

Should arts festivals focus on push or pull factors in marketing efforts?

Dr Pierre-Andre Viviers
North-West University, TREES, South Africa

* Prof Elmarie Slabbert
North-West University, TREES,
Programme: Tourism Management,
Private Bag X6001, Potchefstroom 2520
SOUTH AFRICA.
Email: elmarie.slabbert@nwu.ac.za

Corresponding author*



Source: <http://www.junglehieroglyphs.com>

Abstract

The rapid growth of arts festivals has led to increased competition resulting in festivals competing for visitors' money and leisure time. The aim of this article is to determine the importance of motivational push and/or pull factors of festival goers with regard to two national arts festivals in South Africa. Not only were the relevance and importance of push and pull factors identified, their differences for various socio-demographic subgroups were also discussed. A questionnaire was used to collect data. It was evident that visitors are more pulled by festival attributes, activities and productions than pushed to festivals. This finding highlights the importance of effective festival programme planning and showcasing the unique experiences to be found at the festival. It was also found that age, number of days spent at the festival, festival loyalty and number of tickets purchased exerted an influence on the importance of push and pull factors. This information could ensure that the most appropriate marketing messages are communicated to visitors and that these festivals are sustained.

Keywords: Festivals, push factors, pull factors, socio-demographic characteristics

Introduction

Among the fastest-growing segments of tourism in the world are festivals and events (Bowdin et al., 2001). During the past two decades, special events (including festivals) have not only multiplied, but have also diversified (Mehmetoglu and Ellingsen, 2005). This growth has led to tremendous competition among the selection of more than 400 festivals and events in South Africa (Van Zyl, 2008). Festivals and events in South Africa are not only competing for visitors' money, but also for their leisure time (Slabbert et al., 2011) which emphasizes the importance of effective marketing strategies. Two examples of such festivals are the Aardklop National Arts Festival (Aardklop) in Potchefstroom and the Klein Karoo National Arts Festival (KKNK) which takes place in Oudtshoorn (Botha, 2011). The main aim of both of these festivals is to promote the arts in Afrikaans, as well as to provide an opportunity for the host communities to receive a financial injection by using the festival as a mass tourism attraction. Both festivals attract approximately 1 000 artists, and more or less 200 productions and exhibitions annually (Kitshoff, 2004; ANON, 2001; ANON, 2007).

Similar to many other arts festivals globally (Scholtz, 2011; Botha et al., 2010; Saayman and Saayman, 2006; Kruger et al., 2010; Slabbert et al., 2011), these two festivals (Aardklop and KKNK) are experiencing a decline in their number of visitors and ticket sales, or both (Kruger, 2009; Saayman and Saayman, 2006). It is now a greater challenge than ever before to compile and produce a quality festival programme despite escalating production costs, rising artist fees (Kwak, 2005) and increasing marketing expenses (Sheth and Sisodia, 1995). The latter has resulted in ever-increasing ticket prices, and together with escalating competition has caused

significant changes in travel motivation among performing arts patrons (Scheff, 1999). Therefore, it is important for these festivals and events to meet the motivations, expectations and needs of their visitors (Shone and Parry, 2004). A motive is an internal factor that arouses, directs and integrates a person's behaviour (Iso-Ahola, 1982). A decision to visit a festival is a direct action which is triggered by a desire to meet a need. Although motives and decisions represent only one of multiple variables that explain behaviour (others would include learning, cultural conditioning, social influences and perceptions), motives are the starting point that launches the decision process (Crompton and McKay, 1997).

Various studies in tourism have analysed motivational literature that focuses on push and pull factors (Backman et al., 1995) and motivational factors for attending festivals are well documented in tourism literature (Uysal et al., 1993; Chang and Yuan, 2011; Smith et al., 2010; Kim et al., 2010; Yuan et al., 2005). Although these motivational factors (push and pull) for attending events and festivals are well researched within global tourism literature, there has been little investigation into the importance of the one over the other and even less regarding the context of arts festivals in South Africa. Previous research carried out in South Africa mostly focused on economic impact studies conducted by Snowball (2004); Kruger et al. (2009); Saayman and Rossouw (2010) and various market profile studies conducted by Keyser (1996) and, Saayman et al. (2005). Van Zyl (2006) researched the motivational factors influencing the decisions of local residents, excluding visitors, to attend Aardklop.

Tourism and particularly the events sector, is market-driven and respond to the specific needs of its attendees. The long-term success of the South African festival and

events industry requires a stronger differentiation between festivals and events in the market place as well as sound marketing and strategic positioning practices. This will be impossible to achieve without proper research on the needs, motives and expectations of the festival and events market. The primary aim of this article is therefore to analyse the South African situation and to fill the extant gap in previous research by determining the importance of either push or pull motivational factors for festival goers to attend the two major Afrikaans arts festivals (Aardklop National Arts Festival and the Klein Karoo National Arts Festival) in South Africa.

LITERATURE REVIEW

Motivation is one of the most important variables in explaining travel behaviour (Kruger and Saayman, 2010), especially when considering tourism products such as events and arts festivals, which offer more than just a leisure experience. Analysing tourist motivation helps managers and marketers of events to understand a traveller's choices, needs and preferences (Bansal and Eiselt, 2004). Such knowledge is important for improving the tourism product and developing marketing strategies, promotional activities and product designs (Williams, 2002). Various models have been developed to explain tourist motivation such as Maslow's Motivation Theory (1943), Crompton's socio-psychological motives (1979) and the push and pull factors identified by Dann (1977). A number of studies have used the push-pull framework, and research conducted by Kozak and Baloglu (2011); Prayag and Ryan (2011) and Yoon and Uysal (2005) to confirm that travel patterns can be distinguished by certain push and pull factors that influence travel decisions and destination choices. These two forces explain how, when making their travel decisions, travellers are pushed or

compelled by certain motivational variables and pulled by or attracted to certain destination attributes (Sirakaya and Woodside, 2005). The push-pull framework is useful for examining the motivations underlying tourist and visitor behaviour (Dann, 1977; Kim et al., 2003; Klenosky, 2002; Smith et al., 2010).

Push factors

Push factors have been described as motivational factors or needs that arise due to a state of disequilibrium or tension in the motivational system (Dann, 1977; Iso-Ahola, 1982; Morrison, 2010). They are therefore related to the needs and wants of the traveller such as the desire to escape, and the desire for prestige, relaxation and rest, fitness and health or social interaction (Gómez-Borja et al., 2010; Chhabra, 2010). A study conducted by Smith et al. (2010) on the motivation of travellers to a culinary tourism event revealed three push factors: food, event novelty and socialisation. Yuan et al. (2005) conducted a study on the motivation of visitors to a wine festival in Indiana and revealed four push factors, namely festival and escape, wine, socialisation, and family togetherness. Crompton and McKay (1997) indicate cultural exploration, novelty or regression, recover equilibrium, known-group socialisation, external interaction or socialisation, and gregariousness as the six push factors that influenced visitors in their decisions to attend festival events. Nicholson and Pearce (2001) identify four factors that motivated people to attend the Marlborough Wine, Food and Music Festival, namely socialisation, novelty or uniqueness, escape, and family. The most important push factors for visitors to the International Eskisehir Festival (the largest international arts festival in Turkey) was socialisation, escape and excitement, family togetherness and event novelty (Yolal et al., 2009). In the study conducted by Van Zyl (2006) on the motivational factors of local

residents attending Aardklop, she identified six push factors, namely family togetherness, socialisation, escape, event novelty, community pride and self-esteem.

Pull factors

Pull factors are regarded as external factors that may consist of features, attractions or attributes of the destination or the event (Cha et al., 1995). These destination attributes can be regarded as tangible elements (Kozak, 2002) that tend to comprise of more external, situational or cognitive aspects (Beerli and Martin, 2004). Pull aspects are often associated with a specific destination or festival, thus they are less global and more situation specific (Luo and Deng, 2007). Events serve as a “pull” towards the destination (Van den Berg et al., 2000). Thus, the key issue is whether the potential visitor finds the events attractive or not.

Very few studies have been conducted on pull factors, while limited research in this field has been reported in tourism and events literature. Most of the travel motivation studies on festivals focus predominantly on push motivational factors. Dann (1977) indicates that push factors precede pull factors analytically, logically and temporally. He notes that “once the trip has been decided upon, where to go, what to see or what to do can be tackled”. Yoon and Uysal (2005) identify the following ten pull motivations to visit Northern Cyprus: atmosphere and activities, wide spaces, weather, natural scenery, different culture, cleanliness and shopping, restaurants, night life and local cuisine, interesting town, and water activities. Nicholson and Pearce (2001) identified wine tasting and fun as the main pull factors at the Marlborough Wine, Food and Music Festival. Van Zyl (2006) recognises four pull factors for residents visiting Aardklop in South Africa, namely entertainment, food and beverages, information and marketing as well as

transport. Yolal et al. (2009) identify performance and satisfaction or loyalty as pull factors at the Eskisehir Arts Festival in Turkey. Nicholson and Pearce (2001) indicate that tourist pull motivations alter according to the subject of the festival and are directly related to it. In none of these studies was the importance of the one over the other analysed even though it can directly influence the marketing efforts and success of the festivals.

Relationship between travel behaviour and socio-demographic characteristics

Various studies also acknowledge the relationship between travel behaviour and the socio-demographic characteristics of visitors, but this is not necessarily related to arts festivals or specific to push and pull factors. However, these characteristics can exert an influence on various travel-related aspects such as destination image (Goodrich, 1977; Woodside and Lysonski, 1989; Um and Crompton, 1990), tourist perceptions of the travel experience (Stabler, 1988) and perceptions of the destination (Um and Crompton, 1990). Um and Crompton (1990) argue that both internal and external inputs might influence people's perceptions. Internal inputs refer to travellers' socio-demographics, and their values and motives, whereas external inputs denote various sources of information, for example, word-of-mouth, mass media and past experiences.

Goodall and Ashworth (1988), and Stabler (1988) found that occupation, age and income are important factors that influence the formation of tourists' images and perceptions of their travel experiences. Woodside and Lysonski (1989) also found that tourists' perceptions of a destination are influenced by the attributes of the said destination as well as traveller variables such as age, income, personal values and past experiences. Zimmer et al. (1995)

recognised the influence of income and education on travellers' choice of nearby or destinations that are farther-away. Various studies have found that gender (Baloglu and McCleary, 1999; Chen and Kerstetter, 1999) and nationality (Nozawa, 1992) significantly affect the perceived image of tourist destinations. According to Lau and McKercher (2004), the travel motivation of first-time visitors and loyal visitors attending a festival may also differ. They add that the main motivation for first-time visitors is to discover and explore the destination, while loyal or repeat visitors travel for the experience. Saayman and Saayman (2006) found that a visitor's province of origin and language exert a significant influence on certain travel decisions that he or she makes with regard to arts festivals. Even though the importance of socio-demographic factors are noted in the literature the relationships with push and pull factors are not known. This valuable information also directly influences the marketing and planning strategies of arts festivals.

It is evident from the discussion above that both push and pull factors are well researched but that the importance of the one over the other and the relationship between selected socio-demographic variables and push and pull motivations for attending arts festivals is understudied.

METHODOLOGY

The data for this research were collected from the festival visitors of two national arts festivals in South Africa, one being in the south of the country (KKNK) and one being in the north (Aardklop). These two arts festivals are very similar with regard to their period of existence (KKNK= 18 years; Aardklop= 14 years) and the duration of the festival (KKNK = 8 days; Aardklop = 5 days). It was assumed that analysing the data for these two festivals would provide a general overview of the extant market and

consequently serve the purpose of this research. Therefore, questionnaires were distributed by fieldworkers using stratified sampling. Visitors were intercepted at three different festival areas for both festivals: 1) paid area (people who paid the entrance fee), 2) unpaid area (people who did not enter the paid area), and 3) show venues (people who paid for tickets in order to attend a specific show). This ensured an even spread of festival visitors. According to Krejcie and Morgan (1970), from a population of 1,000,000 (N), 384 respondents (n) are considered representative and result in a 95 % level of confidence with a ± 5 sampling error. Forty-one thousand three hundred people visited KKNK in 2010 (Erasmus et al., 2010) and 61 649 people visited Aardklop in 2010. A total of 408 useable questionnaires were collected at Aardklop (4-8 October 2011), and 479 at KKNK (3-11 April 2011), thus validating the sample size.

The questionnaire was based on a comprehensive review of tourism literature. The first section of the questionnaire considered demographic data, the second addressed behavioural aspects and the third measured the push and pull factors, using a scale consisting of 23 motivational items. A 5-point Likert scale (1 = not at all important, 2 = less important, 3 = important, 4 = very important, 5 = extremely important) was applied to determine respondents' level of agreement or disagreement with the items. The data were analysed in three steps. First, descriptive statistics were calculated to determine the visitor profiles of both festivals. Second, a principal components factor analysis with oblimin rotation was conducted in order to identify the underlying dimensions associated with the push and pull motivations of festival visitors. Third, one-way analyses of variance (ANOVAs) were used to test the influence of socio-demographic characteristics on push and pull motivations.

RESULTS

The results are divided into three sections. Firstly, an overview of the visitor profiles of the two festivals is furnished. Secondly, the results of the factor analysis are presented and discussed and finally, the correlations between the socio-demographic characteristics and the push and pull factors are discussed.

Visitor profiles

The visitor profiles of the festivals are presented in Table 1. Both events tend to attract predominantly women as almost two-thirds of the visitors comprise female visitors

in their mid-forties, travelling in groups of 3-4 people. Taking into account that the duration of KKNK is eight days instead of five, it is not surprising that visitors tend to stay longer (4.19 nights) than at Aardklop (2.50 nights). KKNK, the oldest festival, accounts for the highest number of repeat visitors (5.9) as opposed to 4.6 for Aardklop. Visitors attending Aardklop (3.48) tend to purchase 1 more ticket than visitors attending KKNK (2.48). Aardklop attracts more visitors from Gauteng and KKNK more visitors from the Western Cape, which is directly influenced by the location of the festivals.

Table 1: Visitor profiles of the two festivals

	Aardklop	KKNK
Gender	Female 62%	Female 67%
	Male 38%	Male 33%
Average of age	42 years	45.78 years
Main province of origin	Gauteng	Western Cape
Main occupational group	Professionals 23%	Professionals 16%
Average size of travel party	3.30	4.00
Average length of stay	2.90 days	4.43 days
	2.31 nights	4.19 nights
Average number of times attending the festival	4.60	5.90
Average number of tickets bought	3.48	2.48
Other most attended festival	KKNK	Aardklop

Pull Motivations of Festivals

Table 2: Pull motivations of KKNK and Aardklop National Arts Festivals

PULL FACTORS					
<i>F1</i>	CA: 0.790	<i>F2</i>	CA: 0.63	<i>F3</i>	CA: 0.82
<i>Festival</i>	MS: 3.66	<i>Festival</i>	MS: 2.99	<i>Festival</i>	MS: 3.62
<i>Attribute</i>	Eigen:4.90	<i>Activities</i>	Eigen:1.27	<i>Productions</i>	Eigen:1.04
	Std dev:±.62		Std dev:±.33		Std dev:±.51
Items	Loading	Items	Loading	Items	Loading

The festival provides a unique holiday experience	.841	To buy art	.847	The festival offers a variety of productions	.908
It is a sociable festival	.746	To support stalls	.718	The festival offers quality productions	.913
It is primarily Afrikaans festival	.700	It is the closest festival to me	.655	Attending new flagship productions at the festival	.622
The festival is different to other festivals	.603				
The festival is value for money	.557				
CA: Cronbach Alpha		MS: Mean Score		Std dev: Standard deviation	

A Principal axis factor analysis with oblique rotation (direct oblimin) on the pull items (Table 2) resulted in three pull factors. The 11 pull aspects yielded 3 factors with eigenvalues greater than 1.0 (Field, 2005). The Kaiser-Meyer-Olkin measure of sampling adequacy (KMO) was 0.858, which is acceptable and the Bartlett's test of sphericity was significant ($p < 0.001$). These factors explained 60 % of the variance and were labelled 'Festival Attributes', 'Festival Activities' and 'Festival productions'. The Cronbach Alpha values for all three factors were above 0.60, proving the validity (Field, 2005) of the exploratory research. Festival

Attributes yielded the highest mean value (3.66) for pull factors followed by Festival Productions (3.62) and Festival Activities (2.99). The items included in the factor 'Festival Attributes' were: 'unique holiday experience', 'sociable festival', 'primarily Afrikaans festival', 'different to other festivals' and 'value for money'. The third factor 'Festival Productions' included items such as 'variety of productions', 'quality productions' and 'new flagship productions at the festival'. The three items included in 'Festival Activities' were: 'to buy art', 'to support stalls' and 'closest festival'.

Push motivations of festivals

Table 3: Push motivations of KKNK and Aardklop National Arts Festivals

PUSH FACTORS					
F1		F2		F3	
<i>Personal Gain</i>		<i>Relaxation</i>		<i>Socialising</i>	
CA: 0.82	MS: 3.13	CA: 0.75	MS: 3.70	CA: 0.62	MS: 3.24
Eigen:4.84	Std dev:±.72	Eigen:1.35	Std dev:±.77	Eigen:1.07	Std dev:±.38
Items	Loading	Items	Loading	Items	Loading
To improve my knowledge regarding arts and	.855	To relax	.910	To meet new people	.812

productions					
To attend productions	.832	To get away from normal routine	.800	To spend time with friends	.695
To see artists in person	.695	To spend time with family	.516		
To explore the environment	.598				
To the benefit of my children	.588				
The festival promotes cultural inclusiveness	.571				
It is an annual commitment	.409				

CA: Cronbach Alpha **MS:** Mean Score **Std dev:** Standard deviation

Table 3 reveals a similar principal axis factor analysis for the twelve push items, resulting in three push factors with eigenvalues greater than 1.0 (Field, 2005). The Kaiser-Meyer-Olkin measure of sampling adequacy (KMO) was 0.858, which is acceptable and the Bartlett's test of sphericity was significant ($p < 0.001$). The factors accounted once again for 60 % of the variance and were labelled 'Personal gain', 'Relaxation' and 'Socialising'. The Cronbach Alpha values for all three factors were above 0.62, proving the validity (Field, 2005) of the exploratory research.

Factor 1 was labelled 'Personal gain' and included aspects such as 'to improve knowledge regarding art', 'attend productions', 'to see artists in person', 'to explore the environment', 'to benefit children', 'promotes culture inclusiveness' and 'annual commitment'. This factor yielded a mean value of 3.13 which is the lowest mean value. Factor 2, labelled 'Relaxation' scored a mean value of 3.70 (the highest mean value of push factors and the complete framework) and included push aspects such as 'to relax', 'to get away from normal routine' and 'to spent time with

family'. Lastly, Factor 3 was labelled 'Socialising' (mean value of 3.24) and constituted items such as 'to meet new people' and 'to spend time with friends'.

The influence of socio-demographic characteristics on push and pull factors

The influence of socio-demographic characteristics on push and pull factors are analysed in this section. ANOVA and *t*-tests were conducted to explore the effect of gender, age, number of days spent at the festival, number of previous visits and number of tickets bought on the push and pull motivations.

The influence of gender

A *t*-test was conducted to examine whether gender influences responses to push and pull factors. Table 4 revealed that there were no significant differences in tourist motivation regarding either the three pull factors or the three push factors. Hence, gender did not significantly influence these factors with regard to the two selected festivals.

Table 4: Push and pull factors by Gender

Push and pull factors	Male N=304	Female N=553	F-value	p-value
Push factors	Mean & Std dev	Mean & Std dev		
Personal gain	2.99 (1.07)	3.14 (1.17)	3.45	0.064
Relaxation	3.56 (1.17)	3.67 (1.20)	1.675	0.196
Socialising	2.98 (1.38)	3.03 (1.42)	0.643	0.423
Pull factors	Mean & Std dev	Mean & Std dev		
Festival attributes	2.83 (0.86)	2.96 (0.91)	3.917	0.048
Festival activities	2.75 (1.22)	2.89 (1.33)	2.095	0.148
Festival productions	3.34 (1.23)	3.54 (1.34)	4.37	0.037

p=<0.001

The influence of age

Regarding 'Personal gain' as the push factor, the ANOVA revealed that respondents between 31 and 40 years of age, consider this motivational factor ($M=3.38$) to be significantly more important than people from the age group 21 and younger ($M=2.79$). 'Socialising' on the other hand is statistically more important for the younger people ($M=3.64$) than for the older

visitors above 51 years ($M=2.67$; $M=2.81$). With regard to 'Festival productions' as the pull factor, the ANOVA indicated that respondents between 31 and 40 years of age and older consider this motivational factor to be significantly more important than people from the age group 21 and younger ($M=3.12$). According to the rest of the motivational factors, the market is homogenously motivated based on age (See Table 5).

Table 5: Push and pull factors by age

Push and pull factors	Younger					Older		F-value	p-value
	than 21 N=55	22-30 N=151	31-40 N=152	41-50 N=166	51-60 N=200	than 60 N=131			
Push factors	Mean & Std dev								
Personal gain	2.79 (1.37)	2.92 (1.06)	3.38 (1.02)	3.15 (1.03)	3.03 (1.16)	3.16 (1.20)	3.198	0.004*	
Relaxation	3.53 (1.26)	3.58 (1.12)	3.78 (1.06)	3.73 (1.14)	3.60 (1.26)	3.48 (1.32)	1.155	0.329	
Socialising	3.64 (1.35)	3.57 (1.19)	3.17 (1.35)	2.90 (1.36)	2.67 (1.49)	2.81 (1.57)	8.767	0.000*	
Pull factors	Mean & Std dev								

Festival attributes	2.92 (1.02)	2.96 (0.85)	3.11 (0.83)	2.94 (0.82)	2.83 (0.94)	2.79 (0.97)	2.028	0.059
Festival activities	2.63 (1.40)	2.78 (1.20)	3.03 (1.23)	2.84 (1.24)	2.84 (1.29)	2.83 (1.45)	0.81	0.562
Festival productions	3.12 (1.44)	3.21 (1.32)	3.71 (1.15)	3.49 (1.29)	3.52 (1.28)	3.51 (1.33)	2.69	0.014*

*p ≤ 0.005

The influence of duration to the festival

It is evident from Table 6 that the pull factor 'Festival activities' differed statistically for people visiting the festivals for a period of 0 to 2 days ($M=3.08$) as opposed to those staying for 5 days or longer ($M=2.61$).

Visitors who stay for shorter periods generally visit these festivals due to their proximity and are therefore more motivated to buy art and support the stalls. It is thus important not to neglect the day visitors and to provide various opportunities for them to participate in festival activities as well.

Table 6: Push and pull factors by length of visit to the festival

Push and pull factors	0-2 days	3-5 days	More than 5 days	F-value	p-value
	N=280	N=439	N=154		
	<i>Mean & Std dev</i>	<i>Mean & Std dev</i>	<i>Mean & Std dev</i>		
Push factors					
Personal gain	3.12 (1.14)	3.06 (1.12)	3.16 (1.11)	.518	.596
Relaxation	3.59 (1.14)	3.65 (1.19)	3.65 (1.29)	.212	.809
Socialising	3.06 (1.35)	3.06 (1.44)	2.98 (1.51)	.188	.829
Pull factors					
Festival attributes	2.90 (0.88)	2.95 (0.88)	2.95 (0.96)	.273	.761
Festival activities	3.08 (1.23)	2.78 (1.28)	2.61 (1.38)	7.616	.001*
Festival productions	3.45 (1.28)	3.53 (1.24)	3.35 (1.46)	1.136	.322

*p ≤ 0.005

The influence of the number of previous visits to these festivals

From Table 7 it is evident that the number of previous visits has an influence on two push factors, namely 'Personal gain' and 'Relaxation'. 'Personal gain' was more

important to loyal visitors (>11 times; $M=3.19$) than to those who visited less than three times ($M=2.90$). The very loyal visitors (>11 times; $M=3.53$) also appeared to be more motivated by the push factor "Relaxation" than less frequent visitors (0-3 times; $M=3.49$).

Table 7: Push and pull factors by number of previous visits to these festivals

Push and pull factors	0-3 visits	4-7 visits	8-10 visits	More than 11 years	F-value	p-value
	N=345	N=311	N=114	N=96		
	<i>Mean & Std dev</i>					
Push factors	<i>Mean & Std dev</i>	<i>dev</i>	<i>dev</i>	<i>dev</i>		
Personal gain	2.90 (1.12)	3.22 (1.15)	3.30 (0.98)	3.19 (1.15)	6.505	.000*
Relaxation	3.49 (1.15)	3.74 (1.23)	3.89 (1.10)	3.53 (1.26)	4.581	.003*
Socialising	3.09 (1.38)	3.03 (1.46)	3.11 (1.49)	2.97 (1.47)	.255	.858
	<i>Mean & Std dev</i>					
Pull factors	<i>Mean & Std dev</i>	<i>dev</i>	<i>dev</i>	<i>dev</i>		
Festival attributes	2.86 (0.85)	3.00 (0.92)	3.09 (0.77)	2.74 (1.07)	4.170	.006
Festival activities	2.67 (1.23)	2.98 (1.32)	2.93 (1.28)	2.93 (1.38)	3.674	.012
Festival productions	3.32 (1.22)	3.62 (1.32)	3.53 (1.23)	3.49 (1.46)	2.874	.035

*p ≤ 0.005

The influence of number of tickets bought for the shows

Visitors who bought two tickets or less appeared to be motivated more by the push factor 'Socialising' (M=3.39) than visitors

who bought 11 tickets or more (M=2.70). The pull factor 'Festival productions' also appeared to motivate visitors who bought more than 11 tickets statistically more (M=3.84) than those who bought two tickets or less (M=3.14) (See Table 8).

Table 8: Push and pull factors by number of tickets bought for the shows

Push and pull factors	0-2 N=249	3-5 N=209	6-10 N=183	More than 11 tickets N=119	F-value	p-value
	<i>Mean & Std dev</i>					
Push factors	<i>Mean & Std dev</i>	<i>dev</i>	<i>dev</i>	<i>dev</i>		
Personal gain	2.96 (1.20)	3.25 (1.05)	2.98 (1.05)	3.18 (1.02)	3.594	.013
Relaxation	3.51 (1.22)	3.70 (1.09)	3.61 (1.25)	3.71 (1.19)	1.268	.284
Socialising	3.39 (1.31)	3.11 (1.40)	2.82 (1.35)	2.70 (1.40)	9.846	.000*
	<i>Mean & Std dev</i>					
Pull factors	<i>Mean & Std dev</i>	<i>dev</i>	<i>dev</i>	<i>dev</i>		
Festival attributes	2.94 (0.90)	2.99 (0.83)	2.85 (0.94)	2.95 (0.88)	.823	.481
Festival activities	2.83 (1.26)	3.03 (1.22)	2.77 (1.22)	2.63 (1.21)	2.994	.030
Festival productions	3.14 (1.32)	3.63 (1.12)	3.75 (1.16)	3.84 (1.18)	13.979	.000*

*p ≤ 0.005

DISCUSSION

This study aimed to determine the importance of motivational push and/or pull factors of festival goers with regard to two national arts festivals in South Africa and to determine the influence of socio-demographic factors on these travel motivations.

Firstly, it was found that pull factors in general were considered more important than push factors for festival goers. Therefore the festival attributes, productions and activities play a more important role in attracting visitors than relaxation, personal gain and socialising factors. Schneider and Backman (1996) also acknowledge a motivational aspect called 'festival attributes' and Lee et al. (2004) revealed the factor 'events attractions'. Van Zyl (2006) identifies the 'entertainment domain' as a factor featuring among others the items such as 'variety of activities and entertainment', 'high quality of music, shows, drama, opera' and 'meeting celebrities' which corresponds to the above factors. 'Festival attributes' was the most important pull factor which supports the notion of creating a unique festival with unique experiences. The lack of research focusing on the pull factors of arts festivals as opposed to the importance of the pull factors found in this study creates opportunities for further investigation. Significant to this study is the finding that pull factors were in general considered to be more important than push factors which indicate the importance and possibilities of a well-defined and well-executed marketing plan. Festivals have control over these festival elements and can manage the quality and uniqueness thereof thereby increasing the number of visitors.

Secondly, regarding push factors relaxation (including aspects such as to relax, to get away from routine and to spend time with

family) has been identified by various researchers as a push factor (Jang and Wu, 2006; Wang, 2004). Chan and Baum (2007), and Kim et al. (2003:174) refer to this as 'escaping from routine'. It is evident that 'Relaxation' remains a strong push factor for festivals and events; therefore, this function of festivals should be expanded. The second most important push factor was 'Socialising' with motivational items such as 'to meet new people' and 'to spend time with friends'. This push factor has also been acknowledged by various researchers such as Jönsson and Devonish (2008), and Mok and Lam (2008) and can be considered an important element for festivals. 'Personal gain' has also been recognised by researchers as a push factor. Jang and Wu (2006) categorise 'Personal gain' as two factors: 'socialisation' and 'knowledge-seeking'. The study conducted by Uysal et al. (1994) labels this factor as the "enhancement of kinship relationships" and Kim et al. (2003) calls it 'building friendships', while Wang (2004) refers to it as 'acquiring knowledge'.

Thirdly, it was found that certain socio-demographic variables influenced the push and pull motivations for attending arts festivals. The results of the study further revealed that males and females did not differ significantly in their motivations for travelling to these festivals. This correlates with the findings of Jönsson and Devonish (2008), but contradicted the results of Carr (2001); Gibson and Yiannakis (2002); and Mattila et al. (2001). The type of event analysed might have had an influence of these differences since arts festivals provide opportunities for both genders. Age on the other hand revealed significant results with regard to older visitors who considered 'Personal gain' as well as 'festival productions' to be more important than younger visitors did. Conversely, 'Socialising' is more important for the younger people than for older visitors.

Thomas (2007) also indicates that young people tend to travel more for social events, to visit and hang out with friends, and to attend concerts and participate in other late-night activities.

Unique to this study, the number of days spent at the festival, the number of previous visits and the number of tickets bought for shows also influenced the importance of push and pull factors of the festivals. Festival activities were more important for those visitors who stayed for shorter periods at the festivals than for those who stayed for longer periods. These visitors frequented the stalls where visual arts were exhibited and bought selected products. Loyal visitors emphasised the importance of 'Personal gain' and 'Relaxation' as motivators for attending arts festivals. Those visitors who bought fewer than two tickets to shows considered socialising an important motivator for festival visitation as opposed to those who bought more than 11 tickets and who considered festival productions an important motivator.

CONCLUSIONS AND RECOMMENDATIONS

The results of the research conducted at the two festivals suggest the following recommendations. The management of the respective arts festivals should take their visitor profiles and subsequent travel motivations into consideration when compiling market segments and developing their festival programmes or activities and their general festival products.

Firstly, the findings in this article indicate that there are factors that push visitors to visit these arts festivals and also those factors that draw them, and that the latter are considered to play the most important role in attracting visitors. Attention should therefore be directed at developing a quality arts festival programme with significant arts experiences.

Secondly, the importance of Relaxation as a push factor needs greater recognition and should be highlighted in marketing material and promotional messages by not only focusing on the shows to attend but also the areas where people can relax.

Thirdly, the Festival Attributes should be well researched and marketed by the festivals since it is possible to create a sense of uniqueness for the festival that might lead to an increase in the number of visitors. Even though arts festivals offer the same type of product each festival should identify its unique attributes.

Fourthly, this study found that socio-demographic characteristics exert an influence on travel motivations for attending arts festivals which support the development of a differentiated marketing strategy. Thus, when developing marketing plans and creating marketing segments it is imperative that marketing campaigns for younger visitors (the market of tomorrow) should include opportunities for socialising and spending time with their friends. The festivals should also supply socialising points at various areas of the festival where younger people could socialise, and listen to and mingle with their favourite artists. Older visitors are more interested in the productions offered at the festivals. This group seeks to improve their knowledge regarding art and productions; therefore, festivals should organise more group discussions on art and specifically theatre productions where the visitors receive more information about a certain play or production and are afforded the opportunity to speak to and see the artists in person.

The loyal visitors add significant value to the economic impact of the festivals since they attend for 'Personal gain' which includes attending productions, seeing artists and improving their knowledge of the arts. Loyalty clubs for arts festivals are

underutilised in South Africa and should be marketed more aggressively providing that the benefits are worthwhile. These clubs should provide once-off opportunities to members such as easier access to the lead production at the festival. Additionally, visitors who buy more tickets are more motivated by the festival productions and again the loyalty club should be recommended to these visitors. This research findings accentuate that programme planning should be carried out so as to satisfy the needs of all these visitors and provide equal opportunities for them to relax and attend certain productions and shows.

Short-stay visitors or day visitors can be attracted to the festivals by creating and marketing shopping opportunities in the surrounding areas. However, these visitors may be interested in staying longer if the visitor attractions are highlighted and appropriate information is provided.

Acknowledgements

The authors would like to thank the NRF (National Research Foundation) for providing the necessary funding.

References

Anon. (2001). The Klein Karoo National Arts Festival - information and statistics. [Web:] <http://www.whatsonwhen.com/siSD/index.htm?fx=event-id=15672> [Date of access: 10 Feb. 2007].

Anon. (2007). Klein Karoo National Arts Festival. [Web:] <http://www.home.mweb.co.za> Date of access: 10 Feb. 2007].

Backman, K. F., Backman, S. J., Uysal, M., & Sunshine, K. M. (1995). Event tourism: An examination of motivations and activities. *Festival Management and Event Tourism*, 3(1), 15-24.

Baloglu, S., & McCleary, K. W. (1999). A model of destination image formation. *Annals of Tourism Research*, 26(4), 868-897.

Bansal, H., & Eiselt, H. A. (2004). Exploratory research of tourist motivations and planning. *Tourism Management*, 25(3), 387-396.

Beerli, A., & Martin, J. D. (2004). Factors influencing destination image. *Annals of Tourism Research*, 31(3), 657-681.

Botha, K. (2011). *The development of a ticket purchase behaviour measuring instrument and model for South African arts festivals*. Potchefstroom: North-West University, pp. 172 (Thesis - PhD.)

Botha, K., Saayman, M., Saayman, A., & Oberholzer, S. (2010). *Bemarkingsprofiel, entrepreneurskapsprofiel en ekonomiese impak van besoekers aan die Aardklop Nasionale Kunstefees*. Potchefstroom: Instituut vir Toerisme en Vryetydstudies, pp. 51.

Bowdin, G., McDonnell, I., Allen, J., & O'Toole, W. (2001). *Events management*. Oxford: Butterworth-Heinemann.

Carr, N. (2001). An exploratory study of gendered differences in young tourist perceptions of danger within London. *Tourism Management*, 22(5), 565-570.

Cha, S., McCleary, K. W., & Uysal, M. (1995). Travel motivations of Japanese Overseas travellers: a factor-cluster segmentation approach. *Journal of Travel Research*, 34(1), 33-39.

Chan, J. K. L., & Baum, T. (2007). Motivation factors of ecotourists in ecolodge accommodation: The push and pull factors. *Asia Pacific Journal of Tourism Research*, 12(4), 349-364.

- Chang, W., & Yuan, J. (2011). A taste of tourism: Visitors' motivations to attend a food festival. *Event Management*, 15(1), 13-23.
- Chen, P. J., & Kerstetter, D. L. (1999). International students' image of rural Pennsylvania as a travel destination. *Journal of Travel Research*, 37(3), 256-266.
- Chhabra, D. (2010). *Sustainable marketing of cultural and heritage tourism*. Oxfordshire: Routledge.
- Crompton, J. L. (1979). Motivations for pleasure vacations. *Annals of Tourism Research*, 6(4), 408-424.
- Crompton, J. L., & McKay, S. L. (1997). Motives of visitors attending festival events. *Annals of Tourism Research*, 24(2), 425-439.
- Dann, G. M. S. (1977). Anomie, ego-enhancement and tourism. *Annals of Tourism Research*, 4(4), 184-194.
- Erasmus, J., Slabbert, E., Kruger, M., Saayman, M., Saayman, A., Viviers, P., & Oberholzer, S. (2010). *The socio-economic impact of visitors to the ABSA KKNK in Oudtshoorn 2010*. Potchefstroom: Institute for Tourism and Leisure Studies, pp. 72.
- Field, A. (2005). *Discovering statistics using SPSS*. London: Sage.
- Gibson, H., & Yiannakis, A. (2002). Tourist roles: Needs and the lifecourse. *Annals of Tourism Research*, 29(2), 358-383.
- Gómez-Borja, M. Á., Romero, C. L., Descals, A. M., & Jiménez, J. A. M. (2010). Building a tourist typology based on motivations for visiting a cultural city. In Kozak, M., Gnoth, J., & Andreu, L. L. A. (eds). *Advances in tourism destination marketing*. Oxfordshire: Routledge.
- Goodall, B., & Ashworth, G. (1988). *Marketing in the tourism industry: the promotion of destination regions*. North Yorkshire: International Thomson.
- Goodrich, J. N. (1977). A new approach to image analysis through multidimensional scaling. *Journal of Travel Research*, 16(3), 3-7.
- Iso-Ahola, S. E. (1982). *The social psychology of leisure and recreation*. Dubuque: Wm.C. Brown Company.
- Jang, S., & Wu, C. E. (2006). Seniors' travel motivations and the influential factors: an examination of Taiwanese seniors. *Tourism Management*, 27(2), 306-316.
- Jönsson, C., & Devonish, D. (2008). Does nationality, gender, and age affect travel motivation? A case of visitors to the Caribbean Island of Barbados. *Journal of Travel & Tourism, Marketing*, 25(3-4), 398-408.
- Keyser, H. (1996). *Market profile of the Oudtshoorn Arts Festival*. Cape Town: Cape Technikon (CAPTEC) Tourism Research Unit.
- Kim, S. S., Choi, S., Agrusa, J., Wang, K., & Kim, Y. (2010). The role of family decision makers in festival tourism. *International Journal of Hospitality Management*, 29(2), 308-318.
- Kim, S. S., Lee C., & Klenosky, D. B. (2003). The influence of push and pull factors at Korean national parks. *Tourism Management*, 24(2), 169-180.
- Kitshoff, H. (2004). Klein Karoo Nasionale Kunstefees (KKNK), Oudtshoorn, 3-11 April 2004. *South African Travel Journal*, 18, 237-241.

Klenosky, D. (2002). The “pull” of tourism destinations: a means–end investigation. *Journal of Travel Research*, 40(4), 385–395.

Kozak, M. (2002). Comparative analysis of tourist motivations by nationality and destinations. *Tourism Management*, 23(3), 221–232.

Kozak, M., & Baloglu, S. (2011). Managing and marketing tourist destinations: Strategies to gain a competitive edge. New York: Routledge.

Krejcie, R. V., & Morgan, D. W. (1970). Determining sample size for research activities. *Educational and Psychological Measurement*, 30(3), 607-610.

Kruger, M. (2009). A critical evaluation of market segmentation at arts festivals in South Africa. Potchefstroom: North-West University. (Thesis - PhD.)

Kruger, M., & Saayman, M. (2010). Travel motivation of tourists to the Kruger and Tsitsikamma National Parks: A comparative study. *South African Journal of Wildlife Research*, 40(1), 93-102.

Kruger, M., Saayman, M., & Saayman, A. (2009). Socio-demographic and behavioral determinants of visitor spending at the Klein Karoo National Arts Festival. *Event Management*, 13(1), 53-68.

Kruger, M., Saayman, M., Saayman, A., Slabbert, E., & Laurens, M. (2010). *Profile, social and economic impact of Innibos Arts Festival*. Potchefstroom: Institute for Tourism and Leisure Studies.

Kwak, W. (2005). An examination of mid-sized events and festivals from the perspective of revenue generation based upon current practice. Oregon: University of Oregon. (Dissertation – MA).

Lau, L. S., & McKercher, B. (2004). Exploration versus consumption: A comparison of first time and repeat tourists. *Journal of Travel Research*, 42(3), 279-285.

Lee, C.; Lee, Y., & Wicks, B. (2004). Segmentation of festival motivation by nationality and satisfaction. *Tourism Management*, 25(1), 61-70.

Luo, Y., & Deng, J. (2007). The new environmental paradigm and nature-based tourism motivation. *Journal of Travel Research*, 46(4), 392-402.

Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370-396.

Mattila, A. S., Apostolopoulos, Y., Sonmes, S., Yu, L., & Sasidharan, V. (2001) The impact of gender and religion on college students' spring break behaviour. *Journal of Travel Research*, 40(2), 193–200.

Mehmetoglu, M., & Ellingsen, K. A. (2005). Do small-scale festivals adopt market orientation as a management philosophy? *Event Management*, 9(3), 119-132.

Mok, C., & Lam, T. (2008). Travel-related behaviour of Japanese leisure tourists: A review and discussion. *Journal of Travel & Tourism Marketing*, 9(1-2), 171-184.

Morrison, A. M. (2010). *Hospitality and travel marketing*. 4th ed. New York: Delmar Cengage Learning.

Nicholson, R. E., & Pearce, D. G. (2001). Why do people attend events: A comparative analysis of visitors motivations at four South Island events? *Journal of Travel Research*, 39, 449-460.

Nozawa, H. (1992). A marketing analysis of Japanese outbound travel. *Tourism Management*, 13(2), 226-233.

- Prayag, G., & Ryan, C. (2011). The relationship between the 'push' and pull' factors of a tourist destination: the role of nationality-an analytical qualitative research approach. *Current Issues in Tourism*, 14(2), 121-143.
- Saayman, M., & Rossouw, R. (2010). The Cape Town International Jazz Festival: More than just jazz. *Development Southern Africa*, 27(2), 255-272
- Saayman, A., & Saayman., M. (2006). *Ekonomiese impak en profiel van besoekers aan die Aardklop Nasionale Kunstefees*. Potchefstroom: Instituut vir Toerisme en Vryetydstudies.
- Saayman, M., Slabbert, E., & Saayman, A. (2005). *Profile and economic impact of Volksblad Arts Festival*. Potchefstroom: Institute for Tourism and Leisure Studies.
- Scheff, J. (1999). Factors influencing subscription and single-ticket purchases at performing arts organisations. *International Journal of Arts Management*, 1(2), 16-27.
- Schneider, I. E., & Backman, S. J. (1996). Cross-cultural equivalence of festival motivations: A study in Jordan. *Festival Management & Event Tourism*, 4(3-4), 139-144.
- Scholtz, P. (2011). Verbal communication with Innibos productions representative. (Telephonic interview on 10 August 2011)
- Sheth, J. N., & Sisodia, R. S. (1995). Feeling the heat. *Marketing Management*, 4(3), 19-33.
- Shone, A., & Parry, B. (2004). *Successful event management: A practical handbook*. 2nd ed. London: Thomson Learning.
- Sirakaya E., & Woodside, A. G. (2005). Building and testing theories of decision making by travellers. *Tourism Management*, 26(6), 815-832.
- Slabbert, E., Viviers, P., Oberholzer, S., Saayman, A., & Saayman, M. (2011). *Die sosio-ekonomiese impak van besoekers aan die ABSA KNNK 2011 te Oudtshoorn*. Potchefstroom: Instituut vir Toerisme en Vryetydstudies.
- Smith, S., Costello, C., & Muenchen, R. A. (2010). Influence of push and pull motivations on satisfaction and behavioural intentions within a culinary tourism event. *Journal of Quality Assurance in Hospitality & Tourism*, 11(1), 17-35.
- Snowball, J. D. (2004). Interpreting economic impact study results: spending patterns, visitor numbers and festival aims. *South African Journal of Economics*, 72(5), 1075-1083.
- Stabler, M. J. (1988). The image of destination regions: theoretical and empirical analysis. In Goodall, B., & Ashworth, G. (eds.). *Marketing in the tourism Industry*. London: Routledge.
- Thomas, R. (2007). *The social travel patterns of youth and young adults*. Vancouver: University of British Columbia. (Dissertation: Master of Arts).
- Um, S., & Crompton, J. L. (1990). Attitude determinants in tourism destination choice. *Annals of Tourism Research*, 17(3), 432-448.
- Uysal, M., Gahan, L., & Martin, B. (1993). An examination of event motivations: A case study. *Festival Management and Event Tourism*, 1(1), 5-10.
- Uysal, M., McDonald C. D., & Martin, B. S. (1994). Australian visitors to US national parks and national area. *International Journal of Contemporary Hospitality Management*, 6(3), 18-24.

Van den Berg, L., Braun, E., & Otgaar, A. H. J. (2000). *Sports and city marketing in European cities*. Rotterdam: The Netherlands: Euricur.

Zimmer, Z., Brayley, R., & Searle, M. S. (1995). Whether to go and where to go: Identification of important influences on seniors' decisions to travel. *Journal of Travel Research*, 33(3), 3–10.

Van Zyl, C. (2006). Motivating factors of local residents for attending the Aardklop National Arts Festival. *Southern African Business Review*, 10(2), 150-171.

Van Zyl, C. (2008). A conjoint analysis of festival attributes for successful positioning of selected arts festivals in South Africa. *South African Business Review*, 12(3), 128-155.

Wang, D. G. (2004). Push-pull factors in mountain resorts: a case study of Huangshan mountain as world heritage. *Chinese Geographical Science*, 14(4), 368–376.

Williams, A. (2002). *Understanding the hospitality consumer*. Oxford: Butterworth-Heinemann.

Woodside, A. G., & Lysonski, S. (1989). A general model of traveller destination choice. *Journal of Travel Research*, 27(4), 8–14.

Yolal, M., Centinel, F., & Uysal, M. (2009). An Examination of festival motivation and perceived benefits relationship: Eskisehir International Festival. *Journal of Convention & Event Tourism*, 10(4), 276-291.

Yoon, Y., & Uysal, M. (2005). An examination of the effects of motivation and satisfaction on destination loyalty: A structural model. *Tourism Management*, 26(1), 45–56.

Yuan, J., Chai, L. A., Morrison, A. M., & Linton, S. (2005). An analysis of wine festival attendees' motivations: A synergy of wine, travel and special events? *Journal of Vacation Marketing*, 11(1), 41-58.