

MOTIVES FOR ATTENDING THE CULTIVARIA ARTS FESTIVAL

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ABSTRACT

Festivals are becoming a key feature on the tourism calendar of many towns and cities. Cultivaria is one of South Africa's newest arts festivals and is held at Paarl annually. The festival is one combining the arts, wine and food. The purpose of this research is to determine the reasons (motives) for visitors attending the festival. This information is needed so that a marketing plan can be developed, as well as to be able to ensure that visitors' needs are fulfilled. In order to do this, the organisers' need to know the reasons why people attend the festival. In order to achieve the goal of the research, a survey (N=450) was conducted where 409 questionnaires were successfully retrieved for use in a factor analysis. The results showed the three main motives for attendance were the event attraction, cultural exploration and escape. Escape was found to be the main motive, which contradicted similar research done in other parts of the world. The results also indicated that, even though Cultivaria is an Afrikaans-language festival, language did not play a significant role as a motivator to the event. This contradicted similar research conducted at Aardklop National Arts Festival, also primarily an Afrikaans-language festival. From the results, recommendations are made that will contribute to a more sustainable event.

Key words: Arts festival; Food and wine; Travel motives; Factor analysis;
Travel behaviour

INTRODUCTION

Visser (2005: 155) refers to festival tourism as an 'emerging giant' and states that festivals today have indeed become a key feature for many towns, cities and destinations. An indication of their growth and importance is reflected in the number of festivals (currently more than 300 *per annum*) staged in South Africa; each with its own unique feel, production and visitors (Saayman & Rossouw, 2009). One such festival is Cultivaria that takes place annually at Paarl, located in the Western Cape Province of South Africa. This festival, which is held in the month of September made its first appearance on the Cape tourism calendar in 2006. It is primarily an Afrikaans cultural festival that combines the arts, food and wine and, according to Crompton and McKay (1997: 427), Cultivaria complies with the goal of a festival, which is to fulfil (i) physical, (ii) interpersonal and (iii) personal needs. Furthermore, Yuan *et al.* (2005) discovered that the kind of festival attended by tourists/visitors serves as a good prediction of travel motives. Thus, by studying the travel motives of visitors to Cultivaria, the needs travellers are seeking to fulfil may be determined. Knowledge of these needs may ensure a more accurate approach in marketing and the effective future development of this festival. Formica and Uysal (1998) believe that arts festivals are an

indispensable feature of cultural tourism. Therefore, arts festivals have been labelled as cultural events and, in order to ensure growth, effective marketing of these festivals remains paramount. However, Kruger (2009) states that the foundation of a marketing plan or strategy lies in the answers to the issues of why people travel or, in this case, attend the festival. Such knowledge is essential to the organisers of Cultivaria as the uniqueness of each festival forms an important factor in ensuring the success and sustainability of such a festival (Oaks, as cited in Bowen & Daniels, 2005: 156).

LITERATURE REVIEW

According to Iso-Ahola (1980) a motive is an internal factor that arouses, directs and integrates a person's behaviour. Kreitner (1989) adds that motive is often the main indicator of the action to be taken in order to satisfy a need. The realisation of a need that has to be satisfied can be seen as the action that motivates visitors to attend a festival. In this regard, Prentice and Anderson (2003: 9) state that not everyone that attends a festival can be assumed a festivalgoer or *festino*. They caution about assuming that all festival visitors are motivated to visit the destination or to participate in the festival. In support of the latter point, Kruger (2009) found that travel motives differ from festival to festival. This concurs with the finding of Scott (1996), Rachael and Douglas (2001) and Kruger and Saayman (2010). Streicher and Saayman (2010) state that motives can be either intrinsic, extrinsic or a combination of both. Crompton and McKay (1997) further argue that visitors' motives for visiting a festival are the starting point that triggers the decision-making process and, thereby, highlights the importance of determining motives.

It is therefore clear that festivals and special events cannot be seen as homogenous, as they vary in terms of place, objectives, program contents and purposes. According to Kim *et al.* (2002) it is for this reason that different motives will emerge leading to attendance at different festivals. This further demonstrates the necessity for this type of research. The literature review showed that knowledge of travel motives help event managers to respond to the following: changing needs and trends in the festival market (Ferrell *et al.*, 2002); more effective planning and promotion of festivals (Kim *et al.*, 2002; Kruger *et al.*, 2010); the identification of different markets (Kruger, 2009); the prediction of visitor travel patterns (Cha *et al.*, 1995); positioning the festival (Scott, 1996); the design of better products and services (Crompton & McKay, 1997); ways to increase visitor satisfaction and build loyalty (Dewar *et al.*, 2001); the adaptation of festival programs based on specific needs (Marais, 2010); and to achieve clarity and greater insight into visitors' decision-making processes (Crompton & McKay, 1997). Added advantages of the understanding of travel motives include identifying strengths and opportunities, thus being able to initiate improvements for increased numbers of visits and revenues. De Guzman *et al.* (2006) believe that such an understanding strengthens both management and product development. The literature review also revealed a wide variety of studies (see Table 1), all conducted on travel motives to festivals. It seems that escape, socialisation, novelty and family togetherness are the most usual motives. The fact that so many studies confirmed these common motives underlines the importance of this type of research, as event managers have to be able to very accurately

identify unique motives for visiting a particular festival in order to better position their respective festivals.

TABLE 1: PREVIOUS RESEARCH ON FESTIVAL MOTIVATIONS

Author	Year	Name of festival	Identified dimensions
Uysal <i>et al.</i>	1993	County Corn Festival, South Carolina, USA	Escape, Excitement, Event novelty, Socialisation, Family togetherness.
Mohr <i>et al.</i>	1993	Freedom Weekend Aloft Festival in Greenville, South Carolina, USA	Socialisation, Family togetherness, Excitement, Escape, Event novelty.
Backman <i>et al.</i>	1995	Festivals and events attended by pleasure travellers from the US	Excitement, External, Family, Socialising, Relaxation.
Scott	1996	Bug Fest, Holiday Lights Festival and Maple Sugaring Festival in Cleveland, Ohio, USA	Nature appreciation, Event excitement, Sociability, Family togetherness, Curiosity, Escape from routine.
Formica & Uysal	1996	Umbria Jazz Festival, Italy	Excitement/thrill, Socialisation, Entertainment, Event novelty, Family togetherness.
Schneider & Backman	1996	Arabic cultural festival in Jordan (Jerash Festival for Culture and Arts), Jordan	Family togetherness/socialization, Social/leisure, Festival attributes, Escape, Event excitement.
Crompton & McKay	1997	Fiesta Festival in San Antonio, Texas, USA	Cultural exploration, Novelty/regression, Recovery of equilibrium, Known-group socialization, External interaction/socialisation.
Formica & Uysal	1998	Spoletto Festival, Italy	Socialisation and entertainment, Event attractions/excitement, Group togetherness, Cultural/historical, Family togetherness, Site novelty.
Ali-Knight & Charters	1999	Western Australia winery	No dimensions identified.
Lee	2000	98 Kyongju World Expo, South Korea	Cultural exploration, Family togetherness, Escape, Novelty, External group socialisation, Event attractions, Group socialisation.
Kim <i>et al.</i>	2002	Various festivals and events in Virginia, USA	Social/leisure, Event novelty, Family togetherness, Escape, Curiosity.
Prentice & Anderson	2003	Edinburgh Festival, UK	Festival atmosphere, Socialisation, Specific and generic utilitarian activities (e.g., to see new experimental performances, enjoy plays and musicals, learn about Scottish cultural traditions).
Van Zyl & Botha	2003	Aardklop National Arts Festival in Potchefstroom, SA	Push dimensions: Family togetherness, Socialisation, Escape, Event novelty, Community pride, Self-esteem. Pull dimensions: Entertainment, Food and Beverages, Information and marketing, Transport.
Lee <i>et al.</i>	2004	2000 Kyongju World Expo, South Korea	Cultural exploration, Family togetherness, Novelty, Escape, Event attractions, Socialisation.
Yuan <i>et al.</i>	2005	Vintage Indiana Wine and Food Festival in Indianapolis, Indiana, USA	Escape, Wine, Socialisation, Family togetherness.

Dodd <i>et al.</i>	2006	Texas GrapeFest in Grapevine, Texas, USA; Vintage Indiana Wine and Food Festival in Indianapolis, Indiana, USA Aboriginal cultural festivals South Beach food and wine festival, Florida	No dimensions identified.
Chang	2006	Aboriginal cultural festivals	Equilibrium recovery, Festival participation and learning, Novelty, Socialisation, Cultural exploration.
Park <i>et al.</i>	2008	South Beach food and wine festival, Florida	Taste, Enjoyment, Social Status, Change, Meeting people, Family, Meeting experts.
Kruger <i>et al.</i>	2010	Aardklop National Arts Festival, SA	Festival products/shows, Family togetherness, Exploration, Escape, Festival Attractiveness.
Saayman & Krugell	2010	Wacky Wine festival, Robertson, SA	<i>Festinos</i> , Epicureans, Social adventures.
Kruger & Saayman	2010	Oppikoppi arts festival, SA	Group togetherness, Escape, Cultural exploration, Event novelty and regression, Unexpectedness, Socialisation.

Source: Adapted from Park *et al.* (2008: p.166-168)

Kim *et al.* (2006) state that festival attendance motivation is closely related to tourism motivation as festival attendance is an important aspect of tourism. The most frequently used theoretical frameworks to explain tourism motivation include: (i) Maslow's need hierarchy; (ii) Iso-Ahola's escape seeking dichotomy; (iii) push-pull theory; and (iv) the notion of disequilibrium (Crompton, 1979; Crompton & McKay, 1997; Kim *et al.*, 2006; Swanson & Horridge, 2006). These frameworks provide a basis for travel motivation studies although it appears that travel motives in tourism lean more towards a combination of extrinsic and intrinsic motives. The theory that best distinguishes between intrinsic and extrinsic motives is the push and pull theory (Van Zyl & Botha, 2003). Van Zyl (2005) states that the primary goal of festival managers should be the enhancement and maintenance of visitors' central motivations since they are the key ingredients in understanding visitors' decision processes. Research by Marais (2010) showed that visitors have primary and secondary motives regardless of whether the motives are intrinsic or extrinsic. From a management point of view, this revealed that once the primary motives were fulfilled, visitors were satisfied with the festival. This latter, therefore, not only shows a direct correlation between motives and satisfaction, but also highlights the complexity of travel motives.

Figure 1 is a schematic presentation of the relationship between needs, motives and decision-making. It demonstrates the important role that knowledge of travel motives plays in the decision making process, which therefore have a direct impact on the marketing approach, as well as on the management of a successful event. Given the importance of travel motivation, the purpose of this research was to determine the travel motives of visitors to the Cultivaria Festival. The rationale behind this research was that even though a few similar studies have

been conducted in South Africa, none was conducted on small arts festivals. Therefore, this type of research can help in growing and sustaining events of this nature.

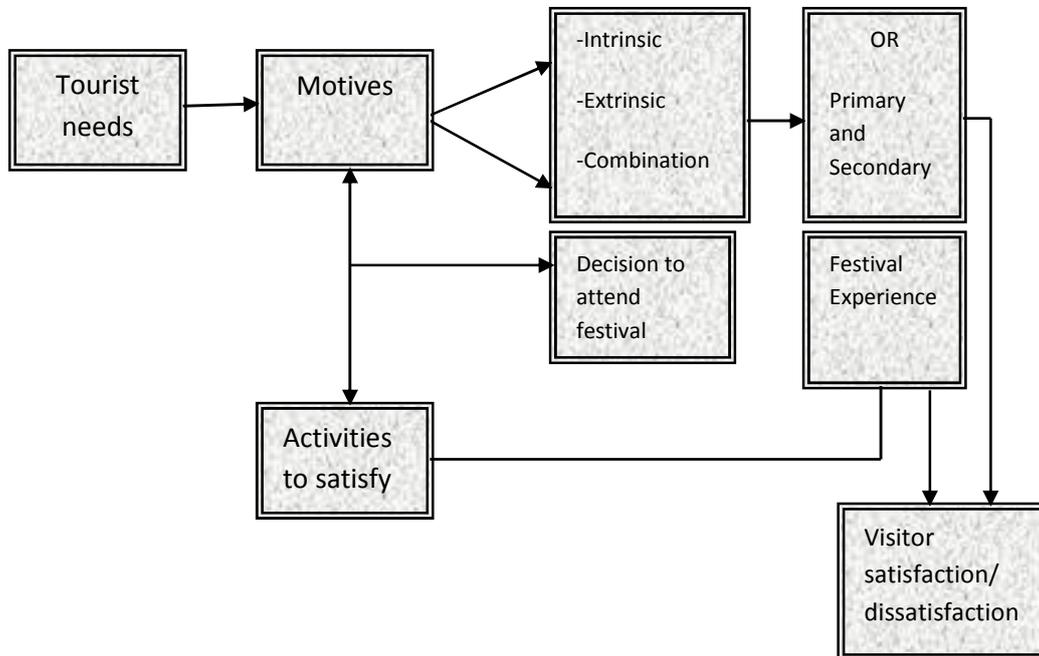


FIGURE 1: RELATIONSHIP BETWEEN NEEDS, MOTIVES AND DECISIONS TO ATTEND

METHODOLOGY

The discussion of the methodology is divided into the following categories: the research design and method of collecting data; sampling techniques and theory; the questionnaire development; and the analysis of data.

Research design and data collection

Quantitative research was applied by means of a structured questionnaire. Questionnaires were distributed between 24-27 September 2009, during the festival at the main festival venue by six fieldworkers.

Sampling

A non-probability sampling technique was applied based on the willingness of visitors to complete the questionnaire. Hence, from an ethical point of view respondents had the freedom of choice to participate or not to participate in the survey. Respondents also

remained anonymous. Cooper and Emory (1995) state that for a population of 100 000, 384 completed questionnaires are sufficient. Since the festival was expected to attract approximately 18 000 visitors, 450 questionnaires were distributed of which 409 completed questionnaires were returned and used.

Development of the questionnaire

The questionnaire used was similar to the questionnaires used for festivals such as *Aardklop*, *Klein Karoo National Arts Festival* and *Oppikoppi* (see Pissort, 2007). The questionnaire consisted of three sections:

- Section A described demographic details (gender, home language, age, province and country of residence);
- Section B focused on economic details (spending, length of stay, size of travel party); and
- Section C dealt with the motivational factors where 21 statements were used making use of a 5 point Likert scale where 1 = not at all important and 5 = very important. An example of a statement is as follows: Respondents attend the festival to meet new people.

Information drawn from Sections A and C will form the basis of this article.

Data Analysis

Microsoft™ Excel™ was used for data capturing and data analysis. The Statistical Package for Social Sciences software was used to apply a principal component factor analysis using an Oblimin rotation with Kaiser Normalisation. The pattern matrix of the principal component factor analysis identified three factors that were labelled according to similar characteristics (Table 2). These three factors accounted for 54.57% of the total variance. All factors had high reliability coefficients ranging from 0.7 (the lowest) to 0.9 (the highest).

TABLE 2: FACTOR ANALYSIS RESULTS OF CULTIVARIA VISITORS' MOTIVATIONS

Motivation factors and items	Factor loading	Mean value	Cronbach alpha
Factor 1: Event Attraction		3.30	.895
Cultivaria is different	.702		
Variety of productions	.881		
Quality productions	.877		
Sociable Festivals	.601		
Value for money	.643		
Closest festival	.242		
Well-known artists	.608		
Annual commitment	.514		
Primarily an Afrikaans festival	.372		
Useful combinations	.768		
Unique Experience	.733		

Factor 2: Cultural exploration		2.39	.817
Meet new people	.542		
Benefit my children	.669		
Support art exhibitions	.672		
Buy Art	.764		
Explore	.601		
Cooking Demonstrations	.659		
Factor 3: Escape		3.54	.706
Get away	.735		
Relax	.865		
Time with family	.364		
Time with friends	.403		

RESULTS

The results will be discussed in two sections. Firstly, an overview of the profile of visitors to the Cultivaria Festival will be presented. Thereafter, the results of the factor analysis (visitor motives) will be discussed. The research revealed the following profile: most respondents were female; 85% were Afrikaans speaking; 15% English speaking; respondents were approximately 40 years old; originated mostly from the Western Cape Province; visitors travelled in groups of three to four people; and stayed an average of one night in Paarl. The majority (51%) of the respondents were first time visitors and the number of previous visits for those who have attended before was averaged at two.

Results from the factor analysis

The results of the factor correlation matrix as displayed in Table 3, shows that the motives were specific and well defined even though respondents did not rate one factor significantly more important than another.

TABLE 3: FACTOR CORRELATION MATRIX

Factor	1	2	3
1 Event attractions	1.000	.575	.558
2 Cultural exploration	.575	1.000	.478
3 Escape	.558	.478	1.000

Extraction Method: Maximum Likelihood. Rotation Method: Promax with Kaiser Normalisation

Factor scores were calculated as the average of all items contributing to a specific factor so that it can be interpreted on the original 5-point Likert scale of measurement. The mean values were close and reasons for this could be that since the questionnaire has been used and adapted at several festivals, it measured motives that were important to respondents. Another

reason could be that respondents did not rate one motive as being significantly more important than another. As shown in Table 2, the following motives were identified:

- **Factor 1: Event attractions**

Event attractions (Factor 1) had the second highest mean value of 3.30 and a reliability coefficient of 0.895. This factor included statements such as *Quality productions*, *Variety of productions* and *Value for money*. This factor was also identified in studies completed by Formica and Uysal (1998), Lee (2000), Lee *et al.* (2004) and by Kruger *et al.* (2010).

- **Factor 2: Cultural exploration**

Cultural exploration (Factor 2) received the lowest mean value (2.39) and the reliability coefficient was 0.817. Factor 2 included *Support art exhibitions*, *Buy art* and *Cooking demonstrations*. Other researchers such as Crompton and McKay (1997), Lee (2000), Lee *et al.* (2004), Chang (2006), De Guzman *et al.* (2006) and Kruger and Saayman (2010) have also confirmed this motive. It is noteworthy that in their study, Crompton and McKay (1997) discovered that visitors attending food festivals were less motivated by cultural exploration. Since food forms a significant part of the Cultivaria Festival, this could serve as an explanation of the low mean value obtained for this factor.

- **Factor 3: Escape**

Escape (Factor 3) was the most important motive for visitors to attend the Cultivaria Festival and had the highest mean value (3.54). The reliability coefficient was 0.706. This factor consisted of the following aspects: *Get away*; *Relax*; *Time with family*; and *Time with friends*. *Escape* is considered the most common travel motive in tourism literature and is therefore also confirmed by research (see Uysal *et al.*, 1994; Lee *et al.*, 2004; De Guzman *et al.*, 2006; Beh & Bruyere, 2007; Saayman & Saayman, 2008; Kruger & Saayman, 2010).

DISCUSSION

The following findings and implications can be drawn from the results shown in Table 2:

Firstly, the results showed that a combination of intrinsic (escape and cultural exploration) and extrinsic (event attraction) motives played a role in the decision to visit Cultivaria. This finding confirms those of Streicher and Saayman (2010). The results, however, also support Crompton and McKay's (1997) position that motivation varies depending on visitor segment, type of festival and region visited, as well as the socio demographic and cultural variables (Yuan *et al.*, 2005). Of these motives, *Escape* was the most significant, which implied that visitors attended this festival as a way to escape their daily routines. Once again, this research confirms findings by various researchers such as Uysal *et al.* (1994), Scott (1996), Kim *et al.* (2002), Lee *et al.* (2004) and that of Kruger and Saayman (2010) who all indicated that escape remains the most common travel motive in tourism. This conclusion, however, contradicts the findings of Park *et al.* (2008) who indicated that escape (or change as they referred to it) was a lower order motive at a wine and food festival. Even so, Park *et al.*

(2008) did find tasting wine at the food and wine festival as the primary motive. Yuan *et al.* (2005) found escape to be the primary motive of attendance at a wine and food festival held in Indianapolis. From a marketing point of view, this research highlights the fact that this festival has to position its unique selling features in the marketing campaign since most destinations and attractions offer “an escape”. It therefore would make sense that the focus of the marketing campaign should address the opportunity to escape whilst simultaneously enjoying a variety of quality art productions, together with good food and wine. Currently the marketing campaign centres around the artist that will perform at the festival rather than what the festival is all about. Furthermore, as there are so many first-time visitors, it would be prudent to follow a diversified strategy in order not only to attract new visitors but also to retain the repeat visitors. This strategy is supported by Park *et al.* (2008) and could readily be achieved by ensuring quality and variety productions. Additionally, it would make sense to evaluate visitor levels of satisfaction as a tool that could be used to assure quality service. From the point of view of the organisers, this implies that marketers have to be more focused, as the concept of escape is not evident in any of the current marketing material.

Secondly, it is interesting to note the fact that visitors are least motivated to attend the festival because it is primarily an Afrikaans festival. This motive had a very low factor loading (0.372), despite the fact that the Afrikaans language monument is a major attraction in Paarl. This finding contradicts research by Kruger *et al.* (2010) who indicated that visitors to Aardklop National Arts festival, which is also primarily an Afrikaans arts festival, rates the fact that it is an Afrikaans festival very highly. One reason for this lack of correlation between motivation and language could be that respondents take this for granted, hence it does not play a significant role in their decision making process. It could also imply that, as the marketing campaign does not focus much on this aspect when compared to Aardklop or the Klein Karoo National Arts Festival, it is not considered as being important. Marketing and information dissemination should therefore communicate these aspects clearly. These results also show that since language is not a major motive the festival could explore other markets such as the 15% English speaking visitors currently attending Cultivaria.

Thirdly, cultural exploration received the lowest rating. This could be explained by findings from Marais (2010) who indicated that visitors with a special interest in food and wine tend to be a niche market. These visitors are very specific in what they require and do not necessarily attend other shows. Confusingly, many other studies contradict this finding by indicating cultural exploration as the most important motive in their respective studies (see Crompton & McKay, 1997; Lee, 2000; Lee *et al.*, 2004). This implies that the organisers should develop a special food and wine program for the food visitors that could include, amongst other things, cooking demonstrations, wine tasting and food tasting and preparation. Event organisers have to approach the food visitors as a separate market. This also includes having special marketing activities in order to attract them.

IMPLICATIONS FOR FURTHER RESEARCH

Based on the results of this research, further analysis should be done to get a better understanding of the motives and profile of first time visitors versus the repeat visitors. The

needs and motives of the English speaking visitors also requires further investigation as indicated above. It would also be interesting to differentiate between arts, wine and food markets, since these aspects could contribute not only to the literature on smaller arts festivals, but also be useful information for the event organisers.

CONCLUSIONS

The findings of the study revealed that knowledge of travel motives is essential when determining the different needs of various visitors, to enable marketing of the festival accordingly. This is the first time that such research has been undertaken for the Cultivaria Festival and confirmed *Escape* as the primary motive for attending the festival that caters particularly to arts, food and wine lovers. This study supports the fact that different festivals have different motives.

From the results, it is clear that although the festival offers arts, food and wine, the latter two components do not seem to be well promoted from a marketing point of view. Similar research at other festivals shows that visitors who attend food and wine festivals can themselves be regarded as a niche market. In order for this festival to grow, it will have to cater for all three market components; otherwise it should only target visitors with an interest in arts. The combination of all three factors, however, gives this festival a unique selling feature that needs to be further explored and developed. Finally, it must be remembered that Cultivaria is still a young festival and therefore has the opportunity to grow and develop its own unique features.

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