-value	0.098	0.035*	0.001*

Significant differences exist on all three image factors for age. Respondents younger than 26 years (M=3.84) considered the cognitive image less important than respondents between 41 and 52 years and those older than 52 years (M=4.11; M=4.12). In terms of the conative image the same pattern is evident where younger respondents (M=4.00) considered conative image less important than respondents between 41 and 52 years and those older than 52 years (M=4.37; M=4.40). For affective image it was evident that respondents younger than 26 years (M=4.11) considered this less important than respondents older than 52 years of age (M=4.40). Younger respondents are thus less concerned about image than older respondents.

Table 6: ANOVA for Comparison of Cognitive Image, Affective Image and Conative Image by Age

Factor	Cognitive Image	Affective Image	Conative Image
Age	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev
<26 years of age (N=101)	3.84 (±.69)	4.11 (±.82)	4.00 (±.95)
27 years – 40 years (N=90)	3.97 (±.73)	4.18 (±.79)	4.18 (±.86)
41 years – 52 years (N=93)	4.11 (±.59)	4.36 (±.63)	4.37 (±.64)
> 52 years (N=82)	4.12 (±.49)	4.40 (±.53)	4.40 (±.52)
F-value	4.369	3.635	5.518
P-value	0.005*	0.013*	0.001*

The size of the travel group does make a difference in their assessment of these three images with significant differences for cognitive and conative images. Cognitive image were rated as more important for those travelling in groups of 3-5 people (M=4.05) as opposed to those that travel in groups of more than 5 people (M=3.65) as well as those travelling in groups of 2 and less (M=3.97). In the case of the conative image respondents travelling in groups of more than 5 people (M=3.52) rated the conative images less important than people travelling in groups of 2 and less (M=4.21) and groups between 3 and 5 people (M=4.28).

Table 7: ANOVA for Comparison of Cognitive Image, Affective Image and Conative Image by Size of the Travel group

Factor	Cognitive Image	Affective Image	Conative Image
Size of Travel group	Mean & Std Dev	Mean & Std Dev	Mean & Std Dev
< 2 people (N=188)	3.97 (±.64)	4.20 (±.74)	4.21 (±.75)
3 – 5 people (N=178)	4.05 (±.63)	4.29 (±.68)	4.28 (±.75)
More than 5 people (N=21)	3.65 (±.86)	3.94 (±1.15)	3.52 (±1.22)
F-value	3.840	2.311	8.867
P-value	0.022*	0.101	0.000*



Significant differences exist between the three images and the number of people paid for. Respondents that paid for more than five people to attend the festival, considered Cognitive and Conative Images to be more important than those travelling by themselves to the festival.

Table 8: ANOVA for Comparison of Cognitive Image, Affective Image and Conative Image by Number of people paid for

Factor Number of people paid for	Cognitive Image Mean & Std Dev	Affective Image Mean & Std Dev	Conative Image Mean & Std Dev
< 1 (N=161)	3.90 (±.70)	4.11 (±.80)	4.03 (±.93)
2 – 4 people (N=207)	4.03 (±.61)	4.30 (±.69)	4.31 (±.66)
More than 5 people (N=17)	4.26 (±.61)	4.43 (±.58)	4.51 (±.62)
F-value	3.050	3.659	7.473
P-value	0.048	0.027	0.001

Ticket sales are an important part of the festival for which significant differences exist for two of the images. Respondents that bought more than 11 tickets rated the Affective and Conative Images as more important than those that bought 2 tickets and less.

Table 9: ANOVA for Comparison of Cognitive Image, Affective Image and Conative Image by Number of tickets bought

Factor Number of tickets bought	Cognitive Image Mean & Std Dev	Affective Image Mean & Std Dev	Conative Image Mean & Std Dev
< 2 (N=225)	3.91 (±.63)	4.11 (±.73)	4.07 (±.84)
3 – 6 people (N=86)	4.13 (±.64)	4.38 (±.70)	4.40 (±.62)
7 – 10 (N=30)	4.05 (±.74)	4.40 (±.81)	4.46 (±.78)
More than 10 (N=19)	4.20 (±.50)	4.58 (±.49)	4.59 (±.61)
F-value	3.233	5.120	6.664
P-value	0.022	0.002*	0.000*

Discussion of results

The research done on the Vryfees Festival with the aim of assessing the cognitive, affective image and conative image of an arts festival and determining aspects which play a crucial role in its image formation has shown, that the concept of cognitive, affective and conative image components as outlined in the literature study (e.g. Gartner, 1993; Beerli & Martín, 2004; Ryan & Cave, 2005; Byon & Zhang, 2010; Kim & Perdue, 2011) also applies to the festival environment. The outcome of the undertaken factor analyses after dividing the image aspects of the questionnaire used at this festival into cognitive, affective and conative has proven that this grouping is justified as it yielded high reliability alphas.

The following section aims at discussing the main results the analysis of the questionnaires has produced. Firstly, affective image were considered as the most important image followed by conative and cognitive image. Feelings towards the festival and intention to return are thus considered as more important than aspects such as infrastructure. Respondents expect cognitive aspects to be in place and it is thus more important to get them enthusiastic about the festival and encourage them to talk about the festival to others. An interesting analogy to the study of Baloglu and McCleary (1999:890) can be detected when considering that the highest mean scores were yielded for the comparison of affective image and demographic variables. This actually supports their finding of overall destination image being more importantly influenced by the affective domain rather than the affective and cognitive domains together. Significant to this study it was found that conative image plays a more important role than cognitive image.



Secondly, when comparing cognitive, affective and conative image with selected socio-demographic and festival behaviour variables, it was found that affective image is largely influenced by gender, mother tongue, age and number of tickets bought. Females generally rated affective image higher than males, Afrikaans speaking respondents rated it higher than English speaking people, those that bought more tickets rated it higher than those that bought less tickets and younger respondents rated it less important than older respondents. These respondents are more emotionally attached to the festival.

Furthermore, cognitive image is influenced by age, the size of the travel group and the number of people paid for. Younger respondents considered cognitive image less important than older respondents, those that travel in groups of 3-5 considered cognitive image more important than those that travel in bigger and smaller groups and those that paid for more people rated cognitive image more important than those that paid for less people. Thus bigger groups consider cognitive image elements more important as physical features make it easier for these groups to travel.

Conative image is influenced by province of residence, occupation, age, size of the travel group, number of people paid for and number of tickets bought. Respondents that visited from other provinces than the festival host province considered conative image more important than visitors from the host province, students considered conative image less important than those in other occupations, younger respondents considered conative image less important than older respondents; those that travel in groups bigger than 5 considered conative image less important than those travelling in smaller groups, those that paid for more than 5 respondents considered conative image more important than those travelling alone and respondents that bought more than 11 tickets considered conative image more important than those that bought less tickets. Older respondents that travel in smaller groups from other provinces and paid for these groups would consider returning to the festival more easily.

These outcomes correspond with the model of destination image formation by Beerli and Martín (2004; see Figure 2) to a certain extent as they have established that variables like gender play a role in affective and cognitive image formation (Beerli & Martín, 2004:678), however, in their model affective image is subordinate to cognitive image which is why it could not be determined whether the variables had larger influence on affective or cognitive image. Other authors like Lin *et al.* (2007) have regarded cognitive and affective image independently and on an equal footing, however, for the measurement of demographic variables against affective image, they used an adopted version of four semantic scales (arousing-sleepy, pleasant-unpleasant, exciting-gloomy and relaxing-distressing) which have been found being applicable to measure the affective component of destination image (Lin *et al.*, 2007:184). In the case of this study, festival behaviour variables revealed more differences than socio-demographic variables.

The idea of age playing a major role in destination image formation can be supported by Baloglu and McCleary's study (1999); however they have found that age does not have direct influence on the affective domain, but rather cognitive image. Interestingly, Baloglu and McCleary stated that age nevertheless has indirect influence on the affective domain through perceptual/cognitive evaluations (1999). Other authors like Tasci and Gartner (2007) who have analyzed several studies investigating the influence of socio-demographics on destination image have also found that age is crucial in image formation; however, Beerli and Martín (2004) have also established that age rather influences the cognitive domain than the affective one. This means that the influence of age on affective, cognitive and conative image in the case of Vryfees is significant to this article and should be further investigated in the future.



The role of conative image in the models discussed in literature is not clear but from this research it is evident that conative image, referring to intention to return, is influenced by most of the socio-demographic and festival behaviour variables which has not been highlighted in previous studies. In order to ensure the return of respondents, festival management should consider the influence of occupation, age, size of the travel group, the number of people paid for and the number of tickets bought. These respondents can be seen as the loyal visitors to the festival and should be considered in the development of the programme for the festival in order to ensure their return. This will directly contribute to the festival being more competitive.

Concerning the relationship between the affective and conative image of the festival with the number of tickets to shows paid for can be attributed to the fact that those respondents who bought a large number of tickets to shows at the festival rated conative and affective image higher because they are familiar with the festival and perceive good value for money. Those, on the contrary, who did not purchase as many tickets rated these images lower possibly because they were not as familiar with the festival, hence did not know what to expect from the shows or did not perceive good value for money. This can also be attributed to the number of first-time visitors to the festival. The number of nights spent at the festival, the type of visitor and the number of previous years attending this festival did not influence perceptions of the cognitive, conative or affective image. This will require further investigation as to how and why these variables did not have a significant influence.

Recommendations for festival marketing

The following implications are evident for festival marketing: Firstly, the importance of the affective and conative images in the festival environment is important as most of the attention of festival management is given to the cognitive elements and how to present these to the festival goers. It is important to pay attention to the inclusion of elements which do not only provide the potential visitor with facts and figures about the festival (which would rather count towards building up cognitive image), but also to create and provoke the development of positive emotions which would support affective image. This could be done by for instance arranging personal meetings with the actors, creating a participative festive atmosphere, more personal communication with loyal festival visitors and allowing the posting of pictures of people enjoying themselves at the festival, as this would reflect the positive emotions they have towards it and would contribute towards the evaluation of affective image and make them return to the festival. Constant reminders of the enjoyable time they had at a previous festival is needed throughout the year.

The second finding of the existence of a various socio-demographic and festival behaviour variables influencing the three images shed light on what is important to the respondents. The importance of conative image in this process was evident as well as which aspects influence conative behaviour (intention to return). Festival management should consider more intense efforts to improve the festival experience for older respondents from other provinces, in other occupations than students that travel in groups of 3-5, pay for more people and buy a higher number of tickets. Regarding theory, the lack of conative image in the image formation process for festivals should be further investigated as the influence thereof is clear from the research but yet to be analysed in-depth.

Thirdly, the finding concerning the influence of socio-demographic and festival behaviour variables revealed that socio-demographic characteristics such as gender, mother tongue, province of residence, occupation and size of the travelling group influence image formation whereas for festival behaviour the number of people paid for and the number of tickets bought influenced image formation. Clearly it is not just socio-demographic characteristics that should



be taken into account by festival management but also festival behaviour. Specific attention is needed to address the needs of the loyal visitor and how to improve his/her images of the festival.

In conclusion, we found that affective image and conative image play a more important role in image evaluation than cognitive image and that festival image is influenced by selected socio-demographic and festival behaviour aspects. Thus, one can say that the research done on the Vryfees festival has produced important implications for its future marketing initiatives. It is essential to encourage visitors to spend more time at the festival and at the same time buy more tickets to the shows as it is assumed that the quality of the performances has the potential to convince the people to visit the festival again. This could be achieved by designing the marketing efforts as outlined previously and also by creating an enthusiasm for the festival and what it has to offer its many visitors. The importance of conative image in the festival environment is evident and should be assessed for other festivals as well as it could provide value for them.

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