

The spending behaviour of attendees to a music festival in South Africa

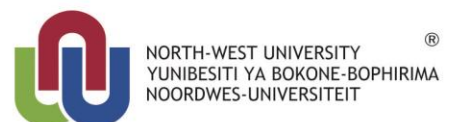
P.I Metsi
23252626

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Supervisor: Prof. Dr. Martinette Kruger

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It all starts here TM



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ABSTRACT

The spending behaviour of attendees to a music festival in South Africa

The Diamonds and Dorings Music Festival (hereafter referred to as Diamonds and Dorings) is an annual Easter Jazz Festival, which the Sol Plaatjie Municipality in Kimberley (Northern Cape Province) together with the Department of Tourism host annually. The festival occurs since 2001 and has celebrated its 14th year in 2015. The aim of the festival is to boost the financial state of the Northern Cape Province and to bring together music lovers from all ages. Festivals such as Diamonds and Dorings are used as a strategy to increase attendee numbers and associated spending which would boost the economy of the host city and Northern Cape Province. These festivals are also used to boost the Northern Cape Province's reputation as a tourists and events destination. The festival attracts mostly the Black Diamond market, a term coined to describe South Africa's black middle class. In a festival context, the Black Diamonds can be regarded as a niche and emerging market, which is growing in the South African economy. Unfortunately, to date, limited research has focused on the needs and spending power of this market at music festivals in South Africa. To fill this gap, the purpose of this study was to determine the spending behaviour of these attendees to Diamonds and Dorings by firstly applying expenditure-based segmentation and secondly by identifying the determinants of spending. It is imperative that the organisers know how much money festival attendees spend and which factors influence higher spending as this knowledge can lead to a greater economic impact to the host city and province.

To achieve the purpose, a thorough understanding of the relevant literature was obtained and a attendee survey was conducted at the festival during 2015. A total of 367 questionnaires were administered and included in the statistical analyses. Various statistical analyses were performed. Descriptive statistics were used to profile the respondents. After that, two exploratory factor analyses identified the attendees' motives to attend the festival, and the attendees' evaluation of the festival, respectively. By applying expenditure-based segmentation, respondents were segmented into high, medium and low spending segments based on their total spending. An analysis of variance (ANOVA) with effect sizes and Chi-squared tests were used to identify any statistically significant differences between the three expenditure segments at Diamonds and Dorings. The results showed that the high spenders could be distinguished from the

medium and low spenders based on their spending behaviour, motives to attend the festival, province of residence, accommodation used during the festival and the marketing mediums where respondents heard about the festival. To identify the determinants of spending, Spearman's rank order correlations were firstly used to identify the statistically significant variables to be included in the regression analysis. The variables that had a significant relationship with spending included the number of tickets purchased, province of residence (Northern Cape), the spending components (tickets, accommodation, food, drinks, retail, shopping, transport, CDs, souvenirs and parking), being a local resident and staying with family and friends, whether respondents would attend the festival again, media sources, jazz hip-hop and reggae as preferred music genres, *escape* as a motive to attend the festival and the festival evaluation factors namely, *general management and affordability* and *venue and technical aspects*.

Based on the identified variables as per Spearman's rank order correlations, the linear regression analysis identified the determinants of attendee spending. The significant determinants of spending included a higher number of tickets purchased, all spending components, being a local resident, staying with family and friends, staying in a guest house or B&B and hearing from the festival on the radio. This means that these determinants have a significant influence on respondents' behaviour to spend more money when attending the festival. Marketers and organisers of Diamonds and Dorings could therefore focus on these determinants in order to influence higher spending at the festival in future.

This research made a significant contribution to the current literature on festival attendees in South Africa. For the first time, the profile and spending behaviour of the Black Diamond music market were analysed. The results showed that this niche market has significant spending power. Based on the results, recommendations could be made in terms of marketing and management on how to increase the attendees' spending at Diamonds and Dorings. The latter is not only important to the marketers and organisers of Diamonds and Dorings, but also to other similar festivals in the country aimed at attracting this lucrative market.

Key terms: spending behaviour, music festival attendees, Black Diamond market, expenditure-based segmentation, determinants of spending, Northern Cape Province, Diamonds and Dorings Music Festival

UITTREKSEL / OPSOMMING

Die bestedingsgedrag van musiekfeesgangers in Suid-Afrika

Die “Diamonds and Dorings” Musiekfees (hierna genoem “Diamonds and Dorings”) is ‘n Jazz-Fees tydens die Paas-seisoen wat deur die Sol Plaatjie Munisipaliteit in Kimberley (Noord-Kaap provinsie) in samewerking met die Departement van Toerisme jaarliks aangebied word. Hierdie Musiekfees vind reeds sedert 2001 plaas en het sy 14de jaar in 2015 gevier. Die doel van die Fees is om die finansiële stand van die Noord-Kaap provinsie te verbeter en om musiek-liefhebbers van alle ouderdomme bymekaar te bring. Feeste soos die “Diamonds and Dorings” word as ‘n strategie gebruik ten einde besoekersgetalle tot die gasheer-stad te verhoog asook die geassosieëerde bestedingskrag (met verhoogde impak op die ekonomie van die gasheer-stad en die Noord-Kaap). ‘n Fees soos hierdie word ook gebruik om die Noord-Kaap se reputasie as toerisme-bestemming te verbeter. Die Fees lok hoofsaaklik die “Black Diamond” mark, ‘n term wat geskep is om die Suid-Afrikaanse Swart-middelklas te beskryf. In die konteks van Feeste, kan die “Black Diamonds” gesien word as ‘n nis en ontluikende mark wat tans in die Suid-Afrikaanse ekonomie groei toon. Ongelukkig tot op hede is daar beperkte navorsing wat fokus op die behoeftes en bestedingskrag van hierdie mark by musiekfeeste in Suid-Afrika. Ten einde hierdie gaping te vul, was die doel van hierdie studie om die bestedingsgedrag van hierdie feesgangers by “Diamonds and Dorings” te bepaal; eerstens deur die toepassing van uitgawe-gebaseerde segmentering; en tweedens deur die identifisering van die bepalers van hierdie spesifieke mark se besteding. Dit is noodsaaklik dat die organiseerders van die Fees kennis dra van die hoeveelheid geld wat feesgangers spandeer asook watter faktore die bestedings gedrag beïnvloed. Hierdie kennis kan tot ‘n groter ekonomiese impak op die gasheer-stad en Provinsie lei.

Ten einde die doel te bereik is ‘n duidelike begrip van die relevante literatuur verkry en ‘n besoeker-opname uitgevoer gedurende die “Diamond and Dorings” van 2015. ‘n Totaal van 367 vraelyste is geadministreer en by die statistiese analyses ingesluit. Verskeie statistiese analyses is uitgevoer. Beskrywende statistiek is toegepas ten einde ‘n profiel van die respondente te trek. Daarna is twee ondersoekende faktor-analises onderskeidelik gedoen om; eerstens besoekers se motiewe vir die bywoning van die Fees te bepaal; en tweedens vas te stel hoe besoekers die Fees evalueer. Die toepassing van

uitgawe-gebaseerde segmentering het respondente binne hoë, medium en lae bestedings-segmente geplaas volgens hul totale spandering gedurende die Fees. 'n Analise van Variasie (ANOVA) met effek-groottes en Chi-square toetse is gebruik om moontlike statisties betekenisvolle verskille tussen die drie bestedings-segmente tydens die “Diamands and Dorings” vas te stel. Die resultate het getoon dat die hoë spandeerders van die medium en lae spandeerders onderskei kon word op grond van hul spanderingsgedrag, motiewe om die fees by te woon, provinsie waar hul woon, akkommodasie gedurende die fees asook die bemerkingsmediums waardeur die respondent oor die Fees ingelig is. Ten einde die bepalende faktore van spandering te identifiseer, is Spearman se rangorde korrelasies gebruik om die statisties betekenisvolle veranderlikes te identifiseer wat by die regressie analise ingesluit moes word. Die veranderlikes wat 'n betekenisvolle verwantskap met spandering getoon het, het die volgende ingesluit: die aantal kaartjies wat gekoop is; Provinsie waar gewoon word (Noord-Kaap); spanderingskomponente (kaartjies, akkommodasie, voedsel, drankies, inkopies, vervoer, CDs, aandenkings en parkering), deur 'n plaaslike inwoner te wees en deur by familie en vriende oor te bly, of respondente die fees weer sal bywoon, media-bronne, jazz hip-hop en reggae as voorkeur musiek-genres, *ontvlugting* as motief om die fees by te woon en die evalueringsfaktore van die fees, naamlik *algemene bestuur en bekostigbaarheid* en die *plek* (venue) asook *tegniese aspekte*.

Gebaseer op die geïdentifiseerde veranderlikes volgens Spearman se rangorde korrelasies, het die liniêre regressie analise die bepalende faktore van besoeker-spandering geïdentifiseer. Die betekenisvolle bepalende faktore van spandering sluit in 'n verhoogde aantal kaartjie verkope; alle spanderingskomponente; om 'n plaaslike inwoner van die stad te wees; om by familie en vriende oor te bly; verblyf in 'n gastehuis of Bed-en-Ontbyt akkommodasie; en die bewuswording van die Fees deur middel van radio as medium. Dit beteken dat hierdie bepalende faktore 'n betekenisvolle invloed op die respondente se gedrag om meer geld te spandeer het wanneer hul die Fees bywoon. Bemerkers en organiseerders van “Diamands and Dorings” kan dus op hierdie faktore fokus ten einde spandering tydens die Fees te verhoog in die toekoms.

Hierdie navorsing het 'n betekenisvolle bydrae tot die huidige literatuur oor feesgangers in Suid-Afrika gelewer. Dit is die eerste keer dat die profiel en bestedingsgedrag van die “Black Diamond” musiekmark analiseer is. Die resultate toon dat dit 'n nismark is met betekenisvolle bestedingsmag. Gebaseer op die resultate, kan aanbevelings in terme van

die bemarking en bestuur van “Diamonds and Dorings” sodat feesgangers se spandering verhoog. Dit is nie alleenlik belangrik vir bemarkers en organiseerders van “Diamonds and Dorings” nie, maar ook vir ander soortgelyke Feeste in Suid-Afrika wat ten doel het om hierdie winsgewende mark te teiken.

Sleuteltermes: bestedingsgedrag, musiekfeesgangers, “Black Diamond” markte, uitgawe-gebaseerde segmentering, bepalende faktore van besteding, Noord-Kaap provinsie, “Diamonds and Dorings” Musiekfees

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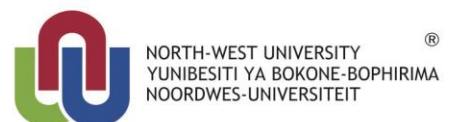


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CHAPTER 1: INTRODUCTION, PROBLEM STATEMENT, OBJECTIVES AND METHOD OF RESEARCH

1.1 Introduction and background to the problem

Events are frequently used to attract tourists to a destination. This results in an immense growth within the events industry (Hudson, Roth, Madden & Hudson, 2015:69). Events can be used to draw attention to and promote attractions with the infrastructure of a particular destination. According to Alves, Cerro and Martins (2010:23) events can be applied as a tool to preserve many attractions. The preservation of these attractions can lead to financial benefits and the distribution of artistic and cultural heritages. In addition, events are seen as a significant motivator of tourism (Small, 2016:21). Hence, they are being included in the development and marketing plans of most destinations (Getz, 2008:404). Alves *et al.* (2010:23), Page and Connell (2014:64) and Saayman and Saayman (2015:630) add that the hosting of events holds various benefits for the hosts such as investment opportunities, local community employment, economic diversification, improved infrastructure, increased economic equity between urban and rural population as well as destination awareness. Considering these benefits, it is not surprising that destinations all over the world host events. Developing countries such as South Africa is no exception and the country hosts a variety of events and festivals in all nine Provinces.

The Northern Cape is the largest and most sparsely populated Province of South Africa. It has a history of mining in the Kimberly area where diamonds were discovered (SA-venues.com, 2015; Northern Cape Tourism Authority, 2015). The Province has a variety of cultural attractions and is known for its incredible floral display in the Namaqualand. The Northern Cape Province is further known as the Province where the Khoi-San lives. Attractions that attract persuade attendees to visit the Province include the Diamond fields, the Kalahari, the Big Hole in Kimberley and the Kgalagadi Transfrontier Park (SA-Venues.com, 2015). The Northern Cape Tourism Authority states that their goal or strategy is threefold: (1) To market the Northern Cape Province; (2) Attract international attendees from its key source markets to the Province; and (3) Inspire domestic tourists to travel through the Country and the Province for both leisure and business events. The aim is thus to grow the value of tourism in the Northern Cape by forming a partnership with the industry to produce inspiring marketing campaigns that position and sell the Province as an anticipated destination within southern Africa to the industry and attendees (Experiencenortherncape.com, 2015). The Northern Cape Tourism Authority

already employs a strategy to facilitate and expand tourism in the Northern Cape Province by hosting various events like the Diamonds and Dorings Music Festival (hereafter referred to as Diamonds and Dorings).

Diamonds and Dorings celebrated its 14th year in 2015. Each year in April, the festival takes place at Langleg Resort. It is a one-day festival showcasing and promoting local artists of different genres (Southafrica.com, 2015; Shafaqna, 2015). The aim of the festival is to boost the financial state of the Northern Cape Province and to bring together music lovers from all ages. The festival attracts mostly the Black Diamond market, a term coined to describe South Africa's black middle class, a recently emerged and rapidly growing market in the South African economy (Visagie, 2013). According to the Institute for Strategic Marketing and TNS Research Surveys conducted in 2008 (UCT Unilever Institute, 2008), Black Diamonds share the following characteristics: African or black skinned, middle to high income, in professional occupations, well-educated, own or acquiring homes, cars and household goods, having aspirations and confidence in the future, and being credit worthy. In 2015, the spending power of this specific market was proved as 80% of the more than 6800 tickets of the Diamonds and Dorings that were sold, was to residents in the Northern Cape Province, resulting in an economic impact of more than R7.8 million (TREES, 2016:45).

To capitalise on the economic impact of the event in the Northern Cape Province, it is imperative that event organisers and marketers know who their target market is and how much the people in their target market(s) are willing to spend (Kruger, 2009:3; Cohen, Prayag & Moital, 2014:886). This is of specific importance since little research to date has focused on the spending behaviour of the Black Diamond festival market in South Africa. According to Saayman and Krugell (2009:155), understanding attendee expenditure patterns can be very helpful to festival marketers and organisers in the growth of the economic impact of events and tourism activities. An understanding of the spending behaviour of attendees is essential as it helps in knowing whether the target markets are willing to spend and it will assist the marketer in segmenting the targeted market (Tkaczynski & Rundle-Thiele, 2011:426; Kruger, Saayman & Ellis, 2011:512). Kruger, Saayman and Saayman (2010:138), Saayman, Saayman and Slabbert (2011:10) as well as Kruger, Saayman and Saayman (2012:76) indicate that categorising different segments such as high spenders, medium spenders and low spenders is a very useful approach as it can be used to identify the high spenders that festival organisers and

marketers can attract. The results from such segmentation, therefore, distinguish the high spenders from other segments regarding socio-demographic and behavioural characteristics such as age, group size, the length of stay, trip purpose, travel mode and their expenditure patterns (Spotts & Mahoney, 1991:43; Mok & Iverson, 2000:300; Svensson, Moreno & Martín, 2011:1685; Kruger, Saayman & Saayman, 2012:76). According to Kruger (2009:37) and Saayman and Saayman (2012:125) benefits of applying the expenditure-based segmentation and identifying the determinants of spending include:

- Differentiating between heavy spenders and heavy users (attendees who attend festivals but do not necessarily spend money);
- Defining the attraction feasibility of attendee segments;
- Maximising economic benefit;
- Categorising niche markets; and
- The marketers get a better understanding and application of behavioural characteristics that influences spending.

Applying expenditure-based segmentation and identifying the underlying determinants that influence attendee spending at Diamonds and Dorings can thus be extremely beneficial to the festival organisers and marketers. A greater understanding of the spending behaviour of the Black Diamond market to music festivals can also be beneficial to other festivals and events aimed at attracting and expanding this market. The purpose of this Chapter is to discuss the research process to be followed in this study. This is realised by firstly giving an overview of the relevant literature and analysing the problem statement, which is followed by the goals and objectives, the research methodology, definitions of key concepts and concluding with the chapter classification.

1.2 Brief literature review

According to Morgan and Pritchard (2001:153) as well as Dolnicar, Kaiser, Lazarevski and Leisch (2012:42), market segmentation is widely considered to be at the very heart of marketing. Park and Yoon (2009:100) define market segmentation as the process of dividing the present and potential market into homogeneous groups based on meaningful characteristics. Promotion, product, and pricing efforts can then be concentrated on serving the most prominent portions of the market to form the target markets. Koc and Altinay (2007:228), Roberson and Kotze (2011:13523), Wedel and Kamakura (2012:3) and Rogerson (2013:114) support this idea by defining it as “the process of (a) grouping

existing and potential attendees with similar preferences into groups called market segments, (b) selecting the most promising segments as target markets, and (c) designing marketing mixes that satisfy the particular needs, desires and behaviours of the target markets”.

Market segmentation recognises that attendees differ in their tastes, needs, lifestyles and motivations, and maximises market demand by directing marketing efforts at what is regarded as economically significant groups of attendees (Masiero & Nicolau, 2012:427; Rid, Ezeuduji & Pröbstl-Haider, 2014:104). The technique is an analytical process, which puts attendees first, helps maximise resources and emphasises festival strengths over competitors. This offers a route to more efficient and better-aimed marketing programmes, fewer direct confrontations with competitors and more satisfied attendees (George, 2008:174). Segmentation can also answer questions about the size of potential markets, spending patterns, price sensitivity, loyalty, response to changes in the marketing mix, and the potential effectiveness of promotions (Dolnicar, 2007:230).

Many research studies indicate the benefits derived from market segmentation, especially concerning festivals. These include: clear definition of the attendee (Masiero & Nicolau, 2012:427; Rid *et al.*, 2014:104), better understanding of the market based on motivation (Sirakaya & Woodside, 2005:823; Park & Yoon, 2009:100; Cheng & Jarvis, 2010:9; George, 2008:189), ability to respond to markets' changing needs (George, 2008:188; Kruger, 2009:17), identification of niche markets (Keller & Kotler, 2006:242,246; Tsiotsou & Goldsmith, 2012:4,5), increasing the cost effectiveness of marketing (Van Der Merwe & Saayman, 2008:154), innovative ideas (Van der Wagen, 2005:80), understanding and assessing the competition (George, 2008:174; Tsiotsou & Goldsmith, 2012:12) and the development of a sustainable product and better positioning of the product (Tsiotsou & Goldsmith, 2012:12).

With these benefits in mind, it is imperative to identify the needs, motives and expectations of potential attendees through the process of market segmentation. Old or young, rich or poor, arts or music supporters, the target market should be quite clear (Botha & Slabbert, 2011:2; George, 2008:189). By knowing the festinos' [local jargon describing festival-goers as referred to by Saayman and Saayman (2006)] particular needs and motives for attending the festival, the festival programme can be designed to

meet their needs and ensure repeat visits (Kastenholz, 2005:556; Sirakaya & Woodside, 2005:823; Cheng & Jarvis, 2010:91).

According to Slabbert (2002:40) and Kruger (2009:36), various methods are applied for comprehensive market segmentation to understand these needs, motives, and expectations. These include cluster analysis, correspondence analysis, regression analysis, Automatic Interaction (AID) analysis, latent class analysis; judgement based segmentation, factor and component analysis as well as using expenditure. There are furthermore many variables that can be used to segment the targeted markets such as age, occupation, level of education lifestyle and income to name but a few. In tourism, market segmentation is often done through expenditure-based segmentation (dividing attendees into low, medium and high spenders) and by using the socio-demographic and travel characteristics to identify the important determinants affecting travel expenditure (Slabbert, 2002:40; Legohérel & Wong, 2006:16; Craggs & Schofield, 2009:245; Veisten, Lindberg, Grue & Haukeland, 2014:303; Lee, Jee, Funk, & Jordan, 2015:178).

Saayman, Van der Merwe and Pienaar (2008:18), indicate that these approaches are effective alternative methods of market segmentation. These methods give a complete attendee profile and are used to identify and compare different segments. The results can be implemented to increase a festival's economic impact. This can be achieved since the markets are profiled using the determinants that influence expenditure to segment the market in different expenditure groups. The high spenders, who spend more money supporting the festival shows/productions or the line-up of the performing artists (Thrane, 2002:281; Saayman & Saayman, 2006:220) can also be identified. Correlations between different determinants can further be made and this information can be used to increase attendee spending, resulting in a greater economic impact. Enhancing the economic benefits of a festival is an important aspect of achieving sustainability (WTO, 2002:1, Kim, Prideaux & Chon, 2010:298). Increased attendee spending will not only ensure the continued existence of a festival such as Diamonds and Dorings but will also create income and job opportunities for the host community's residents (Miller, 2007:2; Saayman & Saayman, 2012:125; Kim, Prideaux & Chon, 2010:297). This, in turn, will lead to a positive host community who support the festival on a continuous basis. Since this is imperative for Diamonds and Dorings and the reputation of the Northern Cape Province as a tourist and event destination, these methods will be applied in this study.

Various studies in the tourism literature have applied expenditure-based segmentation mostly to attendees at nature-based destinations with a few studies focusing specifically on event attendees. However, studies done in the past ten years are limited. In their study of attendee spending at the Salford Quays (UK), Craggs and Schofield (2006), distinguished between heavy, medium, light and no expenditure segments and concluded that there is a broad range of socio-demographic and behavioural determinants that influence attendee expenditure. In the South African context, the majority of expenditure-based segmentation studies have focused on either art festival attendees (Saayman & Saayman, 2006:582; Kruger, 2009:36; Botha, Slabbert, Rossouw & Viviers, 2011:145; Kruger, Saayman & Saayman, 2012:88,89; Labuschagne, 2014:80,81) or event attendees (Saayman, Saayman & Joubert, 2012:216; Kruger, Viljoen & Saayman, 2015:346,347). The results of these studies are summarised in Table 1.1. (Please note that the researcher acknowledges the fact that various expenditure-based segmentation studies have also been conducted for National Park attendees in South Africa; however, for the purpose of this study only the studies relevant to festivals and events will be discussed).

Table 1.1: Previous research on expenditure-based segmentation and factors influencing attendee spending at festivals

Study	Study purpose	Findings
Saayman and Saayman (2006)	Does the location of arts festivals matter for the economic impact? Research was done at the three festivals i.e. the Klein Karoo National Kunstefees (KKNK), Grahamstown National Arts Festival and Aardklop National Arts Festival.	Locals spent less than attendees from outside the area. Festival attendees from richer Provinces (Gauteng and Western Cape) were higher spenders. Attendees who had a longer length of stay were also higher spenders.
Kruger (2009)	Spending behaviour of attendees to the Klein Karoo National Arts Festival (Masters dissertation, North-West University).	Attendees who fell in the high expenditure category were females, older, had a higher income, originated from Gauteng, had a longer length of stay, stayed in paid accommodation and were repeat attendees to the festival.

Botha <i>et al.</i> (2011)	Expenditure-based segmentation of attendees to Aardklop National Arts Festival.	Higher spenders had a high-income occupation, purchased more tickets for shows and productions, preferred paid accommodation and were repeat attendees.
Kruger <i>et al.</i> (2012)	Identifying the big spenders at a national arts festival (Klein Karoo National Arts Festival).	Older attendees spent more at the festival compared to younger attendees. The length of stay had a significant influence on spending at the festival. Attendees who attended the KKNK more than once were higher spenders while attendees also tend to spend more on drama, music theatre and cabaret and contemporary music shows/productions.
Saayman <i>et al.</i> (2012)	Expenditure-based segmentation of attendees to the Wacky Wine Festival.	Demographic factors revealed that older Afrikaans speaking females in high-income occupations were higher spenders.
Labuschagne (2014)	A spending behaviour model for selected South African arts festivals (Kierieklapper Festival, Innibos Festival, Vryfees Festival) (PhD Thesis).	Festival attendees who spent most on productions such as comedy, classical music and visual arts and exhibitions, had higher spending tendencies. Attendees from the local province (Free State) spent less at the festivals than those from other provinces.
Kruger <i>et al.</i> (2015)	Who are the big spenders at a motorcycle event? Research focused on the spending behaviour of attendees to Africa Bike Week.	A longer length of stay influenced higher spending. Travelling with more bikes in the group also led to higher spending at the event while attendees who were owners of a Harley-Davidson motorcycle also tended to be higher spenders at the event. Conversely, attendees in larger travel parties were lower spenders.

Collectively, results from the South African studies presented in Table 1.1 and previous studies that followed a similar approach showed that high spenders were distinguished from the medium and low segments by the following characteristics that can also be regarded as determinants of spending:

- Older (Kruger 2010:103; Mak, Moncur & Yonamine, 1977; Perez & Sampol, 2000; Saayman & Saayman, 2006:217; Saayman & Krugell, 2009; Kastenholz, 2005:563; Kruger, 2009:45; Thrane, 2002:284);
- Better educated (Pizam & Reichel, 1979; Woodside, Cook & Mindak, 1987:11; Snowball & Willis, 2006b:29);
- Earn more (Saayman & Saayman, 2006:220; Thrane, 2002:285; Woodside *et al.*, 1987:11; Snowball & Willis, 2006b:29; Kruger, 2010:50);
- Stay longer (Thrane, 2002:285; Mok & Iverson, 2000:303-305; Spotts & Mahoney, 1991:24; Mehmetoglu, 2007:213; Downward & Lumsdon, 2004:415; Saayman & Saayman, 2006:220);
- Travel longer distances (Pouta, Neuvonen & Sievänen, 2006:132; Cannon & Ford, 2002:263; Lee, 2001:659);
- Smaller groups (Mok & Iverson, 2000:303-305; Saayman & Saayman, 2006:220; Kruger, 2010:50) while Saayman *et al.* (2007:17) and Spotts and Mahoney (1991:24) revealed the exact opposite and concluded that high spenders tend to travel in larger groups;
- Travel for purpose to attend festival/enjoy destination (Saayman & Saayman, 2006:220; Mehmetoglu, 2007:213; Kruger, 2010:50);
- Prefer drama or dance theatre at arts festivals (Saayman *et al.*, 2009; Kruger, 2009:48); and
- The findings within the context of first-time and repeat visitation studies are not as consistent as one might expect (Li, Cheng, Kim, Petrick, 2008:288). Wang (2004:110), Shani, Wang, Hutchinson & Lai, 2009:11) and Kruger *et al.* (2012:117) found that repeat attendees spend more than first-time attendees do. Tang and Turco (2001:39); Oppermann (1997:179); Alegre and Juaneda (2006:695); Li *et al.* (2008:288), Petrick (2004:469) and Kruger, Saayman and Ellis (2010:97) all found in their respective research that first-time attendees spend significantly more than repeaters while Li *et al.* (2008:288) and Petrick (2004:469) concluded that repeat attendees are more price sensitive and hence more likely to search for lower prices than first-time attendees.

To the researcher's knowledge, no study has to date, segmented the Black Diamond festival market based on their expenditure levels or identified the determinants that influence their spending behaviour. Kruger and Saayman (2014) is the only study to the researcher's knowledge that analysed the music preferences of the Black Diamond

market to live music performances in South Africa. The results of their study offered insight into the needs of this unexplored market, particularly with regard to their leisure behaviour. Five motives were identified (*artist affiliation and unique experience, entertainment value, nostalgia, event attractiveness and socialisation*) and five key management factors proved to be important for a memorable experience (*general management, catering and amenities, marketing, accessibility and parking and souvenirs and auxiliary services*). The three audience segments that the study identified namely *Enthusiasts, Sentimentalists* and *Novices*, differed significantly relating to their socio-demographic and behavioural characteristics, and especially and specifically with regard to what they regarded as important for a memorable experience at a live music performance.

By filling the gap in the current literature, the results of this study can assist festival marketers/organisers of not only Diamonds and Dorings but also other festivals aimed at this specific market, to differentiate between the high spenders and determine the viability of targeting the Black Diamonds as a target market. Findings will further suggest how the festival's appeal to high spenders could be maximised, and how its existing market of high spenders could be encouraged to stay longer, have a greater tourism impact, recommend the festival to others and return in the future.

1.3 Problem statement

Based on the information depicted in the fore-going sections, the following three aspects illustrate the necessity of the proposed research:

1. Hosting festivals and events such as Diamonds and Dorings forms part of the Northern Cape Tourism's strategy to enhance and facilitate tourism in the Province. To effectively implement this strategy, knowledge of the attendees at these events is, however, necessary. Host cities such as Kimberley has furthermore to date been neglected in academic and event research. This research will profile attendees at the Diamonds and Dorings regarding their spending behaviour needs. This information can assist the festival organisers as well as Government and Tourism Authorities to develop marketing initiatives based on the needs of the target market(s) which will be beneficial to expand Kimberley's and the Province's reputation and image as an events destination in South Africa.
2. Coupled to the preceding issue raised, the festival, Diamonds and Dorings, mainly attracts local residents from Kimberley and the Northern Cape Province. More than 80% of the festival attendees are from the host Province (TREES, 2016:5). It is

imperative that the festival attracts more attendees from surrounding Provinces as this will have a significant influence on the economic value of the festival to the region, as these attendees will spend more. The challenge is to encourage attendees to travel further to attend the festival. Attracting more attendees from across South Africa will give valuable exposure to not only the festival, but also to the other events held in Kimberley and the Province as well as to the various tourist attractions.

3. With the second issue in mind, Diamonds and Dorings attracts a niche market i.e. Black Diamonds. Limited research has however to date analysed this market regarding their event and festival attendance behaviour. While this market is regarded as an affluent market from an economic perspective, even fewer studies have to date analysed their spending behaviour at events/festivals in South Africa. This research will fill this gap in the current event and tourism literature by providing a profile of the higher spenders at the festival as well as the underlying determinants that influence this spending. With this knowledge, recommendations can be made on how the festival can increase attendee spending thereby leading to a greater economic impact of the festival on the host city and Province.

The research thus fills various gaps in the current event and tourism literature and key recommendations were made on how Diamonds and Dorings can increase attendee spending which can lead to a greater economic impact of the event to the host city and the Northern Cape Province. Information on the spending behaviour of the Black Diamond festival market can also benefit other events wanting to attract this market. Based on the previously mentioned, the research question that this dissertation attempted to address was: which markets can be identified using socio-demographic and behavioural determinants as well as expenditure patterns of attendees to the Diamonds and Dorings Music Festival?

1.4 Goal and objectives of the study

The goal and objectives of the research are:

1.4.1 Goal

The primary goal is to determine the spending behaviour of attendees to a music festival in South Africa.

1.4.2 Objectives

The achievement of the goal relies on the following secondary objectives:

Objective 1

To investigate music festivals and events within the context of the creative industries by means of a literature review. This chapter provides necessary information on the role of music festivals in the creative industries and how host destinations can benefit from this industry through hosting festivals.

Objective 2

To obtain evidence of music festival management and the characteristics of the Black Diamond consumer market from the literature by way of a thorough literature overview.

Objective 3

To analyse the spending behaviour of festival attendees as well as the use of expenditure-based segmentation and the determinants of festival attendee spending by means of a literature review.

Objective 4

To profile, and apply expenditure-based segmentation and determine the socio-demographic and behavioural determinants of the Black Diamond markets' spending at Diamonds and Dorings by means of an empirical survey.

Objective 5

To draw conclusions and make recommendations concerning the spending behaviour of the Black Diamond market at Diamonds and Dorings.

1.5 Method of research

The methods used in the research were twofold: a literature study and a survey applying a questionnaire.

1.5.1 Literature Study

A literature study was based on specific keywords: *event management, creative industries, spending behaviour, festivals, market segmentation, expenditure-based segmentation, determinants of spending, festival attendees, expenditure* and *Black Diamonds*. The theoretical frameworks of market segmentation and spending behaviour were investigated. This was done through the analyses of journal articles, theses, dissertations, newspaper articles, books and other tourism related literature as well as sources of market segmentation and tourism. Information searches were conducted mainly through library catalogues and indexes, as well as the Internet. Scientific databases such as Science Direct and EBSCOhost played a vital role in searches for the most recent, relevant publications and information. Through these sources, a complete

analysis of market segmentation and specifically expenditure-based segmentation and the determinants of spending were done by looking at the importance and benefits of applying these approaches to analyse attendees' spending behaviour. Since an intensive literature study, as well as an empirical survey (through the application of questionnaires), were used, this study incorporated both primary and secondary sources.

1.5.2 Empirical Study (Survey)

This research is quantitative in nature. The following section highlights the methods chosen to conduct the empirical analysis.

1.5.2.1 Research design and method of collecting data

According to Slabbert (2004:63), the advantages of a quantitative approach include it is:

- Suitable for collecting demographic information, for example, gender, age and income;
- Inexpensive in its conduct; and
- Relatively easy to tabulate and analyse the data using statistical programmes.

In this approach, the researcher is interested in the meaning of the participants' behaviour concerning the festival. The research is, therefore, causal in nature. This study attempted to determine the attendees' expenditure patterns and determinants affecting expenditure to comprehensively profile the Diamonds and Dorings festival attendee. For the purpose of this study, secondary data from an attendee survey that was conducted in 2015 was used, but the 2014 data was excluded from this research as the festival stretched over two days during that year. A structured questionnaire served as the instrument for collecting the 2015 data. The data was used to compile graphs and tables to profile the festival attendees. Data from the survey could also illustrate if different spending segments can be identified as well as the underlying determinants influencing this spending.

1.5.2.2 Selection of the sampling frame

Several approaches could have been applied to determine the sample size. These include the use of published tables or the applying of formulae. For the purpose of this research study, a formula had been used to calculate the sample size needed for Diamonds and Dorings. The appropriate formula, according to Krejcie and Morgan (1970:607), is:

$$S = \frac{X^2 NP (1-P)}{d^2 (N-1) + X^2 P (1-P)}$$

Where (s) is the sample size, (X²) the desired confidence level, (N) the population size, (P) the population proportion and (d), the degree of accuracy expressed as a proportion. Krejcie and Morgan (1970: 608) state that when the population is given 100 000, the sample size is 384. The level of precise (e) is 5% to compensate for the surveys with sampling errors (for example, those questionnaires that are not returned or incomplete). Since the festival attracts approximately 6850 attendees (TREES, 2016:36), the recommended sample size is 361 based on Krejcie and Morgan's (1970) formula. During the 2015 survey, 367 completed attendee questionnaires out of a possible 400 that were administered, and thus a valid sample size.

1.5.2.3 Sampling method and survey

The survey was done at the Langleg Resort on Sunday, 5 April 2015. A stratified sampling method was used and, to limit bias, a simple random sampling technique was applied. Trained fieldworkers followed specific guidelines as questionnaires were distributed to different non-homogeneous age groups, gender groups and ticket holders (general admission and VIP guests). This process was eased, as the VIP ticket holders were separate from the general admission ticket holders. Every second attendee was asked to complete the questionnaire as they were sitting (in picnic style) and waiting for the event to commence. Respondents were briefed about the purpose of the research beforehand to ensure that they participated voluntarily.

1.5.2.4 Development of the questionnaire

The questionnaire used in 2015 consisted of three sections (see Appendix A):

- Section A measured demographic information (gender, age, income, home language, preferred accommodation and Province of residence) as well as spending behaviour (number of persons paid for, the number of days attending the festival). The spending questions were detailed according to spending category, including day pass (ticket), accommodation, food and restaurants, alcoholic drinks, non-alcoholic beverages, retail shopping (excluding food & drinks), transport to the festival (return), CDs and DVDS, souvenirs (including festival merchandise), parking, and entry fee. Information about the festival were also measured in this section (number of tickets bought, the number of years attended, type of ticket

bought, nights staying over if not a resident of Kimberly, the main reason for visiting Kimberly and the preferred top three artists).

- Section B measured attendees' motives for attending the festival on a 5-point Likert scale of agreement (e.g. to get away, to relax, to do exciting things, to meet people with familiar interests, to have fun, to listen to/support favourite artists, to share the experience with someone special, to be in the exciting atmosphere of the festival, to get refreshed, to spend time with friends, to learn new things such as new songs, to enjoy music, to socialise, it is an annual commitment, to be part of the unique and exciting event, to name but a few). The statements included in this section were based on the works of the Kruger, Saayman and Ellis (2010:85), Kruger and Saayman (2012:186) and Kitterlin and Yoo (2014:120) and other.
- Section C measured attendees' evaluation of the festival ranging from the level of service, festival programme, accessibility and affordability. This section also applied the 5-point Likert scale of agreement and was based on the works of Leenders (2010:269), Williams and Saayman (2011:70, 72), Van Niekerk and Coetzee (2011:357) and Botha *et al.* (2012:32, 33).

Various steps were followed to design and validate the questionnaire, which are discussed in more detail in Chapter 5 (c.f. 5.2.2).

1.5.2.5 Data analysis

Descriptive statistics were used to gain insight into the research. For the purpose of the expenditure-based segmentation, three expenditure segments were created namely high, medium and low spending segments. To create the high, medium, and low expenditure groups, the usable responses were divided into three equal groups based on their total spending. The first group (high spenders) will thus reflect the top 33% of the sample; the middle group will reflect the middle third 33.4% to 67.7% of the total spending and the low expenditure group, the bottom 33.3%. A factor analysis was performed on the motivational and festival evaluation factors respectively, which were included in further analyses. The Statistical Services at the North-West University, Potchefstroom Campus, assisted in the processing of the data. The Statistical Package for the Social Science (SPSS) programme Version 23 (2016), which is a statistical package used extensively by academics and for other analyses, was used for the calculations of the relationships between variables. SPSS is a world leader in e-Intelligence software and services, enabling its attendees to turn raw data into usable knowledge.

Although the survey alone provides some insight into the characteristics of the attendee spending at Diamonds and Dorings, such analyses do not describe the relative strength or the significance of the relationship between spending and its different determinants. Such an examination requires a regression and ANOVA analysis. Both, or a combination of these methods, have successfully been applied in the studies to distinguish high spenders and to identify the determinants of spending as well as the significant influence both spenders and determinants have on expenditure (Fish & Waggle, 1996:72; Jang, Bai, Hong & O'Leary, 2004:334; Kastenholz, 2005:558; Qui & Zhang, 1995:44; Seiler, Seiler, Hsieh & Hsieh, 1992:52; Saayman, Krugell & Van der Merwe, 2007). A brief description of each analysis that was applied will be given in the next section while a detailed discussion of those analyses is reserved for Chapter 5.

a. Factor analysis

A factor analysis is a multivariate technique for identifying whether the correlation between a set of observed variables stems from their relationship to one or more latent variables in the data (Field, 2005:731; Pallant, 2007:179). Factor analyses were performed on the motivational and festival evaluation factors that were included in the ANOVAs and regression analysis.

b. ANOVA analysis (Analysis of Variance)

An ANOVA, also called an *F*-test, is closely related to the *t*-test. The major difference is that, where the *t*-test assesses the difference between the means of two groups, an ANOVA assesses the difference between the means of two or more groups. The purpose of analysis of variance (ANOVA) is, therefore, to test whether there is a statistically significant difference in the population means of more than two groups (Eiselen, Uys & Potgieter, 2005:119; Jaeger, 2008:435). ANOVA-analyses were carried out to determine differences between expenditure groups on the variables predictive of the expenditure group membership.

c. Spearman's' Rank Order Correlation Coefficients (rho)

Spearman's rank correlation coefficient or Spearman's rho is a nonparametric measure of statistical dependence between two variables. It assesses how well the relationship between two variables can be described using a monotonic function. If there are no repeated data values, a perfect Spearman's correlation of +1 or -1 occurs when each of the variables is a perfect monotone function of the other. Spearman's coefficient, like any

correlation calculation, is appropriate for both continuous and discrete variables, including ordinal variables (Pallant, 2005:297). Spearman's Rank Order Correlations were used to determine the strength of the relationship between the independent variables and total spending, which is the dependent variable. The significant variables were included in the regression analysis.

d. Regression Analysis

According to Gujarati (2006:133), regression analysis is concerned with the study of the relationship between one variable called the dependent variable and one or more other independent variables. For the purpose of this study, the model was a linear regression of spending on some quantitative and qualitative determinants of spending (Tustin, Ligthelm, Martins & Van Wyk, 2005).

1.6 Definitions of key concepts

The following concepts appear regularly and are used throughout the dissertation and, therefore, need some clarification:

1.6.1 Diamonds and Dorings Music Festival

Diamonds and Dorings is an annual Easter Jazz Festival, which the Sol Plaatje Municipality at Kimberly, Northern Cape hosts in cooperation with the Department of Tourism. The festival features music, poetry and comedy shows. The festival aims at attracting both residents and audiences across South Africa to the host Province (Northerncape.org.za, 2016; letsgo.co.za, 2016).

1.6.2 Black Diamonds

The Black Diamonds is described as South Africa's black middle class. This is an emerging market, which is growing in the South African economy. This market is described by the following characteristics: African or black skinned, middle to high income, in professional occupations, well educated, own homes, own cars, own household goods, have aspirations and confidence in the future and credit worthy (Kruger & Saayman, 2014:1). Black Diamond is also seen as an image of families or individuals and their expenditure on food, clothing, furniture, cars, education and holidays influence their lifestyle (Visagie 2013).

1.6.3 The Creative industries

In 1998 the British Department of Culture, Media and Sport introduced the creative industries and it as “those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. This includes advertising, architecture, the art and antique market. Therefore, creative industries are defined and classified according to industrial sectors. Banks and Hesmondhalgh (2009:416) state that most authors use the highly influential definition of the Department of Culture, Media and Sport (DCMS) to define creative industries. In line with the definition of the DCMS, Cunningham (2002:54); Galloway and Dunlop (2007:18-19) and Potts, Cunningham, Hartley and Ormerod (2008:168) state that the creative industries are seen as “activities that have it beginning in the individual creativity, talent and skill that are most likely to create jobs and make wealth through the generation and exploitation of intellectual property”.

1.6.4 Music Festivals

Packer and Ballantyne (2010:2) and Botelho-Nevers and Gautret (2013:1) describe music festivals as activities that take place for a day or more and it is where people gather together with the aim of enjoying and celebrating the music. Music festivals are not only about the music itself; they also include activities and diversions that are in line with a festival theme (Manners, 2011:2; Botelho-Nevers & Gautret, 2013:1).

1.6.5 Tourist expenditure

Tourist expenditure is the total consumption expenditure (spending) of an attendee during his or her trip and stay at a specific destination (Kruger, 2009:12; Veisten, Lindberg, Grue & Haukeland, 2014:303).

1.6.6 Market segmentation

Market segmentation is a method used in planning appropriate marketing strategies and it is used to segment or rather divides heterogeneous groups into homogenous groups. It is known that each individual or market has different needs and motivations. In order to meet the needs of these groups, it is important for the marketer to align the delivered quality with anticipated quality (Dolnicar, 2007:130; Park & Yoon, 2009:100; Rogerson, 2013:114).

1.6.7 Expenditure-based segmentation

According to Legohérel and Wong (2006:16) and Saayman and Saayman (2012:125) “expenditure-based segmentation refer to the volume of expenditure and is the result of a well-defined trend established through careful and detailed analyses of tourist behaviour that take into account consumption volumes and expenditure levels”.

1.6.8 Determinants of spending

According to Cragg and Schofield (2006), Kruger (2009:16) and Kruger, Saayman and Ellis (2012:1204), determinants of spending can be described as the factors such as the socio-demographic, motivational and behavioural factors or rather determinants that influence attendees’ spending at a destination or event.

1.7 Chapters classification

This study consists of six chapters. The following section includes a brief outline of what the reader can expect from each of the chapters.

Chapter 1 includes the introduction, problem statement, aims and objectives, method of research and definition of key concepts. The aim of Chapter 1 was to give an overview of Diamond and Dorings and it aimed to emphasise the importance of determining the factors that influence the spending behaviour of attendees to Diamonds and Dorings. Chapter 2 contains a brief literature analysis of the creative industries and the role that music festivals can play as part of this industry. Chapter 3 contains a literature overview of music festival management and the characteristics of the Black Diamond consumers in South Africa. Chapter 4 covers the literature review of market segmentation, expenditure-based segmentation and the determinants that influence spending behaviour at festivals and events. The discussion of the methodology, survey and results (profile of respondents, factor analyses on respectively the motives to attend the festival as well as evaluation of the festival, identification of different spending segments and the determinants of spending) follows in Chapter 5. Chapter 6 draws conclusions and makes recommendations based on the results on how to increase attendee spending at Diamonds and Dorings as well as similar events that attract the Black Diamond market.

CHAPTER 2: A LITERATURE OVERVIEW OF MUSIC FESTIVALS AS PART OF THE CREATIVE INDUSTRIES

2.1 Introduction

Music festivals, as mentioned in Chapter 1, form an important part of creative industries. Chapter 2 positions music festival as part of the creative industry. Firstly, an insight of the creative industry needs to be established, namely its origin, importance, cultural value and economic impact for the community and South Africa as a whole. Therefore, a brief overview of creative industries as it originated from the culture industry is set out in the next section. In addition, the characteristics of creative industries are discussed followed by the events and festivals as part of the creative industries. After that, the chapter continues with the benefits of creative industries as well as creative tourism and concludes with an overview of the creative industries in South Africa.

2.2 The culture industry, cultural industry and the Creative Economy

It is important to understand the context from which creative industries progressed. It is evident from literature that creative industries were founded in the culture industry (or as it was later known, cultural industry). According to Moore (2014:741), the concept of cultural industry started, or was used, in the early 1940s by the philosopher Theodor W. Adorno, who criticised the culture industry approach. The culture industry approach stemmed from the industry known as “mass culture”. The term changed to culture industry in the aim to show that mass culture does not mean that it comes from the masses but that it is formed for the masses. However, it was still criticised as it followed a top-down approach where the corporate executives exercised control over the masses. Thus, the executives quickly undercut any hope that culture arises spontaneously from the masses. According to O'Connor (2010:26), the change in terminology from culture industry to cultural industry “involved a conceptual shift that by the early 1980s had given rise to a more empirically based understanding of the complex structure and variable dynamics at work in the production of culture”.

Selling cultural products and cultural forms (the scientific study of the development of human cultures based on ethnologic, ethnographic, linguistic, social, and psychological data and methods of analysis), has made creators aware that they could earn an income. This resulted in the creators to become more interested in making a profit as opposed to being artistic expressive. Added to this, and because of the masses' lack of education,

Theodor W. Adorno saw it fit to address the problems of mass culture and the relationship between ideology and capitalism regarding either an elite/mass or a super-structure distinction and commercialisation of culture as vulgarisation. Theodor W. Adorno then joined the culture together with industry that they both referred to as the Marxist economic concept of commodification, commodity exchange, capital concentration and worker alienation at the point of production, and to the notion of rationalisation (Moore, 2014:741). According to Moore (2014:741) as well as Banks and O'Connor (2009:365) the term cultural industries provide an inconsistent link between culture and industry as it explains the view of cultural production in a capitalistic society, and it explains how new technology or rather technological innovations changed the artistic practice. Rather than a focus on culture as an industry, it is a process of production with limitations and problems and a multifaceted industry that competes from the same consumers, time, income, advertising revenue and labour.

Moore (2014:744) explains cultural industries as industries that combine the creation, production and commercialisation of creative contents that are intangible and cultural in nature. Moore (2014:744) continues to state that since 1990 the concept of creative industries was continuously applied and now marks the broad wave of the digital era. Service-based economies created a new demand for the commercial application of design, text and music in the new derived intertwined digital and information technology (IT) solutions environment. In the 21st century, economic development is now focused on innovation, and this means that creativity has to take place, and new ideas have to be brought to the post-industrial service economy (Banks & O'Connor, 2009:365).

Media companies that were operating in different and interrelated fields such as public relations, marketing, advertising and journalism were traditionally considered as cultural industries, which were representing companies. The primary responsibility of these companies was industrial production and circulation of the culture (Deuze, 2007:241). According to Deuze (2007:241) in recent years, policy makers, industry observers and scholars conceptualised the media work again as taking place within a broader context of creative industries. Consequently, the creative industries are briefly discussed in the next section.

2.3 A brief overview of the creative industries

Potts, Cunningham, Hartley and Ormerod (2008:168) as well as Banks and Hesmondhalgh (2009:416) state that “the creative industries are mostly defined according to their classification, looking at what they do, what they produce and how they do it”. In 1998 the British Department of Culture, Media and Sport (DCMS) introduced the creative and defined it as “those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property“. Potts and Cunningham (2008:233) agree and state that the creative industries are the “industrial components of the economy in which creativity is input and content, or intellectual property is the output”. This includes advertising, architecture, the art and antique market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games as well as television and radio (Deuze, 2007:241). Smallbone, Bertotti and Ekanem (2005:45), Henry (2007:1), Higgs, Cunningham and Bakhshi (2008:3), Potts *et al.* (2008:168) as well as Banks and Hesmondhalgh (2009:416) agree that the activities that fall under the creative industry sector are arts and antique markets, crafts, agriculture, advertising, architecture design, designer fashion, film, interactive leisure software, music, television and radio, jewellery manufacture and museums, performing arts, publishing and software. These activities can be divided into three sectors that are resolutely analogue arts (for example crafts, antique markets and architecture), established commercial business sectors that include television, radio and film as well as all-digital new economy sectors which are the software and interactive leisure software. Thus, creative industries are defined and classified according to industrial sectors.

According to Garnham (2005:25), the creative industry is the growing sector of the economy both nationally and globally. This means it adds value to the economy worldwide. Creative industries are the largest source of future employment growth and export earnings. It is important that the contribution of the creative industries to economic activity be measured correctly to help the policymakers and industry professionals to communicate key concepts, share reliable data and make a case for greater investments (Higgs *et al.*, 2008:3). Smallbone *et al.* (2005:45) add that the creative industries are generating income, creating new jobs and business opportunities and they have a broad range of products and services. Creative industries also contribute to the growth of a

region's economy, because of the secondary impacts and interdependencies with activities such as tourism and traditional sectors.

The next section provides a classification of creative industries and indicates where music festivals such as Diamonds and Dorings rank in the creative industries.

2.3.1 Events and Festivals as a part of creative industries

Higgs and Cunningham (2008:9), Higgs *et al.* (2008:3) as well as Potts *et al.* (2008:168) indicate that the creative industries are classified into 13 categories. These categories can be grouped together into nine segments as illustrated in Figure 2.1.

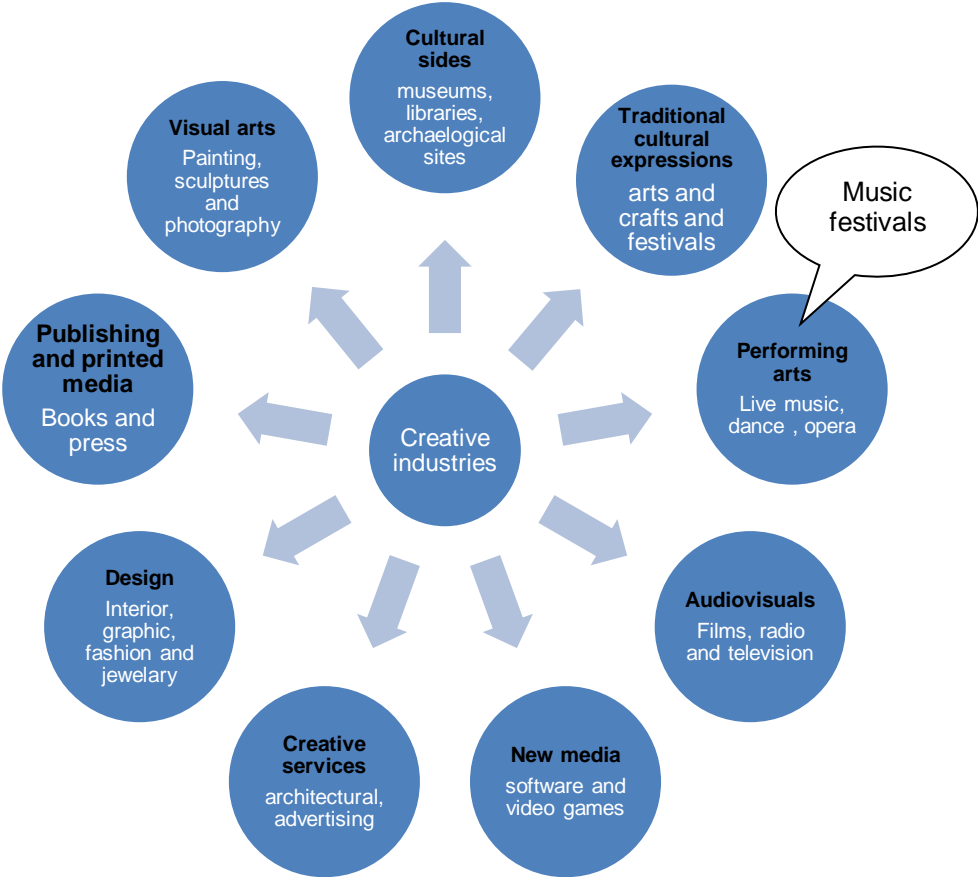


Figure 2.1: Classification of the creative industries

Source: Adapted from Galloway and Dunlop (2007:18-19), Potts *et al.* (2008:168), Higgs and Cunningham (2008:9) as well as Flew and Cunningham (2010:115)

Figure 2.1 shows the classifications of the creative industries. The nine classifications include (1) Audio-visual which comprise film, radio, television and other broadcasting. (2) New media segments software and video games; (3) Creative services include architectural, advertising, cultural and recreational services. (4) Design sort interior, graphic design, fashion and jewellery designing. (5) Published and printed media classify books, press and other publications. (6) Visual arts feature painting, sculpture and

photography. There are also cultural sites (7) featuring museums, archaeological sites, libraries and exhibitions. The traditional cultural expressions (8) consist of arts and crafts, festivals and celebrations. Lastly, performing arts (9) include opera, dance, theatre and circus. Since this study focuses on music festivals, these types of events can be linked to more than one classification, like traditional cultural expressions as well as performing arts. This also illustrates the complex nature of creative industries.

The next section clarifies the benefits of events and festivals as a part of the creative industries.

2.3.2 Benefits of festivals/events in the context of the creative industries

According to Moeran and Pedersen (2011:8), Mendelsohn (2014:11-17) and Van Graan (s.a:9) the creative and cultural industries are important parts of the knowledge-intensive economy, and have made a significant contribution to the growth in prosperity at both national and local level. The following are some of the benefits of the creative industries that can also apply to hosting events such as music festivals.

2.3.2.1 Financial Opportunities

Creative industries help small to medium businesses (SMEs) such as event businesses to increase their production capacity, improve their ability to grow and attract more business and investment locally and internationally (Moeran & Pedersen, 2011:8; Ministry of Art, 2015). Event companies can also obtain funding for start-up or for hosting events, to grow the business to another level, expand their workforce, and retain ownership of their intellectual property. The creative industry furthermore invests in the small business or sub-sectors, which allow artists and entrepreneurs to also benefit from these financial opportunities.

2.3.2.2 Education

The creative industries, as well as the government, offer creative training courses for creative individuals to better their skills and for them to find employment. In addition, an education and career system inspires and supports the creative minds and the next generation. The creative industries offer increased employer investment and skills development as well as better opportunities for individuals such as learning to use the skills, talents and their gifts in different ways for a better quality of life (Mendelsohn, 2014:10). There are also skill development programmes for both artists and people who are interested in starting businesses such as event organisers.

2.3.2.3 Infrastructure

According to Mendelsohn (2014:17), festivals are hosted at venues that government has already built such as community halls, convention and civic centres and/or stadia. This means that the local community can benefit from the creative industries when these type of infrastructures are used. Hosting for example events can also lead to the development of new infrastructure.

2.3.2.4 Marketing

Mendelsohn (2014:5) states that the creative industry promotes networks within the sector and beyond. It also advertises the products or services of creative industry companies such as festivals nationally (Ministry of Art, 2015). The government of a country also helps to market festivals and events as well as the artists through different marketing channels.

2.3.2.5 Employment

The Culture and Creative Industry secures employment and by doing this, they contribute to the growth of the economy (Smallbone *et al.*, 2005:45; Mendelsohn, 2014:5; Ministry of Art, 2015). As mentioned, the creative industries also create employment opportunities for artists within the industry.

2.3.2.6 Place-making

According to Van Graan (s.a:9) and Bowden, O'Toole, Allen, Harris and McDonnell (2006:37), the creative industries can contribute to improved quality of life for residents and increased attractiveness of places for investment. Both rural and urban areas can benefit from this as they will be upgraded or improved due to the creative industry companies. Hosting festivals in different rural and urban areas provide opportunities for improving the standard of living of the residents and create pride amongst residents in the area.

2.3.2.7 Innovation

Creative industries are known as a significant source of innovation. Creative businesses have a tendency of being early adopters of innovation. Being a part of the creative industries can also mean that there will be growth in productivity and new businesses (Ministry of Art, 2015). Education helps in the creative industries as the people involved with creative ideas have opportunities and support to start their own businesses.

2.3.2.8 Regeneration

According to Smallbone *et al.* (2005:45) and Bowden *et al.* (2006:37) the creative industries can lead to economic development, physical development and social development as well as community cohesion. Projects or businesses such as festivals have to benefit the local community be it in an economic, physical or social manner.

2.3.2.9 Promoting arts

Government and creative industries promote arts through education and training. They fund creative individuals to better their skill and help them to find employment. They also help them by marketing their creative products to the market (Mendelsohn, 2014:10).

The following section, gives a brief overview of the creative industries in the South African context.

2.3.3 A South African overview of creative industries

According to Van Graan (s.a:19), The Department of Arts, Culture, Science and Technology (DACST) launched the first study on creative industries for South Africa in 1997. Among the objectives of the study were the following: a) To introduce the cultural industries as an important sector in its right; b) To describe the dynamics of four industry sectors i.e. film and television, music, publishing and craft; and c) To make recommendations on the development of the cultural industries to the Department and the creative industries themselves. Van Graan (s.a:19) further states that South Africa had developed a strategy with the aim to ensure that the cultural industry sector of South Africa becomes influential through the Country's uniqueness and growth within the evolving global economy. The Department of Arts, Culture, Science and Technology thus came up with a strategy named, The Cultural Industries Growth Strategy (CIGS). This strategy had to focus on the sectors that were believed to be organised sufficiently, or had the potential to grow, export or create employment. Those sectors were then the film and television, music, publishing and craft (Van Graan, s.a:19; Joffe & Newton, 2007:3).

According to Joffe and Newton (2007:52), the performing arts and dance comprise segments take up 19% of the creative industry in South Africa, and include the four segments that are dance, theatre, festivals and technical production. It is clear that festivals are a prominent segment. In addition, the value of hosting festivals is well established in South Africa with more than 600 festivals held annually – each with its own distinct theme, programme and target market that highlight and promote different cultures

(Saayman, Pretorius & Scholtz, 2012). Joffe and Newton (2007:113) mention that there are unfortunately some challenges that creative industries are facing. These challenges include:

- Competition for disposable income has never been greater for some sectors, and it is sometimes difficult for local produce to compete with the international market;
- Creative workers do not earn a high income. The creative industries are unstable because most enterprises are small and micro. Therefore, the creative workers earn a very low income and have to depend on income from other employment for themselves and their families;
- Many people in the creative industries and arts have graduated, and this creates a gap because there are limited opportunities in the sector. There is a small connection between the tertiary sector and the arts industry regarding employment and future careers for professional arts workers;
- The small size of domestic markets for the products and services of the creative industries further restricts growth;
- There is a lack of coordination between different levels of government departments and more effort on development strategies is neglected;
- Many people or businesses do not invest more in the creative industries; and
- There is a lack of financial opportunities in the creative industries. The sub-sectors always struggle when there is a lack in funding.

However, through the achieving of government objectives the creative industry sector could further its growth. For example, the creative industry sector could aim to achieve social, development and/or economic objectives by linking to a prominent focus, like nation building, social inclusion or traditional knowledge preservation of cultural diversity. The two government departments that focus on achieving these objectives are the Trade and Industry Departments as well as the Department of Arts and Culture. Therefore, the Trade and Industry Department focuses on financial availability and profitability, and the Department of Arts and Culture focuses on social cohesion, cultural diversity and artistic development. It is crucial that these departments work together so that they can both achieve the objectives and to make sure that the creative industry sector as a whole is developed in South Africa (Van Graan, s.a:65; Joffe & Newton, 2007:117). Van Graan (s.a:65) states that the United Kingdom and South Africa will cooperate as the British Council is structuring a programme to develop joint ventures in the creative industries. Other governments might follow the programme that currently supports the South African

cultural practices. The British Council was founded in 1938 and partnered with South Africa to help in connecting people with learning opportunities and creative ideas from the United Kingdom and the British Council South Africa is still to date working with South Africa's creative industry. Industries such as advertising, film, fashion and tourism attract international attention, and this shows that this programme is somehow in the process of being achieved (Van Graan, s.a:65).

Recently a Cultural Observatory was established at Nelson Mandela Metropolitan University (NMMU) to address issues in the creative industry. The key functions of the South African Cultural Observatory include (South African Cultural Observatory, 2016):

- Advanced theoretical and policy-relevant research on cultural trends and the cultural economy;
- The conceptualisation and collection of statistics (data-bases);
- Monitoring and Evaluating the impact of cultural events;
- Providing physical and online access to the cultural information;
- Capacity building within the Arts, Culture and Heritage sectors and Creative industries;
- Networking, partnering and knowledge sharing; and
- Promoting cultural diplomacy.

The Observatory managed to host its first annual national workshop in Johannesburg on the 19th of 19 February 2016 to discuss and provide inputs towards the development of a consolidated Research Agenda and Monitoring and Evaluation Framework for the industry (news.nmmu, 2016a). The South African Cultural Observatory also held its First National Conference on 16 and 17 May 2016 at The Boardwalk International Convention Centre in Port Elizabeth. The conference was to play a key role in setting the research agenda for the Cultural Observatory (news.nmmu, 2016a). During these conferences, the significant role that the creative industries have in South Africa was outlined.

It is evident that South Africa's cultural economy – the revenue generated through the arts and cultural events – makes up almost 3% of South Africa's GDP, which is higher than the country's agricultural economy of 2.5% (news.nmmu, 2016b). "Cultural Times", Ernst and Young first global map of the cultural and creative industries, estimates that they generate US\$250-billion (R3,7 trillion) in revenue annually, and account for 29.5 million jobs worldwide. In South Africa in 2014, the first study of the impact of the creative

and cultural industries showed that these sectors employed up to 200 000 people and contributed almost 3% to South Africa's GDP (news.nmmu, 2016b).

The next section discusses creative tourism briefly.

2.3.4 Creative tourism

It seems that creativity is positioned as a cure for a broad range of problems. For example, some authors wrote papers on different topics about creativity; creative cities by Landry (2000); creative clusters by Mommaas (2009); creative industries by O'Connor (2010) and the creative field by Scott (2010). Authors are hoping that creativity can help grow the economy, built communities as one and stimulate the local culture (Richards & Marques, 2012:2). According to Richards and Marques (2012:1) creativity is applied in different fields more especially in the creative and cultural tourism.

According to Richards (2011:10), the word or rather, term creative tourism was previously known as cultural tourism. Culture and tourism were formerly known as two different terms until culture became a form of tourism consumption. Tourism was referred to as a leisure activity. Therefore, it was not associated with culture. A small number of Europeans, which was mainly wealthy people, were undertaking cultural tours to learn about different cultures. In the 20th century, tourists became more experienced and started to look for new experiences on holiday. As a result, more countries became aware of the significance of culture as a means of generating tourism (Richards, 2011:10).

Rogerson (2006:150), Richards (2011:12) and Richards and Marques (2012:2) state that Richards and Raymond (2000:18) came up with the term creative tourism and defined creative tourism as "tourism which offers attendees the opportunity to develop their creative potential through active participation in courses and learning experiences which are typical of the holiday destination which they undertake". Richards and Marques (2012:2) state that there was an idea, which originated from a European project, EUROTEx, which aimed at stimulating craft production through tourism. Rogerson (2006:150) asserts that creative tourism is active and is about learning rather than looking, and more about self-development and economic freedom.

Some countries have developed the concept of creative tourism including New Zealand, Australia, Spain, Canada, United States and Taiwan. Every place has its definition of

creative tourism. Nevertheless, the aim is to reach common goals such as active participation, authentic experiences, creative potential development and skill development. The experiences that tourists are seeking are related to the everyday life, and the creativity-base of creative tourism, which includes traditional crafts, how handicrafts are made, gastronomy, perfume making, painting and dancing (Tan, Kung & Luh, 2013:153,154). Richards and Wilson (2007:18) as well as Tan *et al.* (2013:156) state that creative tourism does not only involve spectators, it is not about just being there but it is about tourists interacting and co-creating the experience. The tourists should actively learn about the surroundings and apply this knowledge in order to develop their newly developed skills.

Richards (2011:12) states that they found out in their research that there are some ways that link tourism and creativity together to improve the tourism product and the attendees' experience. Examples of creative tourism experiences are as follows: experience, learning, tasting, seeing and buying. A creative tourist is an individual who travels to create an experience through learning about different cultures, traditions, surrounding, local skills, and expertise, unique qualities of the places they visit and everyday life of the citizens at the destination they choose (Tan *et al.*, 2014:250).

Creative tourism is growing in popularity and has led to concepts such as creative classes (Florida, 2002), creative cities (Landry, 2000), creative clusters (Hitters & Richards, 2002) and creative employees (Laužikas & Mokšechienė, 2014). In the context of events and tourism, creativity can be used in many ways, namely in (Richards, 2011):

- Tourism products and experiences;
- The modification and revitalisation of existing products;
- Valorising cultural and creative assets;
- Creating job opportunities;
- Providing economic spin-offs for creative development;
- Creating buzz and a specific atmosphere or ambience;
- Developing entrepreneurs; and
- Creating opportunities for networking.

Florida (2002), in his book "The Rise of the Creative Class", divided or segmented the creative class into two groups namely extremely creative people (poets, architects, university professors, engineers) and creative professionals (those working in the

technology industry, business management, corporate finances.). Therefore, Florida (2002) was one of the first to segment creative people or as he referred to it, the creative class. However, the absences of this type of research in developing countries such as South Africa is noteworthy and yet, if one considers the economics of the creative industries, it is clearly significant. For example, 5.8 million people are employed in the creative industries in the European Union and it generates 2.6% of GDP (KEA European Affairs, 2006; Laužikas & Mokšechienė, 2014). In 2015, the creative industries in the UK were worth £8.8 million an hour. In the USA, revenues from the creative industries were \$11.3 billion in 2008 and in 2015; 2.9 million people were employed in such industries. In contrary, the whole of Africa's export of creative products contributed only 0.6% of global exports (Laužikas & Mokšechienė, 2014). It is, therefore, clear that developing countries, especially in Africa, still have a long way to go in this regard. In this context, Tan *et al.* (2013) state that even though creativity is viewed as the base of creative tourism, creative factors of creative tourism systems remain unexplored; in other words, the aspects that make up creative tourism. A sense is therefore gained that much has been written on the topic of creative tourism, but empirically limited research has been carried. Research is therefore imperative to expand and improve the creative industries.

2.4. Conclusion

The chapter explained how events and festivals form a part of creative industries. The creative industries are said to be defined according to a classification system, considering what it does, what it produce, and how it produce or perform it. From this definition, it is clear that the creative industries are about recognising the creative person, developing individuals and communities as well as growing the community through job creation, and establishing wealth. Smallbone *et al.* (2005:45) explain that the creative industries are generating income, creating new jobs and business opportunities and they have a broad range of products and services. Because of the secondary impacts and interdependencies with activities such as tourism and traditional sectors the creative industries also contributes to the growth of a region's economy.

It is important to note that the aim of the present research is not to attempt, at this stage, to classify the Black Diamond market as creative tourists. Rather, the preceding information on the creative industries are relevant as it shows the significant role that music festivals such as Diamonds and Dorings can play in the creative industries. More research is however needed to determine the extent and role that creativity plays in these events. Future research should investigate this aspect, both from a supply and demand

perspective. The next chapter explores event and festival management in detail and gives an overview of the Black Diamonds as a target market.

CHAPTER 3: A LITERATURE OVERVIEW OF MUSIC FESTIVAL MANAGEMENT AND THE BLACK DIAMOND MARKET

3.1 Introduction

Events and festivals are a significant part of society's culture (Bowdin, O'Toole, Allen, Harris & McDonnell, 2006:3; Gursoy, Spangenberg & Rutherford, 2006:280). Lately, festivals and events have increased due to the escalation of leisure time and discretionary spending (Kolb, 2006:14). Governments are furthermore supporting and promoting festivals and events as part of economic development, nation building, destination marketing and branding (Rowley & Williams, 2008:782; Getz, 2008:405). Quinn (2005:930), Jackson, Houghton, Russell and Triandos (2005:360) and Leenders (2010:291) add that festivals in general, and particularly music festivals, gain progressively more recognition as it improves the image of the region, enhances recreational opportunities, contributes to the local and regional economies and advances the local culture and pride. In recent times, some festivals have developed from small gatherings to mega-festivals, of which music festivals prove to be one such example.

According to Quinn (2005:929) and Fourie (2009:39), the very first festivals date as far back as 534 BC and took place in Athens in honour of the God Dionysos (the patron of wine, feast and dance). In 1876 the first contemporary arts festival was known as the Bayreuth Festival. By this time, festival organisers produced quality work with high profile artists performing at famous theatres. Even in these early times, the importance of festivals was acknowledged. Bowdin, Allen, O'Toole, Harris and McDonnell (2011:9) state that in 1882, a temperance (abstinence) festival was founded and by that time festivals were known as fairs. Later on fairs advanced and change to take the form and style of events as they are known today. The concept of festivals was developed to be diffused amongst locals and attendees rather than to present the festival to them. The objective of the initiative was that residents, organisers and performers interact with each other and liven the host destination with music, dancing and arts (Quinn, 2005:930). In line with Quinn (2010:266), countless festivals have been staged in the last 20 years with the aim of stimulating urban economies, regenerating and repositioning cities on a competitive global stage.

While music has always formed a memorable role in culture and society, music festivals have only emerged in the last few decades (Getz, 2008:404). PinkPop is the oldest and longest running annual dedicated Pop and Rock music festival in the world, which started in the late 1970s. The festival is held in the city of Landgraaf, 134 miles from Amsterdam, near the city of Heerlen in the Netherlands. The PinkPop Festival is a three-day festival hosting approximately 60 000 attendees each year (www.efestivals.co.uk, 2015). Quinn (2005:904) states that there has been a substantial increase of music and arts festivals the past 15 years throughout Europe and other countries. This growth makes it difficult to come to the exact quantity of the existing festivals that take place all over the world, which has led to a competitive stance amongst festivals.

As new festivals arise, competition amongst festivals to attract attendees becomes sturdier. Also, the fact that consumers' needs can change at any time, factors such as globalisation and technology can have an enormous impact on a consumers' choice of product (Lee, Lee, Lee & Babin, 2008:57). Therefore, it is imperative that festival marketers and managers know their target market as well as adopt new and innovative strategies to improve or maintain their competitiveness in the marketplace (Swarbrooke & Horner, 2007:7; Hawkins & Mothersbaugh, 2009:9; Solomon *et al.*, 2012:5). Hence, event or festival management is forced to develop a variety of different strategies or develop a risk management plan to gain competitive advantage. At the same time, festival management needs to minimise the external threats that might affect their product or business (Leopkey & Parent, 2009:189). Consequently, it is important that festivals differentiate themselves from the competitors and stay distinct. This means they have to be able to provide the service that their competitors are unable to offer (Jackson *et al.*, 2005:361; Pegg & Patterson, 2010:86). This also applies to music festivals.

With this in mind, the current chapter provides an overview of music festival management. Furthermore, an overview of event management, the classification and typology of events, festival and event stakeholders and an understanding of music festivals are discussed in detail. The chapter concludes with a discussion on the Black Diamond market, which is the primary market focus of the present study.

3.2 An overview of event management

According to Bowdin, McDonnell, Allen and O'Toole (2001:22), the events industry emerged in the 1990s with various sectors, particularly those focused on business related events. Throughout the years, it was important that the industry remained to be recognised with the support of the government. Continued effort was made to ensure the awareness of this support as well as to guarantee an increase in training and support for the industry's National Vocational Qualifications (NVQs). Seeing that industry has shown so much growth, events were recognised as essential in colleges and universities. In view of that, dedicated courses and modules were developed and introduced to support the evolving industry. According to Getz (2008:404), events play a significant role in society. Therefore, they have always been there in human history at all times and in all cultures. The events industry is growing fast and is now well-established. The growth of events serves a broad variety of purposes and agendas, which have led to the emergence of an events industry with its own body of knowledge, job opportunities and career paths. People enjoy attending events since it creates an opportunity for them to relax from their working life (Bowdin *et al.*, 2001:5).

Event management refers to the planning of events to meet the needs and wants of the potential market. It is also a tool to attract potential customers or tourists to the destination to enhance destination competitiveness (Wagen, 2005:406; Getz, 2012:115). Wagen (2005:171) and Singh (2009:97) state that event management involves many people undertaking separate tasks in a coordinated manner. As per Van der Wagen (2010:24), Bladen, Kennell, Abson and Wilde (2012:35) and Manners (2011:13), event management consists of developing the concept of the event. This involves defining the purpose of the event as well its aims and objectives. Funding is another important factor in event planning. Funds for an event can be either obtained through the event planner or sponsored by donations. Further detail in event management include planning, menu and theme design (including to identify a suitable menu that match the theme), and catering support in food selection and other service at the event (Page & Connell, 2009:642). Development of a theme might include specialist sets, props, and costumes for attendees, and a range of support requirements from special effects and lighting, to music, and entertainment (Bladen *et al.*, 2012:45). Most importantly, marketing plays a significant role in managing the event.

Brown and James (2004:54) describe event management as the design and management of an event, which plays a significant role in the success of an event. According to Silvers (2003), “event management is the process by which an event is planned, prepared, and produced. As with any other form of management, it encompasses the assessment, definition, acquisition, allocation, direction, control, and analysis of time, finances, people, products, services, and other resources to achieve objectives. An event manager’s job is to oversee and arrange every aspect of an event, including researching, planning, organising, implementing, controlling, and evaluating an event’s design, activities, and production”. As earlier mentioned and consistent with Getz (2007:2), event management is a fast-growing profession and is recognised globally with the already established academic programmes at all levels (diplomas, undergraduate degrees and advanced research degrees). The rising of this new profession has become a fundamental need within societies for the professional management of events in the private, public and Non-Governmental Organisations.

Allen, O’Toole, McDonnell and Harris (2005:160) further state that event management is a combination of management aspects such as market research, planning, finance, control logistics, staging and evaluation to meet the needs, wants and desires of the potential market and to enhance their experience at the destination. Festival management can then be described as the management of a festival; it deals with planning, marketing, financial management, risk management, income generation and visitor management (Bowdin, McDonnell, Allen & O’Toole, 2006:34).

Events can be classified into different forms and typologies as outlined and explained in the next section.

3.3 Classification and Typology of events

Bowdin *et al.* (2001:16), Getz (2008:403-405), Getz, Svensson, Peterssen and Gunnervall (2012:52), Getz (2012:17) and Page and Connell (2014:49) indicate that events are classified according to their purpose, or by the particular sector to which they relate for example there are public, sporting, festivals, arts, tourism and business events. Figure 3.1 illustrates the various types of events, which will consequently be discussed.



Figure 3.1: Typology of events

Source: Adapted from Bowdin *et al.* (2001:16), Westerbeek, Turner and Ingerson (2002:50), Getz (2007:24) and Getz *et al.* (2012:52)

3.3.1 Hallmark events

According to Getz *et al.* (2012:52), Hallmark events are celebrations that take place on a permanent, longstanding way in a community. These events are co-branded with the destination. Attendees of these events are mostly community members and people from outside the destination. Hallmark events have set goals that they want to achieve that would benefit both the host community and tourism. The goals can be to attract tourists, to create and enhance a positive image that is co-branded with the destination or community and to deliver various benefits to the host community. Hallmark events are symbols of quality and authenticity. These events portray significance; they are events that occur more than once and link with tradition, attractiveness, quality, publicity and image. These events are to the competitive advantage of the host community, host venue and the destination (Getz, 2007:24; Allen *et al.*, 2005:15). Hallmark events attract many attendees, participants and sponsors and an example is the Cape Town International Jazz Festival in South Africa that attracts over 30 000 people annually.

3.3.2 Mega events

Considering the size and significance of mega events, these events typically produce high levels of tourism, media coverage, respect and economic impacts to the host community (Bowdin *et al.*, 2011:21). These events exceed one million attendees and should be able to attract worldwide publicity. Examples of events include Soccer World Cup Tournaments, Olympic Games, and world fairs. These events can disrupt the lives of the host community, but they can bring economic benefits and also positively influence the image of the destination (Getz, 2007:25). Westerner *et al.* (2002:50) argue that hallmark events can also be characterised as mega events if size and importance of the event are considered.

3.3.3 Special Events

In keeping with Getz (2007:26), special events have particular elements such as uniqueness, hospitality, festive spirit, theming, symbolism, authenticity, meeting multiple goals and appealing to the stakeholders and audience. These events occur only once, and attendees attend these events to get away from their everyday life and to experience something new (Bowdin *et al.*, 2011:18). Special events include for example the 2010 FIFA World Cup event that was held in South Africa and music concerts that take place at large indoor and outdoor venues.

3.3.4 Planned events

All planned events are labelled as festivals, conferences, fairs and sports (Getz, 2012:47). These events have different meanings, intentions and programmes. They can be classified as live, social events that are created to achieve certain results. Planned events are launched to amuse attendees, and ensure a memorable guest or attendee experience. Producers of these events establish the goals of the events, but key stakeholders have an influence on these goals (Getz, 2007:27; 2008:404) for example a graduation ceremony or a wedding celebration.

3.3.5 Unplanned events

These types of events are self-defined, and the purpose of participants might be unclear and actions of these events can be unpredictable. There are no management systems in place but sometimes police response is required, and individuals can be held accountable for their actions under the law. Unplanned events can be either small or large; and an example is a party or barbeque that came about spontaneously (Getz, 2007:28).

3.3.6 Media events

According to Getz (2007:28), the primary aim of these events is to broadcast to an audience, linked to the power of television and internet in reaching a global audience. Although any event can be packaged for the media, an example would be the celebration in South Africa known as Youth Day on 16 June. This celebration honours the Soweto uprising in the country and recognises the role of Youth in the liberation of South Africa from the Apartheid Regime (calendarlabs.com, 2015).

3.3.7 Major events

Major events are events that are capable of attracting significant visitor numbers, as well as media coverage. These types of events bring economic benefits to the host destination. They attract national and international public interest through spectacular attendance and media coverage. Diamonds and Dorings can be classified within this category (Bowdin *et al.*, 2001:18; Getz, 2007:28; Parent & Smith-Swan, 2013:4).

3.3.8 Natural events

Natural events may happen yearly whereby nature lovers travel to view and enjoy the beauty of nature. These events contribute economically to the host destination and even though they are not planned by anyone they just attract quite a huge number of attendees. For example, the Hermanus in the Western Cape host two natural festivals yearly, which is the Hermanus whale festival, and the flower festival. Nature festivals also helps in embracing and conserving nature (Millar, 2003:3; Kruger, Viljoen and Saayman, 2013: 146).

It is clear that events are classified according to their purpose. The next section discusses the various event and festival stakeholders in brief.

3.4 Festival and event stakeholders

Festivals and events are dependent on some actors as critical resources. Festival or event stakeholders are the important partners that influence the development and implementation of the festival. Some stakeholders are difficult to replace in a short or long-term perspective (Presenza & Iocca, 2012:26). Therefore, it is important that the event manager is able to identify the range of stakeholders in an event or festival and manage their needs and conflicts (Bowdin *et al.*, 2011: 230). Hede (2008:88) states that it is critical to understand the various stakeholders' motivations and expectations. According to Presenza and Iocca (2012:26), most events and festivals fail because of the lack of resources or festival management's inability to attract sponsors and donors.

Festival failure can also be the result of competition in the event sector for the available resources. For a festival or event to survive, it needs the support from stakeholders. A stakeholder can be seen as a person who has an impact, or contributes to the success of the event albeit directly or indirectly (Presenza & Iocca, 2012:27). Getz (2007:92) defines stakeholders of festivals as “those people and groups with a stake in the event and its outcomes, including all groups participating in the event production, sponsors, grant givers, community representatives and everyone impacted by the event”.

The various stakeholders at music festivals can include, but are not limited, to the following:

- **Media:** There are different ways to promote an event or festival. Marketing can be through mass and printed media e.g. television, radio stations, newspapers and magazines. When promoting a festival effectively, tickets sales and attendance numbers can increase (Bowdin *et al.*, 2011:239; Presenza & Iocca, 2012:29). According to George (2011:520), the choice of advertising vehicle depends mostly on the type of event or the demographics of the market. Choosing the type of media also goes hand in hand with the event sponsors. For example, if Motsweding FM is the main sponsor of Diamonds and Dorings then they will use radio to advertise the event.
- **The host community:** The host community refers to the people or residents who are staying at the event location. Without host community involvement, an event cannot be successful (Ntloko & Swart, 2008:80). Fredline and Faulkner (2002:115) state that the host community appears to be the core stakeholder, even though they are at times overlooked or misinterpreted in ensuring that the event or festival is sustainable. When the host community participates in the event and festivals or tourism as a whole they receive greater benefits in the form of employment and income, opportunities for establishing tourism enterprises and other rewards (Van Zyl, 2013:13).
- **Music and artists:** These are the individuals performing at the festival. They contribute to the attendance numbers of the attendees, and they can help to exceed the expectations of the attendees. Music artists can also be the main attraction; they may attract people to attend the festival, as they want to see a production of a combination of well-known artists. Especially with music festivals, the music is the key feature that attracts attendees (Presenza & Iocca, 2012:29).

- **Attendees:** The people who attend the festivals are referred to as attendees and they purchase tickets to be a part of the festival. Attendance numbers determine the success or failure of the festival. The attendees are critical at festivals and events as they bring money to the festival, and they define the growth of the festival (Bowdin *et al.*, 2011:240). It is very important that festival organisers and marketers understand attendees' or attendees' perceptions and how they evaluate the festival. The attendees' and/or attendees' attitudes towards festivals and their corresponding attendance, and the realisation of future attendance or the intention to attend; and the likelihood to suggest that other people should attend the event/festival are all logically linked to the perceptions of the attendees / attendees (Gursoy *et al.*, 2006:280).
- **Public authorities:** It can either be the police force, which provides safety and security, government agencies and local authority that give grants and permits to host the festival (Presenza & Iocca, 2012:29). The role of the public authorities is to make sure that everything runs smooth and that the people are safe, be it the attendees, the workers, and most importantly the host community. For instance, the police force has to make sure that the area where the festival is hosted is safe and secure, and as for the paramedics, they should make sure that they are available when an emergency occur.
- **Sponsors:** Include big and small companies that use the festival as a marketing tool. The companies provide opportunities to build relationships to achieve corporate and sales goals (Van der Wagen, 2010:25; Presenza & Iocca, 2012:29). Hede (2008:88) states that the role and importance of sponsors in the event industry have grown over the past decade. Some sponsors are focused on the exposure they will gain with their association with the festival.
- **Co-workers:** This is the team members who are from the key managers, stage managers, crew, stewards and cleaners. These people are the face of the event and they contribute to the success or failure of the event (Bowdin *et al.*, 2011:239). The role of the co-workers is to make sure that the event is a success, and they should portray a positive image to the consumers or attendees.
- **Suppliers:** These contractors supply food, beverages, and facilities that the co-workers, artists and participants will use. For example, tables and chairs, and mobile toilets (Van der Wagen, 2010:25; Presenza & Iocca, 2012:29). Jonker, Saayman and De Klerk (2009:383) and Tyson, Hayle, Truly, Jordan and Thame (2005:327) state that significant events stimulate accommodation, attractions, crafts and foods. Significant events may

increase the demand for the products and services mentioned above. These suppliers, through associating with the specific events, are then marketing their own businesses.

- **Government and local municipalities:** Municipalities give the festival planners or organisers the authority to go ahead with the festival, especially if they know that the local community will benefit from the event. They will also provide services so that the festival can be a success (Presenza & Iocca, 2012:29). Tourism is a significant industry; and thus the government plays a major role in influencing and supporting this industry. The government has six functions within tourism. These include coordination, planning, legislation and regulation, stimulation, promotion and a specific social tourism role (George, 2011:148).

The abovementioned stakeholders play an imperative role in festivals. Festivals cannot develop if the various stakeholders are not involved. Hence, it is important to treat all stakeholders equally and value their impact or contribution to ensure the maximum benefits from hosting a festival.

The next section focuses on the benefits of hosting festivals and events.

3.5 Benefits of hosting festivals

Gibson and Connell (2012:4) state that the primary reason for festivals is simply to bring communities together to celebrate local cultures, to involve people from disparate geographical regions whose community shares the same passion, to pass time and to entertain a large number of attendees. Festivals can also include and exclude people by drawing boundaries around communities, for example through subculture affiliation, specialist knowledge for required entry or meaningful participation. Festivals are different in the sense that they are usually held annually, and they aim more on the social factors than the economic and political factors. Their purpose is to bring people together to have fun, for entertainment and to share a sense of belonging and enjoy each other's company. Most festivals create time and space for celebration, a site of convergence separate from everyday routines, experiences and meanings (Sharpe, 2008:222).

According to Bowdin, McDonnell, Allen and O'Toole (2006:31), Saayman (2004:155), Getz (2008:413) as well as Gibson and Connell (2012:22), there are numerous advantages of hosting music festivals such as Diamonds and Dorings, which are summarised in Table 3.1.

Table 3.1: Benefits of hosting festivals

Category	Benefits of hosting festivals
Economic	<ul style="list-style-type: none"> Increased revenue to the local economy Job creation Sponsorship opportunities Tool for regeneration and renewal Rising property revenue Increased foreign direct investment Increased tax base Increased business sales Development of local economic activities
Brand	<ul style="list-style-type: none"> Stronger brand positioning Improved image of host community Huge global media exposure
Tourism	<ul style="list-style-type: none"> Major post-event visitor increase
Development	<ul style="list-style-type: none"> Catalyst for regional co-operation or urban development
Legacy	<ul style="list-style-type: none"> Enhanced infrastructure Improved skills base Improved facilities
Social	<ul style="list-style-type: none"> Poverty alleviation Improved quality of life Enhanced / maintained community pride Increased cultural awareness and appreciation Enhanced sense of belonging Morale boost Generating community spirit
Environmental	<ul style="list-style-type: none"> An environmental awareness Conservation of cultural and environmental resources

Sources: Adapted from Saayman (2004:155), Lee *et al.* (2008:56), Fourie and Santana-Gallego (2011:1365), Tien, Lo, Hand Lin (2011:13), Manners (2011:2), Billings and Holladay (2012:9), Gibson and Connell (2012:21)

Based on Table 3.1, it is evident the hosting festivals and events can have various benefits. Collectively, the results show that events make publicity possible for the host

destination and set destination competitiveness in motion. Hosting events also have the potential to boost the local economy, and additional profit can be made through admission charges, merchandising, sponsorship, and media revenue (Saayman, 2004:155). With these benefits in mind, it is not surprising that countries all over the world host a variety of events.

Since the present study focuses on the Diamond and Dorings Music Festival, the next section reviews music festivals.

3.6 Understanding music festivals

Curtis (2010:102) and Sharpe (2008:222) state that music festivals play a significant role in shaping cities and regions. They also provide attendees with a distinct experience using music. Music festivals have increased around the world since the late 1960s and have not just produced music but also a place, space and identities. As said by Getz (2005:21), (music) festivals celebrate community values, ideologies, identity and continuity. Paleo and Wijnberg (2006:51) and Leenders (2010:293) describe music festivals as an intermediary between the producer and consumer of aural goods. Thus, music festivals may be considered as the primary reason for bringing together artists and consumers. Music festivals, as in the case of most other festivals, compete with other (music) festivals. Indirectly, music festivals also compete with other organisations that focus on making money such as television and radio stations, and individual broadcasters that specialise in publication and awards.

Snell (2005:4); Paleo and Wijnberg (2006:51); Packer and Ballantyne (2010:3) as well as Botelho-Nevers and Gautret (2013:1) state that music festivals have unique opportunities to offer engagement with music that is more active than in other settings. Music festivals usually continue for some days and involve hundreds of performers while others last no more than a few hours. Factors such as social interaction with other festival attendees, the joy of being close to the performer as well as the music are seen as significant factors to the attendees. Music festivals are about the music itself as well as the activities and diversions (such as interacting with other attendees and making friends, buying band gear, eating and drinking and lastly entertainment) that are in line with the festival theme (Manners, 2011:2; Botelho-Nevers & Gautret, 2013:1).

There are different types of music festivals such as country music festival, jazz music festivals, opera music festivals and classic music festivals Figure 3.2 illustrates 12 types of music festivals. These music festivals are organised according to the music genres and specific target market(s). However, music festivals are not limited to only the music genres in Figure 3.2, as many festivals combine more than one genre.

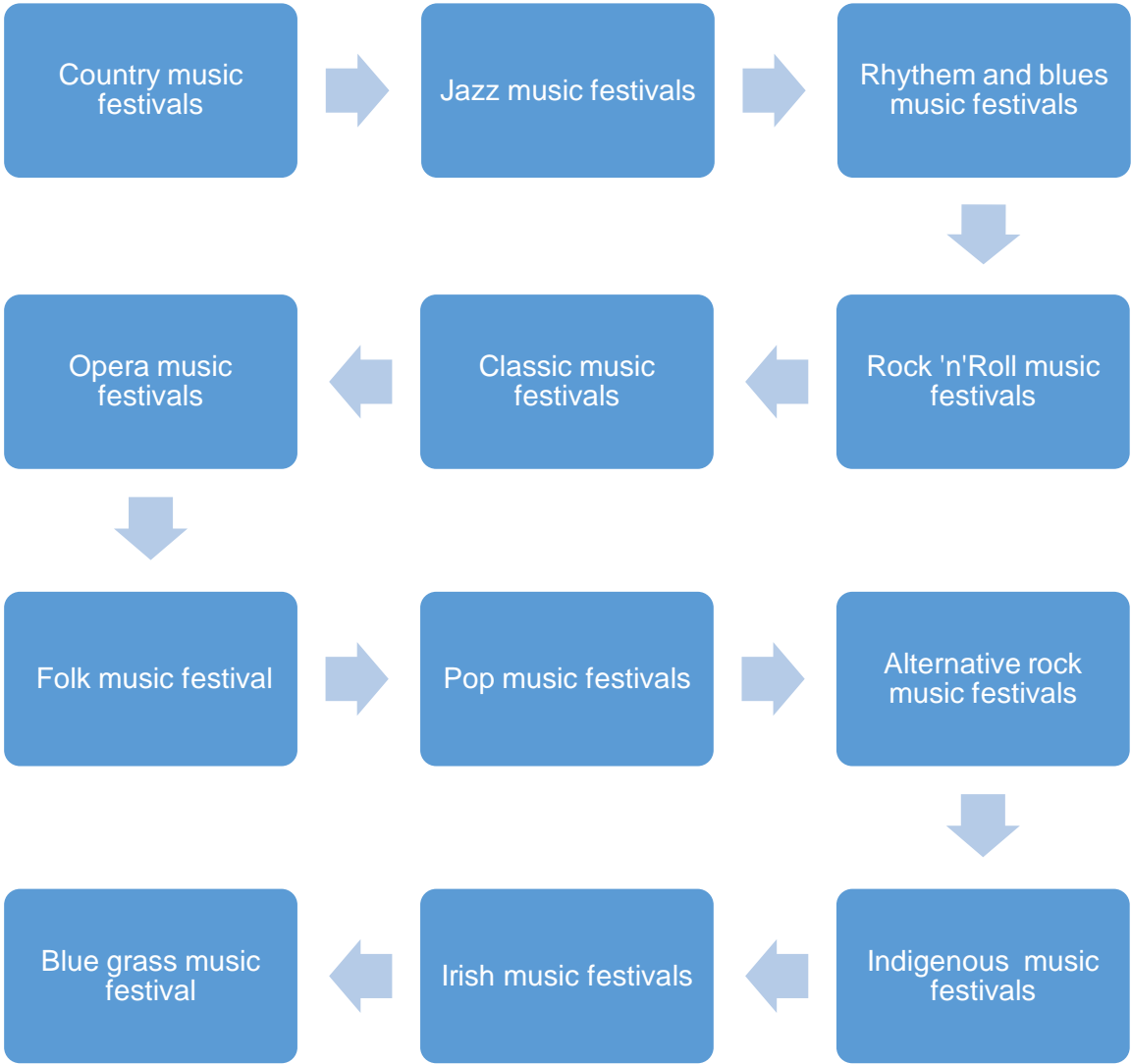


Figure 3.2: Types of music festivals
Source: Adapted from Gibson and Connell (2012:18)

Consistent with Van Havere, Vanderplasschen, Lammertyn, Broekaert and Bellis (2011) as well as Gibson and Connell (2012:42), Rock music festivals are more likely to catch the attention of younger people. On the other hand, classic music festivals would attract audiences of higher socio-economic status. Opera music festival seems to attract older persons who obtained higher positions and have both time and disposable income to

attend special events (Gibson & Connell, 2012:42). Curtis (2010:103) agree with Gibson and Connell (2012:42) and state that most people believe that jazz music is for the 'elites' or 'chardonnay set' (that is, the upper middle to upper class) only because individuals who attend jazz festivals are professionals.

In the genre of jazz music festivals, (which is also the main music genre featured at Diamonds and Dorings), tourism sub-cultures have been created at international jazz festival sites around the world (Curtis, 2010:101). Jazz music was originally from New Orleans in the 20th century, but it occurred almost simultaneously in other North American areas like Saint Louis, Kansas City and Chicago (apassion4jazz, 2016; louisianatravel, 2016). The very first artists to start playing jazz music were Buddy Bolden, Jelly Roll Morton and King Oliver and New Orleans' own Louis "Satchmo" Armstrong (louisianatravel, 2016). The musicians spread from New Orleans to other cities and their music circulated in new areas

Curtis (2010:103) clarifies jazz as an urban phenomenon. Harris (2000:103) and Pinhero and Dowd (2009:495) add, "Jazz is not only about commercial entertainment. It also has enjoyed aesthetic mobility, whereby some of its works are widely deemed to be art". This then seems to be the reason that there is economic and critical success for both jazz musicians and jazz festival organisers. Jazz music has interesting genres that are straightforward and popular like cool jazz and traditional jazz to the more complex i.e. avant-garde or free jazz. Jazz music has more than 20 genres. Music genres of jazz are accepted to be more complex than the popular music genre (Oakes, 2003:166). The unique nature of jazz music causes jazz lovers to attend jazz festivals and events without any hesitation, as they know they will have the opportunity to be exposed to a variety of genres. As a result, jazz performances generate much profit per year.

The South African jazz movement originated in the Cape and then shifted to Johannesburg as migrant workers relocated there during the early 19th and 20th centuries (Dancer, 2009:24). The migrant workers were living in the slum-like townships in and around the city. The townships played a significant role in the development of South African jazz music. Jazz music then brought together artists, journalists and political activists as they went to jazz events at the shebeens (an unlicensed establishment selling alcohol in townships) of Sophiatown where the pioneers of northern 'marabi' Jazz were

making their name. In the early 1900s, as a teacher Enoch Sontonga composed the hymn *Nkosi Sikelel' iAfrica* (God Bless Africa). In the 20th-century government restrictions on blacks increased whereby nightlife in Johannesburg decreased. The marabi music was formed in the slum yards, which led to further urbanisation of black South Africans into the mining centres such as Witwatersrand. Marabi has been established to lure people into shebeens and to get them to dance and socialise (www.sahistory.org.za/topic/development-music-south-africa-timeline-1600-2004, 2016). The American sailors phased in a new jazz into harbour in the form of records, film and even live musicians. During the 60s and 70s, it was tough for black and coloured musicians to make a living, as they were not allowed to play music anywhere. The best South African jazz was produced in the 20th century and was played before it was known at home turf (www.andulela.com/cape_town_jazz_guide, 2016).

As mentioned, most of the music festivals that are taking place in South Africa are art festivals. There are currently more than 600 festivals held annually in South Africa, which compete for attendees, artists and sponsors. This has an enormous impact on the future profitability and sustainability of festivals in the country (Kruger, Saayman & Ellis, 2010:81). The Cape Town International Jazz Festival and Standard Bank Joy of Jazz are the biggest annual jazz festivals hosted in South Africa (Masemola, 2012:2). According to Saayman and Rossouw (2010:255) as well as Williams and Saayman (2011:62) The Cape Town International Jazz Festival has developed into a hugely successful international event since its inception in the year 2000. Its attendance figures have increased from the initial 14 000 to 34 000 in the last 14 years. The festival brings more than 40 international artists and local artists over the two days on five stages at the Cape Town International Convention Centre (CTICC). The purpose of the festival is to provide a jazz experience for the tourists and attendees, to develop the community and to grow the local economy. According to Masemola (2012:2), The Standard Bank Joy of Jazz Festival is a well-established music festival in South Africa. It is the biggest jazz festival held in Johannesburg, and its main gold sponsor is Standard Bank. The Standard Bank Joy of Jazz has been around for 19 years (in 2016), and it contributes to the social cohesion, economic growth and cultural tourism. The Standard Bank Joy of Jazz features 90% jazz and 10% sub-genres of jazz. There are 35 performances with four stages, and the event runs over three days (joy of jazz, 2016). There are five popular jazz festivals in the world namely Switzerland's Montreaux Festival and the North Sea Jazz Festival in

Holland, The New Orleans Jazz and Heritage Festival, The Montreal International Jazz Festival and Copenhagen Jazz Festival (home exchange). Considering the market of jazz music festivals, it is said that jazz music festivals and classic concerts have the potential to contribute more to the local economy than popular music festivals (Williams & Saayman, 2011:69; Gibson & Connell, 2012:42).

In the next section, the advantages of hosting music festivals are more closely explored.

3.7 Advantages of hosting music festivals

Lee *et al.* (2008:56), Fourie (2009:48) as well as Yoon, Lee and Lee (2010:335) state that when hosting an event, the stakeholders can benefit from the hosted event, be it the government, the local community, festival attendees or event organisers. Festivals can attract an enormous number of attendees to a small area in a short period of time. The social impacts of festivals can bring about change within the community. These changes include variations in the value system, behaviour patterns, community structure, quality of life and lifestyles of the community members. Festivals and events are increasing, and they bring unique offerings to the attendees. They give attendees an opportunity to partake in a collective experience that is different from everyday life. In view of the host community, festivals help enhance or preserve their local culture and history, renew an urban area, generate economic benefits and stimulate the local tourism industry (Lee, Lee & Wicks, 2004:61; Huang, Li & Cai, 2009:254). Deery, Jago and Fredline (2012:68) warn that although festivals have positive impacts, they also have negative effects such as increased traffic, noise, pollution, environmental damage, and loss of authenticity, loss of community pride, ownership and control, destruction of heritage, bad behaviour and negative image of the community. Other factors that can influence the community negatively include crowd control, safety and security, as well as waste management. It is very crucial that these factors be taken seriously and addressed whenever planning an event (Ferreira, 2008:32). The event organisers should not try to avoid these factors, as they will not just affect the community but the success of the event or festival as well (Deery *et al.*, 2012:68).

Table 3.2 provides the different advantages of hosting music festivals.

Table 3.2: Advantages of hosting music festivals

Economic advantages	Social and cultural advantages	Environmental and physical benefits.
Job creation	Increased pride and spirit in the local community	Regeneration of historical and cultural sites
Destination competitiveness	Strengthening of traditions and values	Transformation of buildings
Profit through admission fees, merchandising, sponsorship and media revenue	Adaptation of new social patterns or cultural forms through exposure to the event	Conservation of natural resources
Subsequent tourism	Intercultural interaction and cooperation	Showcasing the environment
Multiplier effect	Positive media coverage and images	Increasing environmental awareness
Improved viability for niche musical genres (e.g. jazz, blues, blue grass)	Networking opportunities	Infrastructure legacy
Sponsorship opportunities	Encourages participation in activities	Improved transport and communications
Increased interest and investment	Put the 'place on the map'	
Development of human capital	Increased social awareness and appreciation	
Higher yield	Place promotion and marketing	
Increased tax revenue	Increased volunteerism	

Source: Adapted from Lee *et al.* (2004:61), Lee *et al.* (2008:56), Fourie (2009:48), Huang *et al.* (2009:254), Yoon, Lee and Lee (2010:335), Deery *et al.* (2012:68)

Any festival and event needs to consider the profile and needs of its target market. This can easily be identified with the help of market segmentation (discussed in detail in Chapter 4). The following section briefly examines the characteristics of the (typical) festival market as previous research has already identified.

3.8 The (music) festival market

Table 3.3 shows previous research concerning different types of music events and festivals. The research displays the demographic profiles of the attendees at the festivals as well as the motives for attending these particular music festivals. Arts festivals are included in the Table since they have a strong music component as part of their development and programme offering in South Africa.

Table 3.3: Previous research done nationally and internationally on music festivals

Author(s)	Study	Demographic profile of respondents	Main motives for attending the festival
National Research Williams and Saayman (2011)	Lessons in managing attendees' experience at the Cape Town International Jazz Festival	The majority of respondents were female (52%), with the average age 35 to 49 years. They were mostly English (66%) speaking and their occupation was professional (24%), and managerial (15%). The majority of respondents were from the Western Cape (68%).	Hospitality factors; Value and quality; Quality venues; Information dissemination; and Marketing and sales.
van Niekerk and Coetzee (2011)	Utilising the VICE Model for the Sustainable Development of the Innibos Arts Festival	Attendees were mostly female between the ages 18 to 25 years. The respondents were white and speaking Afrikaans, had matric, diploma/degree and were from Mpumalanga.	Quality productions / variety of productions; Safety during the festival; The closest arts festival; Good ticket sales; Afrikaans festival; Different from other festivals; and Sociable.
Botha and Slabbert (2011)	Market segmentation of attendees to Aardklop National Arts Festival: A correspondence analysis	Attendees were mostly female. Respondents were between the ages 40 and 60 years, Afrikaans speaking professionals from Gauteng Province. Most of the attendees preferred shows and productions such as drama, visual art and exhibitions and classic music. The attendees travelled in groups of 3.4 persons.	N/A
Kruger, Saayman, and Ellis (2011)	Segmentation by genres: The case of the Aardklop National Arts Festival	Most attendees to the festival were females and the attendees' average age was 41.56 years. They travelled in groups of two people, purchased more than two tickets and have been attending the festival for years.	Festival production; Family togetherness; Exploration; Escape; and Festival attractiveness.
Botha, Viviers and Slabbert (2012)	What matters to the audience: Analysing the key factors contributing to arts festival ticket purchases	Most respondents were middle-aged and older adults with an average age of 47. The majority of the respondents were from the Western Cape (32%); Mpumalanga (25%) and Gauteng (23%) Provinces. Most of the respondents were repeat attendees (79%), who had visited the festival an average of five times. The respondents stayed an average of four days at the festivals. The respondents preferred performances including the genres drama (66%); comedy (42%); music theatre and cabaret (27%); and they purchased an average of four tickets per person.	Media; Monetary facets; Quality facilities; Internal motives; Festival experience; Production credentials; and Festival programming.
Kruger and Saayman (2012a)	Listen to your heart: Motives for attending Roxette live	Two segments were identified: Avid and Recreational fans. Both segments were mostly female, staying 30km from the concert venue, either married or single but Avid fans were divorced. The majority of	Artist affiliation and unique experience; Socialisation and event novelty;

		Avid fans initiated the attendance at Roxette concert and friends or spouses initiated the attendance of recreational attendees. Avid fans were more willing to attend other similar music festivals and events than recreational attendees. Recreational attendees heard about the event on the radio. Compared to recreational attendees, more Avid fans preferred rap music, instrumental, jazz and country music.	Fun and group affiliation; Enjoyment and entertainment; and Nostalgia.
Kruger and Saayman (2012b)	When Do Festivos Decide to attend an Arts Festival? An analysis of the Innibos National Arts Festival	Attendees were mostly female, Afrikaans speaking, an average of 37 years, from Mpumalanga, stayed for two days in Nelspruit and travelled in groups of 4.5 persons.	Escape; Event novelty; Festival attributes; Festival attractiveness; and Socialisation.
Van Zyl (2013)	The participation of the host community in the Aardklop National Arts Festival	Respondents were between the ages 18 and 30 years, nearly half of the respondents (44%) were residents of Potchefstroom and most of the respondents worked in Potchefstroom. The respondents were mostly working in the education sector and were attending the festival for five days.	Family togetherness; Event novelty; Community pride; Socialisation; Escape; and Self-esteem.
Kruger and Saayman (2013)	Assessing the viability of first-time and repeat attendees to an international jazz festival in South Africa	The respondents were mostly female (54%) with an average age of 37 years. They attended the festival both days, originated from the Western Cape, were attending the festival for the third time, and travelled in groups of four persons. The respondents spent an average of five nights in Cape Town.	Jazz appreciation; Event novelty; Socialisation and escape; and Knowledge seeking.
Kruger and Saayman (2014)	Exploring South Africa's 'black diamonds' at live music performances	Three segments were identified: enthusiasts, sentimentalists and novices. The majority of respondents in all three segments were females, in a professional line of work with a diploma or degree and originating from Gauteng. The respondents were married in the enthusiasts' category while the sentimentalists and novices were single.	Nostalgia; Event attractiveness; Socialisation; Entertainment value; and Artist affiliation and unique experience.
Pretorius, Viviers and Botha (2014)	Is it still about the arts? The perceived contribution of KKNK to the arts	The majority of the respondents were female, middle-aged or older adults, with an average age of 48 years. The respondents' preferred theatre and music productions and 84% of respondents preferred the performing arts. 43% of respondents had a moderate exposure to the arts during childhood, 37% had little exposure, followed by those who with a great deal of exposure to the arts (20%). The majority of respondents were from the Western Cape followed by those from Gauteng and Eastern Cape.	Performing arts exposure; Performing arts enhancement; Visual arts enhancement; Emotional inspiration; and Visual arts involvement.

Kruger and Saayman (2015a)	Motives of attendees at RAIN's live music theatre production: A tribute to the Beatles.'	Two segments of attendees were identified and both segments were middle-aged, well-educated and high-income earners.	Entertainment; Artist affiliation; Social interaction; Group affiliation ; and Unique experience.
Kruger and Saayman (2015b)	Consumer preferences of Generation Y: Evidence from live music tourism event performances in South Africa	Generation Y market cannot be regarded as homogeneous. Tweens (13-18 years) travelled in the largest groups; purchased the most tickets. Their friends and family have a great influence on their decision to attend; mass, printed, electronic and social media influenced them greatly to attend and they preferred mainly pop music. Twixters (19-25 years) travelled with an average of 4.13 persons, were financially responsible for the fewest people. Mass, printed, electronic and social media influenced Twixters' decisions to attend the concerts. Tweeds (26+ years) had the highest discretionary income and therefore have the highest average spending. They also prefer more expensive tickets and the media had less influence on them.	Escape; Event novelty; Entertainment; Artist affiliation; and Unique experience.
Manners, Kruger and Saayman (2015)	Different venues, different markets, different experiences: Evidence from live music performances in South Africa	Attendees at Johannesburg were the younger at an average age of 44 years whereas attendees at Durban were the oldest at an average age of 51 years. Attendees at each of the Cape Town and Port Elizabeth shows were an average age of 48 years. Attendees attending the concert in Johannesburg had the lowest average spending (R786.76), while attendees at the Durban concert had the highest average spending (R1327.70), followed by attendees at Cape Town (R1159.90) and then at Port Elizabeth (R1058.70). Attendees at both events spent on accommodation, transport, food, beverages, souvenirs, tickets, and parking. Attendees from Johannesburg, Cape Town and Port Elizabeth were travelling in a group of four people, whereas attendees from Durban were travelling in a group of three people.	Socialisation; Entertainment; Excitement; Group Affiliation; Artist affiliation; and Unique experience.
Saayman and Saayman (2016)	Clustering attendees at the Philharmonic Orchestra's Summer Festival	The respondents were mostly males (65%) and the majority (72%) of the respondents were not married. The respondents were self-employed, students and professionals by occupation. The average age of the respondents was 42 years, and most of the respondents were English speaking.	Event attributes; Socialisation; and Escape.

International Research			
Cole and Chancellor (2009)	Examining the festival attributes that impact visitor experience, satisfaction and re-visits intention (Dickens on the Strand)	Attendees were mostly female, local and repeat attendees with an average age of 40 years.	N/A
Li, Huang and Cai (2009)	Benefit segmentation of attendees to a rural community-based festival	The festival attendees were female, obtained a high school diploma and bachelors' degree, and were between the ages 35 and 44 years and were repeat day-attendees.	Escape; Novelty; Nostalgia and Patriotism; Event Excitement; Family Togetherness; and Socialisation.
Leenders (2010)	The relative importance of the brand of music festivals: A customer equity perspective	N/A	Value components; Ticket price; Travel expenditures; Quality line-up; Having a theme; Brand components; Positive image; and Positive atmosphere.
Pegg and Patterson (2010)	Rethinking music festivals as a staged event: Gaining insights from understanding visitor motivations and the experiences they seek	The majority of respondents were female (59%), 45 to 64 years of age (60%), with the majority residing in the State of New South Wales (51%).	Friends/family; Love country music; Business/ professional reasons; Country Music; Awards; Always wanted to come; Chance to meet stars; and Annual holiday; and Line dancing.
Van Havere, Vanderplasschen, Lammertyn, Broekaert and Bellis (2011)	Drug use and nightlife: More than just dance music.	The respondents were both male and female. The respondents were between the ages 18 and 23 years and living with their parents.	The respondents preferred dance music, rock music, southern and funky music. Respondents visited/attended pubs, nightclubs, parties, dance events, and rock festivals.

From Table 3.3, it can be observed that the majority of national research was done on arts festivals. Together, the results show that the reasons (or motives) for attendees to attend festivals and events cannot be homogeneously profiled. The type and nature of the festival (event) and the features of the showcased programme greatly influence the characteristics of and motives for the people/attendees attending festivals. The next sections give a summary of the previous research done, specifically on jazz festivals (jazz festival studies already mentioned in the table above, are also included here).

3.8.1 Previous jazz festival research

Up until now, literature on music festival management or events management confirms that there is an increased academic interest in jazz. For example, several studies have discussed the importance of jazz improvisation as a metaphor for organisational activity (Dennis & Macaulay, 2003, 2007; Oakes, 2009) or examined the impact of background jazz on consumer behaviour in contexts such as restaurants (Wilson, 2003) and university registration queues (Oakes, 2003) as well as the perspective of professional jazz musicians (Macdonald & Wilson, 2005; Kubacki, 2008). From a South African perspective, Miller (2011) studied the influence of the saxophone in the production of jazz music in South Africa; Bruce (2013) investigated how jazz musicians operate in the live music industry and Sepuru (2015) focused on how jazz musicians acquire jazz improvisation skills in the country.

From a consumer perspective, various studies have examined the audience of musical genres such as classical music (Kolb, 2001; Saayman & Saayman, 2016) and opera (Currie & Hobart, 1994) while Kruger and Saayman (2012a; 2012b; 2014; 2015a; 2015b) and Manners *et al.* (2012, 2014) analysed attendees at live performances of various music genres in South Africa including Pop, Rock and Blues. However, relatively few studies compare jazz festival audiences with audiences of other festivals and events (e.g. Oakes, 2003). In an earlier study, Saleh and Ryan (1993) found that the music was the primary attraction for attendees to a jazz festival in Canada. Formica and Uysal (1996) examined motivation factors underlying attendance at the Umbria Jazz Festival in Italy and identified five motives, namely excitement or thrills; socialisation; entertainment; event novelty; family togetherness. Bracalente, Chirieleison, Cossignani, Ferrucci, Gigliotti and Ranalli (2011) focused on the Umbria Jazz Festival and evaluated the best approach to determine the economic impact of cultural events, while Brown *et al.* (2002) determined the economic impact of the Messina Hof Wine and Jazz Festival in Texas. Both studies concluded that the economic impact of festivals depends on the quality and

accuracy of the data that was included in the analysis. They also determined that these festivals significantly economically contributed to the host destination.

In a study at the Kongsberg Jazz Festival, one of the largest festivals in Norway, Thrane (2002a) found that the festival attendees' evaluation of the music quality affected their overall satisfaction with the festival. Furthermore was determined that overall satisfaction exerted a positive and direct influence on a) intention to revisit the festival and b) intention to recommend it to others. In another study on the same festival, Thrane (2002b) established the connection between attendees' interest in jazz music as a motive for attending the festival and the consequent personal expenditure during the event. The results showed that attendees who were more interested in jazz music spent more money during the festival and spent more money to attend jazz concerts. The length of stay, geographical location, household income and household size also influenced visitor spending. Oakes (2010) profiled jazz attendees at the Cheltenham International Jazz Festival and distinguished between modern and hybrid jazz fans. Hybrid jazz fans were categorised as those who purchase traditional or mainstream jazz CDs but may also purchase modern jazz CDs. In contrast, modern jazz fans did not purchase traditional or mainstream jazz CDs. Van Aalst and Van Melik (2012) researched the impact of the North Sea Jazz Festival in the Netherlands on the host city, whereas Rivera *et al.* (2014) and Rivera *et al.* (2016) analysed the Curaçao North Sea Jazz Festival (CNSJF). They found that the typical festival attendee was representative of Generation X, enjoying a high level of income and education. While they were familiar with Curaçao as a tourist destination, the CNSJF was the primary reason for their visit to Curaçao.

Studies conducted specifically on the CTIJF found that the festival has a significant economic impact on the Western Cape Province (Saayman & Rossouw, 2010). Value and quality, as well as quality venues, were the most important success factors (Williams & Saayman, 2011). The motivators that were identified to have played a fundamental role in the success of the festival were jazz appreciation, socialisation and escape, knowledge seeking and event novelty as well as attendees being first time and repeat attendees (Kruger & Saayman, 2013). The aim or purpose of the previously mentioned studies differs significantly from one another. However, it is clear that each jazz festival's market is distinct. This emphasises the need for marketers and event planners to understand the music festival market. It is further evident from these studies, that to date, limited research has focused on the Black Diamonds as a potential and viable jazz music and jazz festival

market. Limited research to date has focused on the spending behaviour of the Black Diamond market as the focus of the current study presents. The next section discusses the characteristics of the Black Diamond market in South Africa.

3.9 Understanding the Black Diamond market

'Black Diamond' is the term that the Unilever Institute formed to describe the recent, emerging market for the South Africa's black middle class (Unilever Institute, 2008). This market shows a rapid growth in the South African economy. In 2007 the Black Diamond population were approximately 2.6 million, showing a 30% increase since 2005. In 2007, the Black Diamond market's worth was R180 billion and represented 28% of the total South African spending (Unilever, 2016). This means that there was an increase of an average personal monthly income from R1 550 in 2005 to R1 650 in 2007. According to economists-pick-research, the Black Diamond population had more than doubled from 1.7 million in 2012 to 4.2 million in 2016 (representing some 8% of the total population). The Black Diamond market has grown in the last eight years from 8% in 2004 to 16 % in 2012. Their spending power has increased to R400 billion in 2012. This spending power of the Black Diamond market helps in sustaining the South African economy. The reason for the spending power is the high spending on new assets such as houses, cars, fashion and appliances (Moneyweb, 2016; Economists-pick-research, 2016). According to the study done by Unilever Institute (2008), the Black middle class spent more than the White middle-class population in 2008. Also, the size of the Black middle-class segment is now expected to increase at an annual rate of around 30% (Economists-pick-research, 2014).

The following characteristics describe the Black Diamond market: African or black skinned, middle to high income, in professional occupations, well educated, own homes, own cars, own household goods, have aspirations and confidence in the future and is credit worthy (Unilever Institute for Strategic Marketing and TNS Research, 2008; Kruger & Saayman 2014:1). Moneyweb (2016) agrees and states that Black Diamonds must earn between R16 000 and R50 000 per month, have a tertiary qualification, work in government and be under the age of 44 years. Black women are a significant part of the Black Diamond market. These women are about 1.5 million, and they spent an average of R120 billion per annum (41% of total SA female spend). This market has increased by 15% since 2007. It is evident that 89% of the Black Diamond women spend almost every day, and 69% spend on household utensils, while more than two-thirds focus on children, related services and product spending (Unilever, 2016).

Annaskakane.wordpress (2016) and the Unilever Institute for Strategic Marketing and TNS Research (2008), depict that the Black Diamond market is made up of four segments. Table 3.4 illustrates the characteristics of each segment.

Table 3.4: Black Diamond segments

Mzansi youth	Start me ups	Young family	The established segment
Living with parents	Acquired higher education	Single parent especially women	Older black generation that has made it for themselves
Optimistic about the future	Faced with cultural commitments	40% of women or men are future oriented	Between the ages 35 and 49
Relax and enjoy the freedom of the township	In junior positions at workplace	Spend most of their time at work	Invest in a proper education for their children
Busy with their higher education.	Pay for higher education of their siblings		Create future focused qualified individuals on continuing the Black Diamond lifestyle
	Breadwinner and provide for their families		Invest in saving money for the future

Source: Adapted from Annaskakane.wordpress (2016), Unilever Institute for Strategic Marketing and TNS research (2008)

The Black Diamond market is seen as an image of families or individuals whose expenditure on food, clothing, furniture, cars, education, and holidays influence their lifestyle (Visagie, 2013). The Black Diamond market is unique since this market is made out of a high number of individuals, which the government employs. It is further evident that exactly 40% of skilled black people are state employed as compared to only 13% of white skilled individuals. The Black middle-class has moved from townships to suburbs for many reasons, for example property investment, tighter security, better-resourced schools for their children and social pressure to prove success (South Africa, 2016). Even

though middle-class Black families move to suburbs, this does not mean they are turning their backs on the townships.

In one of the few studies done to date (to the knowledge of the researcher) that does focus on the needs of the Black Diamond market for live music performance, Kruger and Saayman (2014:9) found the following attributes to motivate the Black Diamond market to attend a live music concert: artist affiliation and unique experience, entertainment value, nostalgia, event attractiveness and socialisation (see Table 3.3). This implies that when developing this market, event organisers should base their marketing messages on the given motives for attending a music event. Limited other studies have to date focused on the needs of this market regarding attending festivals and events – a gap in the current literature that this study attempts to fill.

3.10 Conclusion

This chapter aimed to provide a literature overview on event and festival management as well as information on the festival market, previous research conducted at jazz festivals and the characteristics of the Black Diamond consumer market. The chapter showed that events play a significant role in society. Thus, events have always been there in human history at all times and in all cultures. The events industry showed a swift growth and is now well established. The growth of events serves a broad variety of purposes and agendas, which have led to the emergence of an events industry with its body of knowledge, job opportunities and career paths. People enjoy attending events since it creates an opportunity for them to relax from their daily working life. Events are part of an individual's everyday life; therefore, they play a significant role in human society.

Events offer various benefits and advantages to different stakeholders such as the local community, the event organisers and the festival attendees. Some of these benefits are that the destination receives publicity or acknowledgement or the destination reaches destination competitiveness. These events also have the potential to boost the local economy and event tourism can be leveraged for maximum value. Events and festivals also create a positive image for the destination that, in turn contributes to the branding of the destination. Events attract different investors, and this means more money to the destination. Although festivals have positive impacts, they could also have negative effects such as increased traffic, noise, pollution, environmental damage, and loss of authenticity, loss of community pride, ownership and control, destruction of heritage, bad behaviour and negative image of the community. These negative effects should not be

avoided or left hanging as they might cause unhappiness to the host community and they might end up with having an interest in the events and festivals to be hosted at their destination.

Music festivals usually take place for some days and involve hundreds of performers while others last no more than a few hours. There are factors, which are significant to the music festival attendees such as social interaction with other festival attendees, the joy of being close to the performer as well as the music. Music festivals are said to bring people together to enjoy themselves. Various literature studies were done to look at what motivates people to attend music festivals, and the following motives were discovered: festival production, family togetherness, exploration, escape, festival attractiveness and socialisation. Music festivals are seen as a part of the tourism industry as they also attract attendees to certain destinations, and they promote those destinations. Various studies had also been done on jazz festivals with the majority of the studies focusing on economic impacts of the festivals. National research however analysed attendees to jazz festivals in South Africa and profiled these attendees based on their demographics as well as motives to attend the festivals.

The Black Diamond market is a term that the Unilever Institute for Strategic Marketing and TNS research (2008) coined when they did their research to find out who the affluent Black consumer is. The Black Diamond market are known to be the Black middle class with the following characteristics: African or black skinned, middle to high income, in professional occupations, well educated, own homes, own cars, own household goods, have aspirations and confidence in the future and credit worthy. Unfortunately, limited research has focused specifically on the Black Diamond festival market and, to the researcher's knowledge, no study has to date analysed this market at jazz festivals.

The next chapter discusses the attendees' spending behaviour and the determinants that influence this behaviour, especially at events.

CHAPTER 4: A LITERATURE OVERVIEW OF FESTIVAL AND EVENT ATTENDEES' SPENDING BEHAVIOUR

4.1 Introduction

From the previous Chapter, it became clear that events play a vital role in the positioning of developing countries such as South Africa. Thus, from a development and marketing point of view, events have an important role in the tourism industry. As different types of events attract tourists to a destination, the events self are viewed as attractions, especially during off-season periods (Saayman & Rossouw, 2010:255). Saayman, Rossouw and Saayman (2008:102) as well as Getz (2008:403) confirm that event tourism has become bigger, which is evidence that considerable interest in event tourism does exist. Events have the potential to spread tourism geographically and seasonally, generate media exposure, stimulate business and infrastructure development, create tax revenues and employment, earn investment, generate direct economic income and improve the quality of life of the members of the community to name but a few. Moreover, events give a destination or community a chance to celebrate its uniqueness, to promote itself, develop the pride of the local people, and boost the economic well-being of the destination (Pappas, 2014:13; Saayman & Saayman, 2015:629, 630; Kim, Jun, Walker & Drane, 2015:21).

In line with Fredman (2008:298), managers in the tourism industry aim at making a profit. Therefore, there should be consumers willing to purchase tourism products and take advantage of the tourism services. This also applies to events. The event manager wants tourists or consumers that spend money on the offered product to also at the same time, add value to the local economic development. This means that it is important to understand the expenditure patterns and related economic value of attendees. Saayman and Rossouw (2010:256) state that, as outbound attendees' expenditure is the main economic force behind regional tourism impact it is also the way to bring new money into the economy. As mentioned, destinations can use events to create a particular image of themselves (to brand themselves) and to attract attendees. Most of these events depend on sponsorships from both the public and private sector, but before sponsoring, the sponsors, as well as the local government, want to know the social and economic impact of the event. The latter being largely determined by the spending behaviour of attendees at the event (Saayman & Saayman, 2012:124).

With the aforementioned and the aim of the study in mind, Chapter 4 gives an overview of visitor spending behaviour and the factors that influence this behaviour. It also discusses market segmentation, the benefits of market segmentation and the market segmentation process. The Chapter concludes with summary of visitor spending as a segmentation base (expenditure-based segmentation), the benefits of expenditure-based market segmentation, as well as the determinants of visitor spending and the benefits of identifying these determinants.

Consequently, the literature relevant to these aspects follows in the next section.

4.2 Visitor spending behaviour

Wilton and Nickerson (2006:17) state that visitor spending behaviour is the way to determine the quantity and type of goods that the traveller tends to purchase. Saayman and Saayman (2012:125) agree and state that visitor spending behaviour is a tool used to understand expenditure patterns in order to determine market segments. "Consumer behaviour is the behaviour that is displayed when searching for, purchasing, using, evaluating, and disposing of products and services that consumers expect will satisfy their needs" (Schiffman & Kanuk, 2007:15). Visitor spending behaviour can be obtained by using the Tourism Satellite Accounts (TSAs) or any other model such as attendees surveys or input-output models that can produce an indirect estimate of spending (Wilton & Nickerson, 2006:17). Consumers do not make a purchasing decision in isolation, but base it on various factors, which are a combination of cultural, personal, psychological, and social factors coupled with experiences from the past. All these factors are influential in one's purchasing behaviour, and they are largely uncontrollable (Saayman & Saayman, 2009:2). Thus, it is critical to understand these factors and know how they influence the consumers' decision (Saayman & Saayman, 2009:2). Gajjar (2013:2-5) and George (2008:189) state that there are four factors that affect consumer behaviour that may also influence spending behaviour. Each factor involves different elements that influence individual consumer decisions about tourism offerings, as indicated in Figure 4.1. These factors show that buying decisions are not made in isolation. The factors are subsequently discussed.

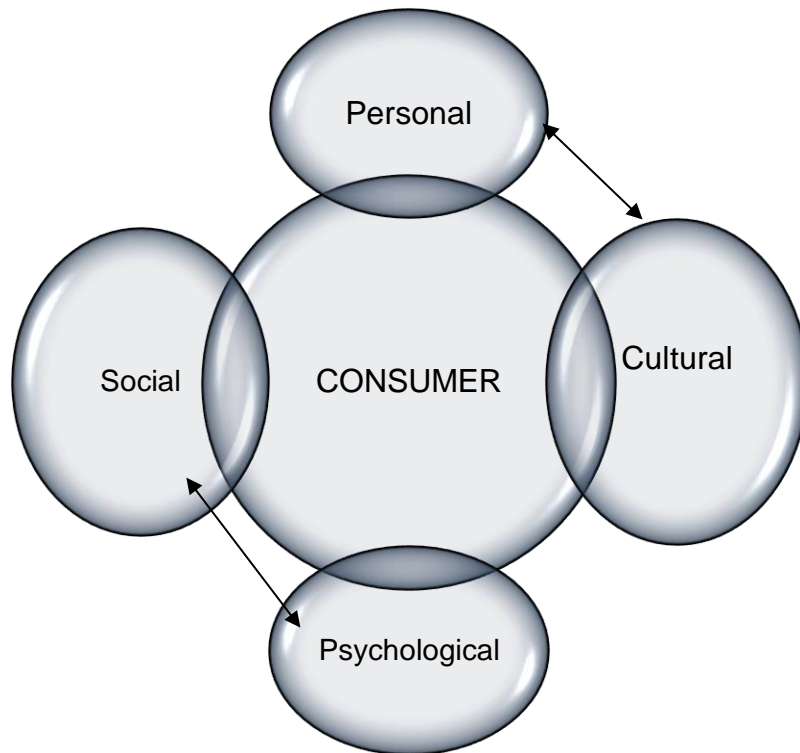


Figure 4.1: Factors affecting consumer buying behaviour

Source: Adapted from George (2008:188)

Personal Factors

It is evident that personal factors such as lifestyle, age, life cycle stages, self-image, and personality have an influence on consumers' buying behaviour. These factors are also known as demographic factors (Solomon, Russell-Bennett & Previte, 2012:2). The most influential factor in consumer behaviour is the life cycle stage of the consumer. One example from the literature is that people in the age group younger than 35-years, single, living with parents with no children yet (the at-home group) as well as the starting-out singles have shown more interest than others to attend festivals, especially music festivals. The reasons for this preference could be various, namely an interest in the event itself, the fact that they have enough time to attend such events, or they want to take pleasure in life (in this case from the events) before they get married (George, 2008:189). Solomon *et al.* (2012:10) state that other relevant demographic variables that had a significant influence on the consumers' spending priorities were marital status, family, lifestyle, personality, and self-image. Lifestyle refers to the way that people live, and it is expressed through people's activities, interests, and opinions. Personality and self-image relate to personal traits of an individual; whether the person is adventurous or cautious,

sociable or a loner, confident or shy. These traits can influence spending as marketers often create brands that can match consumers' primary personality traits (Stávková, Stejskal & Toufarová, 2008:277; George, 2008:189).

Psychological Factors

Sirakaya and Woodside (2005:823), Cheng and Jarvis (2010:91) as well as George (2008:189) mention five psychological characteristics that can influence the consumer's decision to purchase a tourism product, namely motivation, learning, attitudes, beliefs and perceptions. These characteristics are also known as internal influences. Consumers need to be motivated to purchase a tourism offering. Marketers need to understand consumers in order to be able to persuade them to increase their spending behaviour. Learning refers to the changes that take place in consumers' behaviour because of their experience. This could either cause return visits to a destination or not. An attitude refers to the person's feelings towards a thing or an idea. Lastly, beliefs are the thoughts that people have about most aspects of their lives. Then there is Maslow's categorisation of human needs, which puts human needs into five groups in an ascending order where the most significant is the physiological needs, safety, social, esteem, and self-actualisation needs. In Maslow's model, the need in the next level will only surface when the more critical need has been satisfied or met (Sirakaya & Woodside, 2005:823; McLeod, 2007:a; George, 2008:189; Gajjar, 2013:4). Psychological factors therefore, may, play a significant role in consumers' decision-making and spending behaviour.

Cultural factors

As George stated (2008:193), culture is a collection of beliefs, ideas, values, norms, and customs that people learn and they serve to direct the consumer behaviour of a particular society. On the words of Del Bosque and San Martín (2008:266), "culture is a factor that could filter the individual's perception". Every person belongs to a particular culture, subculture and social class group. The cultural factors assist consumers to make sense of and relate to their environment. Marketers need to understand these cultures and the behaviour of consumers to market and sell their products and/or services efficiently based on the consumers' needs and differences. When the products fulfil consumer needs and wants, the consumers can spend willingly. For instance, a cultural festival held to embrace the Tswana culture can attract many people who want to learn about the Tswana culture, be it the Setswana-speaking people or people from other cultures.

Social

Social factors are known as external factors. It is evident that the people that consumers interact with, has a strong influence, either directly or through observation, on consumer behaviour. . This can be family and friends or reference groups. Reference groups are people that can influence a persons' behaviour or attitude through face-to-face conversations or indirectly (George, 2008:196; Gajjar, 2013:4). In the tourism industry, compared to advertising and other promotional activities, word of mouth input from members of the reference group strongly influence the most individuals or consumers. (Swarbrooke & Horner, 2007:54; Cheng & Jarvis, 2010:91; Chu & Kim, 2011:56). Every individual has a family or a reference group, which can influence him or her to spend money to buy a product, which will fulfil his or her needs. This could simply be because the reference group had used the product before and they are satisfied with the product or because they have knowledge about the product.

Further to the above factors being relevant to the analysis of consumers' spending behaviour, these factors also prove to be useful in market segmentation. In the next section, market segmentation is explored.

4.3 Understanding market segmentation

Legohérel and Wong (2006:15) found that segmentation assists marketers in defining groups according to certain variables when consumers are grouped in line with their corresponding interests. After grouping these consumers who share similar interests, marketers can then develop specific marketing actions aimed at targeting one or several groups. When doing segmentation, one has to consider the segmentation criterion that is usually divided into two categories: the general consumer characteristics and situation specific and behavioural characteristics (Legohérel & Wong, 2006:15). Koc and Altinay (2007:228); Pomeroy, Noble and Johnson (2011:960); and Huang and Sarigöllü (2012:94) is of opinion that an understanding of consumers will support the development of as well as a sustainable competitive advantage in the competitive tourism markets. In order to simplify the segmentation of the market, the fundamental questions of marketers need to be understood, namely: who; what; when; why; where; and how. These questions are usually applied to determine the audience that purchase the product or service; which product or service they prefer or are interested in; the season or time-period that they are willing to purchase the product or service (there might be high and low seasons of purchasing), the reason that they are willing to purchase, the location of purchase; and

the method by which they prefer to conclude the transaction. In addition, the four 'P'-strategy should also be integrated into the marketing plan, namely the product, price, promotion and place. The four P-strategy contains the elements of the marketing mix, and therefore marketers can apply it to differentiate between the needs, motives, attitudes spending patterns, age, income levels and behaviours of the potential market (Kotler & Keller, 2006:372; George, 2008:518; Pomering *et al.*, 2011:690).

In the following section the market segmentation as process is discussed in detail.

4.3.1 Defining market segmentation

Marketing segmentation is one of the most important concepts in marketing (Peter & Donnelly Jr, 2011:66). Dolnicar (2007:129) as well as Wedel and Kamakura (2012:3) state that Smith (1956) is the person who introduced the concept of market segmentation as a strategy. Smith (1956:6) states, "market segmentation consists of viewing a heterogeneous market (one characterised by divergent demand) as some smaller homogeneous markets". D'Urso, De Giovanni, Disegna and Massari (2013:4945) and Bearden, Ingram and LaForge (2007:154) agree with Dolnicar (2007:129) and Wedel and Kamakura (2012:3) and assert, "market segmentation is a process used in order to discover homogeneous sub-groups in the market that is consistent with specific characteristics of the customer". Pride and Ferrell (2006:206) and Kotler and Armstrong (2006:195) agree with the above authors and affirm, "market segmentation is a process of dividing a total market into groups with relatively similar product needs to design a marketing mix that matches the needs of consumers". Furthermore, George (2008:158) defines market segmentation as "a way that companies divide a market into smaller, more clearly defined groups of buyers with similar needs, characteristics or behaviour patterns and might require separate products or marketing programs". Market segmentation is thus a method used in planning appropriate marketing strategies and applied to segment or rather divide heterogeneous groups into homogenous groups. It is known that each market has different needs and motivations and to meet the needs of these groups; it is important for the marketer to align the delivered quality with anticipated quality through the process of market segmentation (Park & Yoon, 2009:100; Wedel & Kamakura, 2012:3). Peter and Donnelly Jr (2011:66) indicate the main reason for studying consumer and organisational buyer behaviour (an in the case of the present study, spending behaviour) to be providing a foundation for effective segmentation.

Therefore, it is important to take note of the benefits of applying market segmentation, as set out in the section to follow.

4.3.2 Benefits of market segmentation

For a tourist destination, event or any business to take advantage of market segmentation, the aim is to specialise in the needs of a particular group and be able to cater or provide the best service to the targeted consumers (Dolnicar, 2007:130). When doing this, the business can benefit from a number of things such as reduced competition (reducing the competition from the global market and specialising in the particular market), improved product offerings (improving a product to what the market would love and at a low cost) and more efficient marketing (developing a message that can attract the targeted segment[s]) (Dolnicar, 2007:130).

Bennet and Strydom (2001:64), Pissoort and Saayman (2007:256), George (2008:174) as well as Dibb, Simkin, Pride and Ferrell (2012:213,214), Wedel and Kamakura (2012:4), D'Urso *et al.* (2013:4945) as well as Pesonen (2013:22), list various advantages for market segmentation which include the following:

- It allows marketers to focus on consumer needs and wants;
- It helps marketers to develop an effective marketing mix (for example developing an advertising campaign and determining the best sales promotion methods);
- It helps define marketing objectives;
- It enables more efficient market positioning (making sure that the target market knows about the product);
- Recognising customers' differences that are key to successful marketing(lead to a closer matching of customers' needs with the products and services of the company);
- Segmentation can lead to niche marketing, where applicable. An organisation or event could meet most or all of the needs of customers in that niche segment;
- Segmentation can result in concentration of resources in markets where competitive advantages are significant, and returns are high;
- Using segmentation, the organisation can be marketed as a specialist in the selected market segments with a better comprehension of customers' needs; thus giving the products/services a perceived advantage over the competitors' products;
- Segmentation promotes new product ideas;
- A long-term relationship can be established with a specific customer group;

- Through segmentation, a competitive advantage may be gained by having a different approach than that of the market competition; and
- Segmentation is seen to offer businesses of opportunities that make it easier to develop and capitalise on the possibilities available to them.

With these benefits in mind, the next section reviews the market segmentation as process.

4.3.3 The segmentation process

As per Botha, Bothma, Brink, Cant, Diggines, Machado, Moseki, Rudansky- Kloppers and Theron (2004:61), marketers apply market segmentation to define consumers' needs and to help them establish a basis for developing products that will meet the market's needs. Market segmentation also assists in establishing prices that consumers are willing to pay, and lastly it assists in identifying promotional appeals and media choices relevant to the target market. Segmentation, targeting and positioning (STP) consist of three steps that are interrelated, as shown in Figure 4.2 (George, 2008:157). As market segmentation might be expensive (in money and time), it is customary that the reason for executing market segmentation is probed and interrogated. Apart from the benefits mentioned above, there are deeper, primary reasons advocated for market segmentation, namely: **Easier marketing**: When segmenting markets it is easy to know and address the needs of the market; **Find the discovery of niches**: Unserved markets can be identified; and **Efficiency**: Marketing resources can be used more efficiently when marketers concentrate on the most viable segments (Botha *et al.*, 2004:61).

In strategic marketing plans, the process by which market segmentation takes place usually consists of three main elements, as mentioned previously and as shown in Figure 4.2: **segmentation** (decision on variables for segmenting markets, profiling of emerging segments, and validation of segments), **targeting** (decision on targeting strategy, and targeting single or multiple segments for marketing strategy development), and **positioning** (understanding customer perceptions, position products in the mind of customers, and designing appropriate marketing strategies to differentiate products (festivals) or a company from its competitors (Bothma & Burgess, 2007:36; Bowen, 1998:290; Dibb & Simkin, 1996:12; Kara & Kaynak, 1997:873; Morgan & Pritchard, 2001:153).

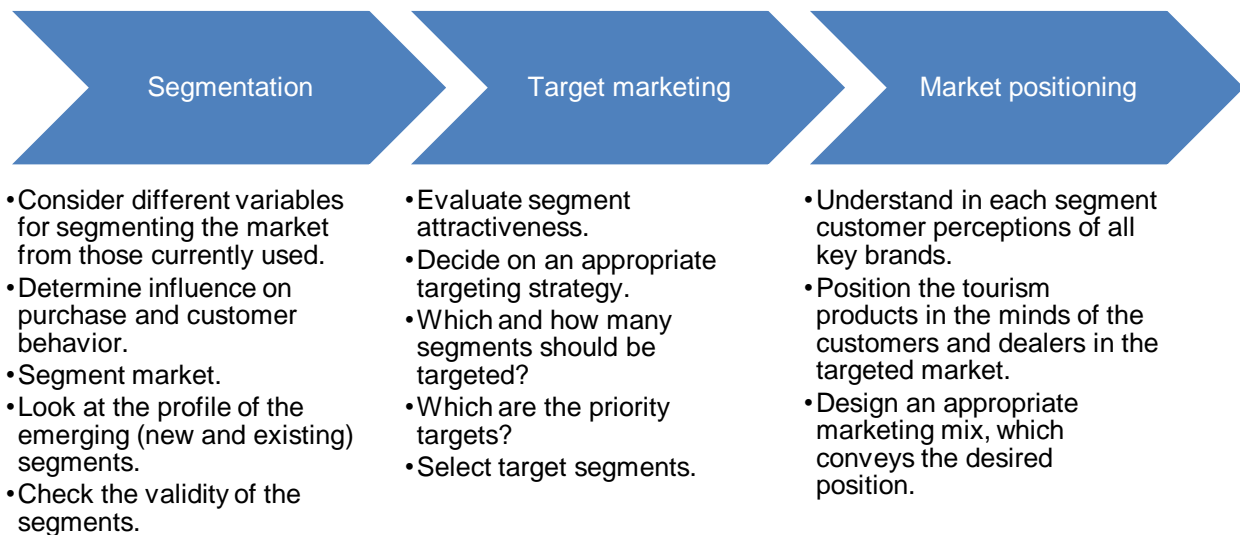


Figure 4.2: The market segmentation process

Sources: Adapted from Botha *et al.* (2004:61), Kotler and Armstrong (2006:195), George (2008:157), Kerin, Hartley and Rudelius (2013:225)

The travel market as a whole is too large to reach efficiently and too diverse to communicate in any single way, so marketing professionals (in this study instance, festival organisers) have to break it up into smaller, more manageable parts. They have to develop travel products for specific groups of people who have things in common that can influence travel decisions. By knowing their specific needs and motives for attending a festival, the festival program can be designed to meet their needs and ensure repeat visits (Burke & Resnick, 2000:39). Consequently, each step in the segmentation process (Figure 4.2) is discussed.

Step 1: Market Segmentation

It is important that business (or an event) do a complete situational analysis when aiming at a new marketing program. Such an analysis helps in determining the objectives, opportunities and constraints to be considered when selecting target markets and developing marketing mixes (Peter & Donnelly Jr, 1989:90; 2001:71). Markets differ in many ways, for example regarding taste, buying attitudes, wants, and needs and buying practices. Companies, therefore, use market segmentation to divide large, heterogeneous groups into smaller segments that can be reached more efficiently and effectively, with products and services that match their unique needs (Kotler & Armstrong, 2006:195). Dolnicar (2007:130), states, “market segments can be derived in different ways”. To segment a market, a marketer has to try the various segmentation variables

separately; and in combination to find the best way to view the structure of the market. The main segmentation variables or bases are summarised in Table 4.1.

Table 4.1: Main variables for consumer segmentation

Geographic variables	Demographic variables	Psychographic variables	Behavioural variables
World region	Age	Social class	Occasions
Country region	Gender	Life style	Benefits
City or Metro size	Family size	Personality	User status
Density	Education		User rates
Climate	Occupation		Loyalty status
	Religion		Readiness stage
	Race		Attitude toward product
	Nationality		
	Family life cycle		
	Income		
	Generation		

Sources: Adapted from Strydom *et al.* (2000:107); George (2008:160); Saxena (2009:199); Kerin *et al.* (2013:225)

Step 2: Target Marketing

At this phase, consumers are grouped together according to one or more similarities and treated as a homogeneous segment of a total heterogeneous market (Peter & Donnelly Jr, 1989:91; 2001:72). Market segmentation reveals marketing opportunities to a company or event. The company has to evaluate the various segments and then come to a decision on how many and which segments it can best serve. When evaluating the different market segments, the company has to look at three separate factors, namely segmentation size and growth, segment structural attractiveness and company objectives and resources (Kotler & Armstrong, 2006:209; Karin & Rudelius, 2013:232):

- Market size refers to the estimated size of the market in the segment and is a major factor in deciding if it is worth targeting;
- Expected growth - the size of the market might be small, but may have potential to grow;
- Competitive position - marketers need to look at whether there is competition in the market and try to position the company in the minds of the targeted segment(s);

- The cost of reaching the segment. If a segment cannot be accessed or is too expensive to target, then it should not be pursued; and
- Compatibility with the organisation's objectives and resources. It is important that the organisation make an effort in collaborating with the target market to reach the objectives of the organisation.

Companies should choose a target market strategy and consider various factors when doing so. According to Peter and Donnelly Jr (1989:91; 2001:72), selecting a marketing strategy involves three important questions: (1) Should the segment be priori or post hoc?; (2) How does one determine the relevant dimensions or bases to use for segmentation?; and (3) What are the bases for segmenting consumer markets? Dolnicar (2007:131) as well as Dolnicar, Crouch, Devinney, Huybers, Louviere and Oppewal (2008:6), indicate approaches to apply, namely common sense and data-driven segmentation. In common sense segmentation, a group or segment is already known. As per Dolnicar (2007:131), the first step in the common sense segmentation is the selection of the segmentation criterion whereby the marketer will consider for example different age groups, gender; money spent and the country or place of origin of the consumers. This means that a consumer profile will be developed. The second step is grouping respondents into segments by assigning each respondent to a respective segment. In this step, the marketer considers the type of consumer and individuals who share homogenous needs are grouped into the same segment. The third step is the profiling of segments by identifying which personal characteristics segment differs significantly. Here the marketer takes into account the different characteristics of individuals, in order to start with the assessing of the segments. The fourth step is a managerial assessment of the usefulness of the market segment and formulation of target marketing activities. Marketers check or evaluate the effectiveness of the common sense segment by evaluating the market segments. Marketing activities will also be formulated such as advertising on social media or voice and brand messaging to reach the target market (Dolnicar & Leisch, 2005:191,192; Najmi, Sharbatoghlie & Jafarieh, 2010:498).

A data driven segmentation study contains all the components of the common sense approach. The way in which respondents are grouped is the only difference between the common sense and data driven approach. With data-driven segmentation, techniques can be used to determine whether managerially useful market segments can be derived.

Consistent with Najmi *et al.* (2010:498) and Dolnicar (2006a; 2007:138), four steps of the data-driven segmentation exist. Step 1 is the selection of segmentation base. The marketer studies, for example, the travel motivations and the vacation activities that certain individuals might desire. In the second step, respondents are grouped, segments are selected, and problems that arise will receive attention to be resolved. In the third step, external validation takes place through identifying personal characteristics, which are segments that differ significantly. In the fourth and final step, the managerial assessment is done to evaluate the usefulness of the market segments and targeted marketing activities are formulated (Dolnicar & Leisch, 2005:191,192).

In agreement with Chen (2003:173), Najmi *et al.* (2010:498), Peter and Donnelly Jr (2011:68) as well as Jagabathula, Subramanian and Venkataraman (2015:4), the difference between common-sense segmentation and data-driven segmentation approach is the role of the marketing manager who will, for common sense segmentation decide in advance the appropriate bases for the process in any research taking place in the market. Meaning, the manager may choose to divide the market by low spenders, medium spenders and high spenders of a tourism product. After dividing the market segmentation, research will be conducted to determine the size of each segment or group and their demographic and psychographic profiles. Whereas with the data-driven segmentation approach, it is the research findings that group people into segments. For example, attendees will be asked to complete the survey concerning their attitudes or benefit sought in a particular product and the results will be grouped according to their responses. The size of each of the groups and their demographic and psychographic profiles are then determined. This approach was also followed in the present research.

Step 3: Product Positioning

Positioning is the last phase of the STP process (Figure 4.2). This is the phase where the company has an idea of the market segment(s) that could be satisfied with the offered product/service (Peter & Donnelly Jr, 1989:101; 2001:97). Product positioning is a place the product occupies in the mind of the consumer (Kerin *et al.*, 2012:236). Through product positioning, marketers have an influence on how consumers see the characteristics of the brand compared to those of the competing products. The intention of the product positioning is to influence demand by creating a product with specific characteristics and a clear image that differentiates it from competitors. Positioning is

about consumers comparing the relevant features of the product (Botha *et al.*, 2004:77; Kotler & Armstrong, 2006:216; Saxena, 2009:211; Kerin *et al.*, 2013:236). Botha *et al.* (2004:77) indicate the following characteristics of positioning, it:

- Is a logical extension of market segmentation and targeting; and
- Involves establishing a set of product attribute and images that offer benefits that a selected target market requires, which differentiates this product from its competitors.

Marketers develop a positioning statement for their product to assist the positioning process. Positioning statements clearly identify the target market, identify product benefits and determine the way in which the product is differentiated from those of its competitors (Kotler & Armstrong, 2006:224). Marketers might need to reposition their product if they realise that a brand is competing too closely with the company's brand. Repositioning is known as a process of altering the original personality of a brand to appeal to a different segment (Botha *et al.*, 2004:77, 78; Kotler & Armstrong, 2006:224). The company has to decide which positioning strategy they want to use. In the selection of a positioning strategy, there are four basic alternatives to consider. Firstly, the company might decide not to enter the market, for example, Diamonds and Dorings may find that there is no viable niche market for their offering. Secondly, the company may decide not to segment but to use a mass marketing strategy, for example, Diamonds and Dorings may discover that Kimberly is too small to target only locals, and the profit will not be sufficient, therefore their marketing efforts will be expanded to the entire South Africa. Thirdly, the company may decide to market to only one segment. Fourthly, the company may choose to market to more than one segment and design a separate marketing mix (Peter & Donnelly, 1989:101; 2001:81).

In the context of Events and Event marketing, Getz (1997:250) defines the marketing mix as "the process of employing the marketing mix to attain organisational goals through creating value for clients and consumers. The organisation must adopt a marketing orientation that stresses the building of mutually beneficial relationships and maintenance of competitive advantage". Pomeroy *et al.* (2011:690) as well as Kotler and Keller (2006:19) describe the marketing mix as representing the "seller's view of the marketing tools available for influencing the buyers". Peter and Donnelly (1989:102; 2001:82) state that a company has to design a marketing strategy in their marketing plan to use for each segment. As target market selection and the designing of the marketing mix go hand in

hand, decisions regarding the marketing mix need to be carefully considered. The marketing mix consists of the seven P's namely: Place, Product, Price, People, Physical evidence, Process and Promotion (George, 2008:518). Kotler and Keller (2006:372) as well as Pomeroy *et al.* (2011:690) state that initially there were only four P's which McCarthy (1960) introduced, namely Place, Product, Price, and Promotion. It was Booms and Bitner that added another three elements for services marketing contexts in 1981.

Table 4.2 explains how the marketing mix fits into the context of an Event.

Table 4.2: The Event marketing mix

Seven P's	Examples of included elements (though not limited to these examples)
Product <ul style="list-style-type: none"> • Design characteristics; • Unique selling points; and • Branding. 	<ul style="list-style-type: none"> • Seating, food and drinks, staging, theme and entertainment. • Prominence is given to the name of the event and what the name means to consumers.
Price <ul style="list-style-type: none"> • Type of consumer; and • Time of consumption. 	<ul style="list-style-type: none"> • Discriminatory prices for certain target markets. • Discounted prices at times of low demand and higher prices at times of higher demand.
Promotion <ul style="list-style-type: none"> • Advertising (television, radio); • Sales promotions (merchandising, flyers and brochures); • Personal selling (via sales team, internet website, video); • Public relations and publicity (press releases, and media coverage to carry out the image of the event); • Social media (Facebook, Twitter, YouTube); and • Sponsorship. 	<ul style="list-style-type: none"> • The promotion mix strategy.
Place <ul style="list-style-type: none"> • Channels of distribution 	<ul style="list-style-type: none"> • Tickets available through an outlet such as online ticketing websites for example Computicket (online ticket purchasing site in South Africa).

People <ul style="list-style-type: none"> • Service component; and • Consumers. 	<ul style="list-style-type: none"> • A number of staff, staff training, and teamwork. • Influence of other consumers.
Physical evidence <ul style="list-style-type: none"> • Physical facility. 	<ul style="list-style-type: none"> • Decor, lighting, staff uniform, parking, layout, signage, air temperature.
Process <ul style="list-style-type: none"> • Flow of activities. 	<ul style="list-style-type: none"> • Delegates queuing, registration and booking.

Source: Adapted from George (2008:518)

The previous section outlined the process of market segmentation as well as its benefits. The present study focuses on the spending behaviour of the Black Diamond market to Diamonds and Dorings, in Kimberley, Northern Cape Province. The next section therefore, emphasises visitor spending as a segmentation base.

4.4 Visitor spending as a segmentation base (expenditure-based segmentation)

It is well known that tourism is a tool for economic development due to its ability to generate substantial economic benefits to the host regions and communities. Thus, it is important that tourism marketers continuously base their research on the expenditure of tourists to distinguish between expenditure patterns as heavy (high), medium or low. Fredman (2008) indicates, “attendees’ expenditure is the main force driving the economic impacts of tourism on a destination’s economy, as it represents a flow of additional money for these economies”. This means that if the expenditure of attendees is high, the destination will receive more direct positive economic impacts. There are crucial steps that could help define the development strategies to improve the contribution of tourism to local economic development, for example the segmenting of the market according to their expenditure patterns, the profiling of these segments in terms of socio-demographic determinants and travel behaviour; and finally evaluating the destination’s or tourism product (such as an event’s) capacity to attract and satisfy each identified segment (Lima, Eusébio & Kastenholz, 2012:696). This process is known as expenditure-based segmentation.

Segmenting markets that consider travel expenditures is a useful approach and any marketers or product developers that need to discover various groups of spenders can

apply this as a strategy. Targeting high spenders can be more beneficial to destinations as opposed to attracting attendees who will stay longer in a destination, but who not necessarily will generate any profit to the destination (Kruger, 2009:37). Expenditure-based segmentation is a technique used to classify attendees into high, medium and low spenders based on the total money spent in a destination or at an Event. This technique thus distinguishes the high spenders from the other segments based on their socio-demographic bases, behavioural and spending characteristics (Mok & Iverson, 2000:300; Kruger, 2009:37). Legohérel and Wong (2006:16) assert that, “segmentation based on the volume of expenditure is the result of a clear trend, established through careful and detailed analyses of tourist behaviour that take into account consumption volumes and expenditure levels”.

According to Jang, Ismail and Ham (2001:84), Moufakkir, Singh, Moufakkir-van der Woud and Holecek (2004:59) as well as Saayman, Van Der Merwe and Pienaar (2009:108) market segmentation are done when characteristics such as demographic, socioeconomic, geographic, the purpose of a trip, behavioural, psychographic, product-related, and the channel of distribution are applied to divide the tourism market in the different segments. Marketers may be interested in segmenting their marketing through expenditure-based segmentation to identify the groups of travellers that provide the greatest economic benefits. Saayman and Saayman (2015) consistent with Joubert (2012:216) indicate that tourists spend money on products and services when attending a festival. This leads to the economic contribution that affects the festival and influences the hosting community. Tourists who spend more at a festival have a greater effect on the festival’s income than tourists who spend less and consequently have a more positive economic impact on the host community.

Kruger (2009:37), Shani, Wang, Hutchinson and Lai (2009:4), Kruger, Saayman and Saayman (2010:139) as well as Thrane and Farstad (2011:51), confirms that expenditure-based segmentation can lead to additional benefits especially related to effective marketing. These benefits are:

- Niche marketing;
- Determining the attractiveness and viability of visitor segments;
- A clear distinction between heavy spenders and heavy users;
- Maximise economic benefits;

- Better aimed/strategic marketing efforts;
- Visitor loyalty coupled with repeat visits; and
- A better understanding and application of behavioural characteristics that influence visitor spending.

It is clear that expenditure-based segmentation is a useful approach especially from a marketing and financial perspective. The next section gives an overview of the findings from previous research on expenditure-based segmentation.

4.4.1 An overview of previous expenditure-based segmentation research

Koc and Altinay (2007:229) assert that some researchers have found that heavy users of consumer products are responsible for significant proportions of sales. These consumers need different sets of marketing mix strategies. Koc and Altinay (2007:228) continue to state that the segments identified through expenditure-based segmentation (Kotler, 2003) should, therefore, satisfy all the required characteristics of a segment. These characteristics are: *measurability* (the extent to which a market's size and purchasing power in the segment can be measured), *accessibility* (the degree to which a market segment can be reached), *substantiality* (the extent to which a segment is large for example substantial, and profitable enough to deserve a different set of marketing mix); and *actionability* (the degree to which an effective marketing mix decision can be created and implemented).

Identifying heavy and light users (high and low spenders) are at times challenging. International research by authors such as LaPage (1969) and Stynes and Mahoney (1980) could not identify different groups of consumers based on their level of expenditure. However, in the respective studies of Diaz-Perez, Bethencourt Cejas and Alvares-Gonzalez (2005), Legohérel (1998) and Spotts as well as Mahoney (1991) spenders were separated as heavy (high spenders) and light users (low spenders). Thrane and Farstad (2011:49) discovered that the length of stay had a positive effect on personal tourism expenditures. This means that each additional night on the trip is an increase of 6.8% in personal tourism expenditure. However, the size of the travel party does not seem to have a linear relationship with personal tourism expenditures, since it has an adverse effect. Botha *et al.* (2011:158) confirms that expenditure-based segmentation of attendees at the Aardklop National Arts Festival support the previous

statement, and found that group size had no significant influence on higher spending, nor did it distinguish higher spenders from lower spenders.

Jang *et al.* (2001:84) found that marketers could identify higher spenders and lower spenders by dividing the tourists according to the purpose of their visit, for example either business or pleasure. The authors conducted research to determine a profile of Japanese outbound pleasure travellers, and they found that heavy spenders appeared to pay more on shopping and spend less on transportation, meals, accommodation and entertainment. In their study, Mok and Iverson (2000:300) found that tourists from Taiwan were heavy spenders on both prepaid and local expenditure. Craggs and Schofield (2006:251), in their study on expenditure segmentation and visitor profiling at Salford, discovered that visitor income has become a critical variable in determining visitor expenditure, but they also state that there is a broad range of socio-demographic and behavioural determinants that influence visitor expenditure such as visitor gender, age, socio-economic class, highest level of education, visit purpose, frequency of visitation, group size, overall satisfaction and perceptions.

An array of international and national research confirms the view of Craggs and Schofield (2006) that a variety of socio-demographic and behavioural determinants influence visitor spending. International research of Mok and Iverson (2000:300) as well as Legohérel (1998) show the significance of applying expenditure-based segmentation of tourists by determining homogeneous groups of consumers according to their expenditure levels, using the Automatic Interaction Detector (AID) technique. AID "finds combinations of predictor variables (size of group, presence of children, income, socio-professional category, and geographic origin) defining groups, which are homogeneous according to expenditure levels" (Mok & Iverson, 2000:300). In their research, Mok and Iverson (2000:300) found that the variables, which differentiated consumers in relation to their expenditure level, were group size, socio-professional category, and income. Previous international and national research found that a broad range of variables may influence visitor expenditure. These include: Kruger (2010:103); Saayman and Saayman (2006:217), Botha *et al.* (2011:158), Kastenholtz (2005:563), Kruger (2009:45) as well as Thrane (2002:284) who found that older attendees spend more at festivals than younger attendees, which contradicts Saayman, Van Der Merwe and Pienaar (2009:108) who observed the opposite.

Shani, Wang, Hutchinson and Lai (2009:4) conducted a study on expenditure-based segmentation on golf travellers. No distinguishing could be made between heavy spenders and light spenders based on income level. Botha *et al.* (2011:158) and Saayman *et al.* (2009:108) support in their finding that higher income and occupation does not influence higher spending. The results from study's by Fredman (2008:305), Kruger (2009), Jurdana and Frleta (2016:6), Lin, Mao and Song (2015:116), Kim, Prideaux and Chon (2010:301) and Saayman and Saayman (2012:133) however do not support these findings and indicate that income and marital status do have a positive impact on tourist expenditure.

Kim *et al.* (2010:301) found that variables such as marital status, income, higher education and travel purpose also influence spending. This contradicts the findings from a national study done by Saayman *et al.* (2009:108) on expenditure-based segmentation of tourists to the Kruger National Park. The authors found that there was only one demographic variable (marital status), which made a significant contribution to predicted expenditure. Married attendees tend to be higher spenders. Other demographic variables such as home language, age, province of residence and level of education did not contribute significantly in predicting expenditure. In one of the first expenditure-based segmentation studies applied to national arts festival attendees in South Africa, Kruger, Saayman and Saayman (2009) distinguished higher spenders from medium and low spenders at the Klein Karoo National Arts Festival (KKNK). In a follow-up study, Kruger, Saayman and Saayman (2012) confirmed the findings of the previous research. Results revealed that attendees who differ significantly in travel expenditure at the KKNK are clearly identifiable through certain determinants. The high spenders had significantly higher expenditure levels in most categories compared to the other two expenditure segments, and various, unique characteristics made them discernible. These characteristics include: older attendees with a higher discretionary income, travelled from Gauteng who spend more days at the festival and who were repeat-attendees tend to spend more during their stay. With regard to the type of shows/productions, it was evident that attendees who were in particular interested in the drama and music theatre as well as cabaret and contemporary music shows/productions tend to be high spenders at the KKNK.

In another South African study, Kruger, Saayman and Saayman (2010:139) managed to distinguish high spenders from low spenders at the Tsitsikamma National Park in South Africa. They discovered that attendees from Gauteng were higher spenders compared to attendees from the Western Cape. This shows that location or rather the Province where respondents' reside, influences spending behaviour. Botha *et al.* (2011:158) made similar findings in their study at the Aardklop National Arts Festival where it was also revealed that attendees from Gauteng tend to be higher spenders. This could be explained by the fact that it is the economic hub of the country. Therefore, residents have a higher discretionary income. Kruger *et al.* (2010:146) also found that high-spenders were travelling in smaller groups (1.46 versus 2.07 for low-spenders) and spent more days at the Park (3.3 versus 2.57 for low spenders). Botha *et al.*'s (2011:158) findings do not support the above and found that group size and number of the previous visit were not significant in explaining higher spending in their study of the Aardklop National Arts Festival. Kruger *et al.* (2010:146) found that high spenders also made use of Park accommodation such as chalets while low spenders preferred camping.

In a recent study, Kruger and Saayman (2016) applied expenditure-based segmentation to attendees at a youth festival aimed at Matric students. The authors distinguished higher spenders from medium and low spenders based on their willingness to travel longer distances to attend a festival, and the type of ticket they purchased. Demographic variables that further distinguished higher spenders included home language (English-speaking attendees tend to spend more; however the influence of language is inconclusive in expenditure-based segmentation research) and level of education (higher and medium spenders had Matric as their highest level of education). Research emphasises that it is not only the distinct nature of the festival and its target market that play a significant role in visitor spending, but also the influence of the multicultural nature of South Africa's determinants that distinguish higher spenders. This is an important finding, which stresses the need to place the results from expenditure-based segmentation studies in a proper context. This will especially be relevant when analysing a specific cultural group as in the case of the present study.

Considering the above, the next section explains the benefits of applying expenditure-based segmentation.

4.4.2 Benefits of expenditure-based market segmentation

Thompson and Schofield (2009:1) point out that the success of a festival or event depends on implementing a strategic marketing plan, understanding the relationship between a destination, event and the attendees as well as being able to identify different target markets. Most destinations are dependent on the government or perhaps public funding to implement such an event or festival. This is because either they have little financial resources, or they do not have funding at all. Thus, effective and efficient marketing revenue and income are necessary. Expenditure-based segmentation is an approach that can be applied to improve returns from destination marketing expenditures which depends on a proper market segmentation strategy. It targets groups of people who do not mind spending and whose needs generate high revenues (Laesser & Crouch, 2006:397).

Saayman, Rossouw and Saayman (2008:103) as well as Kim *et al.* (2010:298) state that executing an economic impact assessment, the first to consider is the spending of attendees at the event. The reason for this is because events generate more money for the economy. This further accentuates the necessity of impact studies, the need for true understanding of visitor spending and the requirement for knowing the factors influencing attendees to spend. Factors that are seen as the primary input in determining the economic impact of an event are as follows: A high amount of spending at the event, the number of tourists(attendees) to a specific destination or event, the number of days that the tourists spend in the country, region or city and the circulation of tourist spending through the economy of the country, region or town (Kim *et al.*, 2010:298). Attracting high spenders who buy tickets for the event/ production instead of crowds is furthermore not only an economic benefit, but also an environmental advantage as it helps to steer overcrowding away (Kruger, 2009:38). This is especially vital in the case of many festivals and events that attract a large number of attendees. It is furthermore important for destination marketers to know travel expenditure patterns as it assists in describing the size of each travel market in economic terms. In addition, it leads to identifying the elements that influence travel expenditure characteristics among market segments (Thompson & Schofield, 2009:1).

A very useful tool for understanding expenditure patterns and determining market segments is therefore identifying the determinants of spending. This tool can help event

organisers in increasing the economic impact of events. This is essential for any event; be it a sports event or music event that is aiming at making a positive economic contribution to the area where the event will be taking place (Saayman & Saayman, 2012:125). To determine the tourism sector's profitability, visitor expenditure should be critically evaluated because visitor expenditure is one of the important variables influencing the economic viability of tourist destinations and events (Kim *et al.*, 2010:297; Saayman & Saayman, 2012:125). Consequently, the next section focuses on the determining factors of attendees spending as found in previous research.

4.5 Determinants of visitor spending

According to Kruger (2009:16), determining the factors that influence attendees spending and determining which attendees spend most at an event or festival is vital for economic feasibility. After identifying the factors affecting visitor expenditure, policy development will be possible to strengthen the spending and maximise economic benefits of a festival (Thompson & Schofield, 2009:1). The festival organisers will then be able to apply those determinants when doing market segmentation to put more focus on those attendees who are willing to spend more money at the festival. This will assist in developing a modified festival program to attract the higher spending target market. Understanding the determinants of attendees spending will furthermore give the festival or event organisers a complete view of the variables that influence spending. Organisers can use the information that was gathered for various purposes; for example planning and marketing. The collected information is also essential for the sustainable growth of the event (Saayman & Saayman, 2012:125).

Van der Merwe, Saayman and Krugell (2007:185), Saayman and Saayman (2012:125) and Kruger (2009:17) state that there are reasons why it is important to identify the determinants of spending, which are stated below:

- Organisers get a better understanding of spending behaviour;
- It helps with the formulation of the event policy;
- It helps with strategy planning and marketing, including niche marketing;
- It informs product development;
- It can give organisers a competitive advantage;
- It helps develop a customised event program that can assist in the allocation of financial resources, especially for marketing;
- It leads to strategic planning of facilities and amenities;

- Tourism products can be developed in a sustainable and profitable way;
- It leads to strategic marketing;
- A market profile can be developed;
- Niche markets can be identified;
- Policies can be formulated;
- It leads to retail merchandising;
- It leads to customer service; and
- It provides a better understanding of tourist spending behaviour and the underlying factors affecting such behaviour.

The aforementioned benefits show that knowing and understanding the determinants influencing visitor spending could help event organisers in using scarce resources effectively and efficiently. An overview of previous research findings is consequently presented.

4.5.1 An overview of previous research on the determinants of spending

Confirming the aspects identified in Figure 4.1, Kruger (2009:17) and Saayman and Saayman (2009:2) state that the socio-demographic behaviour of customers can be defined as the mental, emotional, and physical activities by which people go through when selecting or purchasing a product or service. In this case, attending a festival or event to satisfy their needs and wants. There are also personal factors that affect an individual's cognitive structure. The personal or motivational factors have a significant impact on motivating a person to purchase a product or service. The motivational factors include values, beliefs, personality, and learning. These socio-demographic, motivational and behavioural determinants can influence a visitor to spend money on a product or service of their choice to satisfy their needs and desires. Then, if a visitor or consumer is satisfied with the product even more money can be spend on the product and they can become loyal attendees (George, 2008:189; Saayman & Saayman, 2009:2).

Saayman and Saayman (2012:130) state that events have a unique set of determinants of spending and that the type and nature of an event has a great influence on these determinants. Table 4.3 outlines the findings of previous research regarding the determinants of visitor spending.

Table 4.3: Determinants of attendees spending

Spending Determinants	Findings	Author(s)
Socio-demographic determinants of visitor spending		
Age	Higher spenders were significantly younger.	Mok and Iverson (2000)
	Older attendees spent more compared to younger attendees.	Kruger (2010:103); Kruger <i>et al.</i> (2012); Mak <i>et al.</i> (1977); Perez and Sampol (2000); Saayman and Saayman (2006:217); Saayman <i>et al.</i> (2009); Kastenholz (2005:563); Kruger (2009:45); Thrane (2002:284)
	Less than half of low spenders (41%) were aged 50 years or younger and 59% of low spenders were 50 years or older. Forty-eight percent (48%) of high spenders were under the age of 50 years, and 52% of heavy spenders were 50 years or older.	Mehmetoglu (2007:206)
Occupation and income	Retired people tend to spend more only on particular expenditure components, such as food.	Marrocu, Paci and Zara (2015:28)
	Higher levels of annual income are associated with higher spending.	Fredman (2008:305); Kruger (2009); Jurdana and Frleta (2016:6); Lin, Mao and Song (2015:116)
	Low-income tourists spend less than middle- and high-income tourists.	Serra, Correia and Rodrigues (2015:493)
	Attendees who had high-income occupation were high spenders.	Saayman <i>et al.</i> (2012); Botha <i>et al.</i> (2011)
Marital status	High spenders were married.	Kim <i>et al.</i> (2010:301); Saayman and Saayman (2012:133)

	Single tourists spend more than married tourists.	Serra <i>et al.</i> (2015:493)
Home language	Afrikaans speaking attendees tend to spend more at the Wacky Wine Festival.	Saayman <i>et al.</i> (2012)
	English-speaking attendees tend to spend more at the Samsung Rage Festival in South Africa.	Kruger and Saayman (2016)
Gender	Female attendees tend to be higher spenders.	Kruger (2009); Saayman <i>et al.</i> (2012)
	Males tend to spend more than females.	Kruger, Botha and Saayman (2012:115)
Level of education	Respondents with a higher level of education were higher spenders.	Kim <i>et al.</i> (2010:301); Lin <i>et al.</i> (2015:113); Serra <i>et al.</i> (2015:493)
Nationality	Foreign nationalities tend to be higher spenders.	Marrocu <i>et al.</i> (2015:29); Thrane (2016:39)
Place of residence / Distance travelled	Spending increases for attendees from out of state.	Cannon and Ford (2002)
	Province of origin (location) plays important role in visitor spending at arts festivals, national parks and sports events in South Africa; attendees from richer provinces, e.g. Gauteng and Western Cape, spend most.	Saayman and Saayman (2008), Saayman <i>et al.</i> (2007); Slabbert <i>et al.</i> (2008); Kruger (2009), Streicher and Saayman (2009)
	Spectators from Western Cape spend less than spectators from other provinces.	Kruger <i>et al.</i> (2012)
	Gauteng participants in Two Oceans Marathon* spend more per person than those from Western Cape.	Saayman and Saayman (2011)
	Gauteng participants spend more than participants from other provinces.	Saayman and Saayman (2011)
	Distance travelled to visit tourist attractions affects expenditure positively.	Lee (2001); Long and Perdue (1990); Saayman <i>et al.</i> (2007); Marcussen (2011)

Behavioural determinants of visitor spending

Size of the travel party (group size)	Smaller groups spent more than large groups.	Mok and Iverson (2000:303-305); Saayman and Saayman (2006:220); Kruger (2010:50); Serra <i>et al.</i> (2015:493)
	High spenders tend to travel in larger groups.	Saayman <i>et al.</i> (2007:17); Spotts and Mahoney (1991:24); Kim <i>et al.</i> (2010:301)
Travel purpose	Higher spenders' main purpose was to attend the festival.	Kim <i>et al.</i> (2010:301)
	Total expenditure was significantly higher for shoppers.	Cragg and Schofield (2009:252)
Length of stay	Longer length of stay is positively associated with higher spending.	Van der Merwe and Saayman (2008:156); Thrane (2002:285); Mok and Iverson (2000:303-305); Spotts and Mahoney (1991:24); Mehmetoglu (2007:21); Downward and Lumsdon (2004:415); Saayman and Saayman (2006:220); Serra <i>et al.</i> (2015:489); Tavares, Ivanov and Neves (2016:32); Van der Merwe, Saayman and Krugell (2013:189)
	Attendees who stay longer tend to spend less.	Jurdana and Frleta (2016:10)
Number of visits	First-time attendees were higher spenders.	Kim <i>et al.</i> (2010:301); Jurdana and Frleta (2016:10); Kruger and Saayman (2016)

	Repeat attendees tend to be higher spenders.	Van der Merwe and Saayman (2008:156); Van der Merwe <i>et al.</i> (2013:189); Marrocu <i>et al.</i> (2015:28); Tavares <i>et al.</i> (2016:32); Kruger <i>et al.</i> (2012:89)
Travel expenses	Higher spenders spend more on accommodation.	Saayman and Saayman (2006:76)
	The highest spending categories were accommodation, transport and beverages.	Kruger <i>et al.</i> (2012:1215); Thrane (2016:39)
	Overnight attendees spent more on transportation, food and beverages and entertainment.	Kim <i>et al.</i> (2010:301); Jurdana and Frleta (2016:6)
Satisfaction	Tourists who were more satisfied with sports and children's facilities, entertainment opportunities, the diversity of cultural events, the offering of excursion and shopping opportunities tend to spend more in the destination in comparison with those who are less satisfied with those elements of the offering.	Jurdana and Frleta (2016:10).
Preferred accommodation	Attendees with more elaborate catering needs and who prefer combination of self-catering and other types of catering tend to spend more.	Saayman <i>et al.</i> (2007)
	Cyclists using paid accommodation (e.g. hotels, B&Bs and guesthouses) spend more.	Streicher and Saayman (2009)
	Attendees staying in hotels tend to spend more.	Marcussen (2011); Svensson <i>et al.</i> (2011); Alegre <i>et al.</i> (2011)
Information sources	Use of internet as source of information positively influences higher spending.	Marcussen (2011); Svensson <i>et al.</i> (2011)
	Attendees who hear about event/destination by word of mouth tend to be lower spenders.	Svensson <i>et al.</i> (2011)

Source: Researchers' own compilation based on previous research

The studies above collectively show that a variety of determinants may influence attendees spending. The identified determinants are both supported and contradicted in the various studies, while the influence of some is inconclusive. It is furthermore clear that the characteristics of the market as well the setting/location/destination/event under investigation influence the determinants of spending. This emphasises the need for more research in this specific instance. Limited studies to date focused on the spending behaviour of the Black Diamond festival market. This research will thus fill the gap in the current literature and provide information on the spending potential of this market to retain and expand the market, especially within the context of festival marketing.

4.6 Conclusion

The purpose of this Chapter was to provide an overview of market segmentation and the effective application of visitor spending as a segmentation base. The Chapter also showed the importance of identifying the determinants of spending. Market segmentation helps in identifying the different characteristics of individuals within a market. For marketers to know their markets as well as the significant role players in their product/service in terms of loyalty and spending, proper market segmentation need to be executed. Such market segmentation requires that the different steps of market segmentation be followed, and that a specific type of market segmentation need to be chosen which they want to apply; either the common sense segmentation or the data-driven segmentation.

Methods of market segmentation are used to identify and compare the different segments and it can assist in identifying high, medium and low spenders through the application of expenditure-based segmentation. The results obtained from this method can be applied to increase a festival's economic impact. This is possible because markets are grouped together based on the determinants that influence spending. As a result, different spending groups or segments can be identified. The high spenders who spend more money at an event or festival can easily be identified and targeted (Saayman, Van der Merwe & Pienaar, 2008:18).

This chapter further showed that the determinants of visitor spending could be used to influence attendees to spend more while attending a festival. In addition, the type and nature of the market and event (festival) under investigation have a great influence on these determinants. There is thus no universal set of determinants in a festival context. The Black Diamond festival market has to date not been analysed in terms of their

spending. In executing this specific study, a certain methodology was followed. The next chapter presents the methodology approach that was applied as well as the results obtained from the survey questions.

CHAPTER 5: RESEARCH METHODOLOGY AND RESULTS

5.1 Introduction

The aim of this Chapter is to discuss the method of research that was applied in the study and to present the results that were obtained from the survey. Therefore, Chapter 5 is divided in two parts. The first part explains the methodology approach that was followed, while the second part reveals the results.

5.2 Method of research

This section outlines the method of research the study has undertaken.

5.2.1 Research design

Research designs are plans of action used to address the research problems, to collect and analyse the data. There are three types of research designs namely: exploratory design, descriptive design, and causal design. In this research, the descriptive or rather survey design was used. The descriptive design is “marketing research used better to describe the marketing problems, situations, and markets” (Armstrong & Kotler, 2013:134). According to Bearden, Ingram and LaForge (2007:130) descriptive design usually consists of one or more formal research questions. The advantage of the descriptive design is its flexibility, as the research can be used to obtain different kinds of information in various situations. The present research is also exploratory in nature, since limited research has to date been conducted on the spending behaviour of the Black Diamond music festival market.

The present research was quantitative in nature, and an onsite survey was conducted with the help of self-administered questionnaires. Quantitative research is data analysis, which is based on questionnaires from a large group of respondents (Hollensen, 2010:601). Dickson (2005:145), Armstrong and Kotler (2013:134) as well as Kerin, Hartley and Rudelius (2013:208) highlight the advantages of a quantitative approach, which include being:

- Suitable for collecting facts, figures, and information on the characteristics of the market. This can include the socio-demographic data for example, gender, age, and income as well as behavioural characteristics; and
- Timesaving, and relatively easy to tabulate and analyse the data through statistical programmes.

For these reasons, and due to the size of Diamonds and Dorings regarding the number of attendees it attracts, this study followed a quantitative approach. The next section describes the development of the questionnaire used in the survey.

5.2.2 Development of the questionnaire

The questionnaire used in the survey had three sections (see Appendix A). Section A measured the socio-demographic information of the respondents (age, occupation, income, province language, group size, spending behaviour, and type of tickets purchased). Section B measured respondents' motives for attending the festival. This section measured 22 items on a five-point Likert scale of agreement (1 = totally disagree; 2 = disagree; 3 = undecided; 4 agree and 5 = totally agree). Section B also measured information on when respondents made a decision to attend the festival, who initiated the decision, the age of first festival attendance, where they heard about the festival and the preferred type of music genre. In Section C, respondents also had to evaluate the festival on a five-point Likert scale of agreement, and 16 statements were measured. Tustin, Ligthelm, Martins and Van Wyk (2005:98,105) propose significant steps to follow in the design and validation of a questionnaire. Thus, this study applied the suggested steps of which the detail is described below.

(1) Content validity:

The questionnaire measured festival attendees' socio-demographic characteristics and motives which have previously been tested at a variety of festivals, especially arts festivals in South Africa (see Botha & Slabbert, 2011; Kruger & Saayman, 2009; Kruger & Saayman, 2012; Kruger, Saayman & Saayman, 2009; Kruger, Kruger, Saayman & Ellis, 2010; 2011; Saayman & Saayman, 2005; Viviers, Botha & Perl, 2013; Van Zyl & Botha, 2004). To date, various studies have also determined the motives of attendees to music festivals and performances [see Saleh and Ryan (1993), Brown, Var and Lee (2002), Oakes (2010), Dancer (2010), Bracalente, Chirieleison, Cossignani, Ferrucci, Gigliotti and Ranalli (2011), Thrane (2002a), Thrane (2002b), Oakes (2003), Kubacki (2008), Kruger and Saayman (2014), Pretorius, Viviers and Botha (2014), Li, Huang and Cai (2009), Leenders (2010), Pegg and Patterson (2010) as well as Manners, Kruger and Saayman (2015)]. Many of the motivational items that were included in Section B of the questionnaire, especially about escape, socialisation and festival attributes, were adapted from the abovementioned studies for this study context.

The items included in Section C of the questionnaire were based on, and adapted from the works of Leenders (2010:269), Williams and Saayman (2011:70, 72), Van Niekerk and Coetzee (2011:357), Botha *et al.* (2012:32, 33) and Manners *et al.* (2015). Based on the findings from these studies, the aspects that were included related to hospitality, value, and quality, the quality of the venue, information dissemination, marketing and sales, the quality and variety of artists included in the line-up, safety, the effectiveness of ticket sales and the festival experience.

The questionnaire was further sent to the festival organisers for approval and for additional suggestions on the items to be included in Sections B and C. Thus, Sections B and C satisfied the criteria for content validity, as the variables listed in the section were based on previous studies as described in the preceding literature review chapters. An in-depth literature analysis was done to identify the motives for attending festivals and the evaluation aspects (c.f.2.5.2). Further, the literature analysis produced statements that assisted in identifying the elements motivating attendees to Diamonds and Dorings.

(2) **Face validity:** The Statistical Consultation Services at the North-West University, Potchefstroom Campus advised on the formulation of the statements and the measuring scales used.

(3) **Construct validity:** A factor analysis was performed on the statements measured in Sections B and C, respectively to determine the degree to which the statements would measure what they purported to be measuring.

(4) **Reliability:** To test the reliability of the identified factors, reliability coefficients (Cronbach's alphas) and inter-item correlations were calculated.

The statistical analyses and results section provides more information on items 3 and 4. The survey and sampling method is consequently discussed.

5.2.3 Survey and sampling method

The survey was done at the Langley Resort on Sunday, 5 April 2015. Led by a moderator, eight fieldworkers (including the researcher) distributed the questionnaire. A stratified sampling method was applied and, to limit bias, a simple random sampling method was utilised within the stratified sample. As per Pride and Ferrell (2006:179), stratified sampling is a type of probability sampling. Researchers use stratified sampling to divide

the population of interest into groups according to a common attribute, and a simple random sample is chosen from each group. The stratified sample may reduce some of the errors that could occur in a simple random sample. A simple random sample is also a type of probability sampling, which means that all units in a population have an equal chance of being selected in the sample (Pride & Ferrell, 2006:178; Bearden *et al.*, 2007:140).

In the case of the current study, the trained fieldworkers followed specific guidelines. Questionnaires were distributed to different non-homogeneous age groups, gender groups and ticket holders (general admission and VIP). The survey process was eased as the VIP ticket holders were separate from the general admission ticket holders. Every second attendee was asked to complete the questionnaire as all attendees were seated (in picnic style). Respondents were briefed about the purpose of the research beforehand to ensure that they participated willingly. Consistent with statistics, 6850 attendees (TREES, 2016:36), attended the festival in 2015. Based on Krejcie and Morgan's (1970) formula (c.f. 1.6.2.2), the recommended sample size is 361. During the festival, 400 questionnaires were distributed, and 367 were completed in full and included in the analysis. A valid sample was therefore obtained during the survey.

5.2.4 Statistical analysis and results

The data was captured in Microsoft Excel© and analysed by using SPSS Version 23 (2016). The analysis was done in four stages: a descriptive analysis to profile the respondents; two factor analyses [a) attendees' motivations; and b) evaluation of the festival], expenditure-based segmentation and an analysis of significant differences between the identified expenditure segments and finally a regression analysis to identify the main determinants of visitor spending at Diamonds and Dorings. The statistical analyses and results are subsequently discussed. A detailed description of each analysis performed in stages two to four are also provided in the corresponding sections.

5.3 Results

The results are presented in the next section and will be discussed in order of the four stages mentioned above. The profile of the respondents is presented first.

5.3.1 Profile of the respondents

The next section presents the profile of the respondents at Diamonds and Dorings regarding their demographic, socio-economic and behavioural characteristics, as the

results of this study's survey has revealed. The descriptive results on the profile of the respondents at Diamonds and Dorings are illustrated through tables and figures.

5.3.1.1 Demographic characteristics

Firstly, the demographic characteristics of the respondents are presented.

5.3.1.1.1 The percentage of respondents attending Diamonds and Dorings in 2015 based on Gender

Figure 5.1 illustrates that the majority of the respondents (56%) at Diamonds and Dorings in 2015 was female, while 44% prove to be male. The higher percentage of female respondents corresponds with the findings of Williams and Saayman (2011) as well as Kruger and Saayman (2013) who respectively conducted research at the Cape Town International Jazz Festival. More female than male respondents were also present at arts festivals as other national studies carried out at arts festivals have proven (Van Niekerk & Coetzee, 2011; Botha & Slabbert, 2011; Kruger & Saayman, 2012). This is also the case in international studies about music festivals and events (Pegg & Patterson, 2010; Cole & Chancellor, 2009). This finding, however, contradicts the results revealed in the research of Saayman and Saayman (2016) as well as Van Havere, Vanderplasschen, Lammertyn, Broekaert and Bellisand Bellis (2011) where more male respondents were present at art festivals. Compared to Kruger and Saayman's (2014) study on the Black Diamonds attending live music performances, the majority of respondents were female.

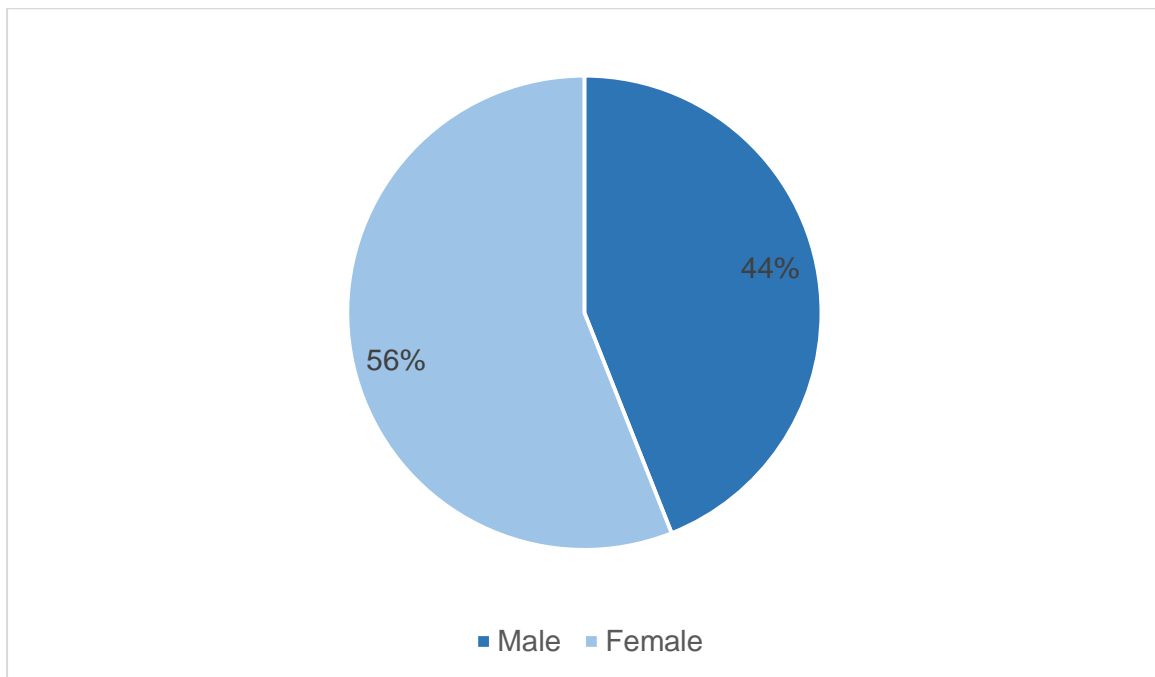


Figure 5.1: The percentage of respondents attending Diamonds and Dorings in 2015 based on Gender

5.3.1.1.2 Respondents of Diamond and Dorings according to age

The largest group of the respondents (49%) were between the ages 41 to 66 years, followed by 37% of respondents between the ages 31 to 40 years and persons between the ages 18 to 30 years (14%) (see Figure 5.2). The average age of the respondents to Diamonds and Dorings in this study was 31.9 years. The respondents in the age group 41 to 66 years being the largest group corresponds with the findings by Williams and Saayman (2011), Botha and Slabbert (2011), Botha, Viviers and Slabbert (2012), Pretorius, Viviers and Botha (2014), Saayman and Saayman (2016), Cole and Chancellor (2009) as well as Pegg and Patterson (2010) in their respective national studies at arts festivals as well as international studies conducted at music festivals and events. Kruger and Saayman (2014) discovered through their study on the Black Diamond market that the average age of respondents was to be in their early 30s. This finding, however, contradicts the results revealed in the research of Van Havere *et al.* (2011) where the majority of respondents were between the ages 18 and 23 years.

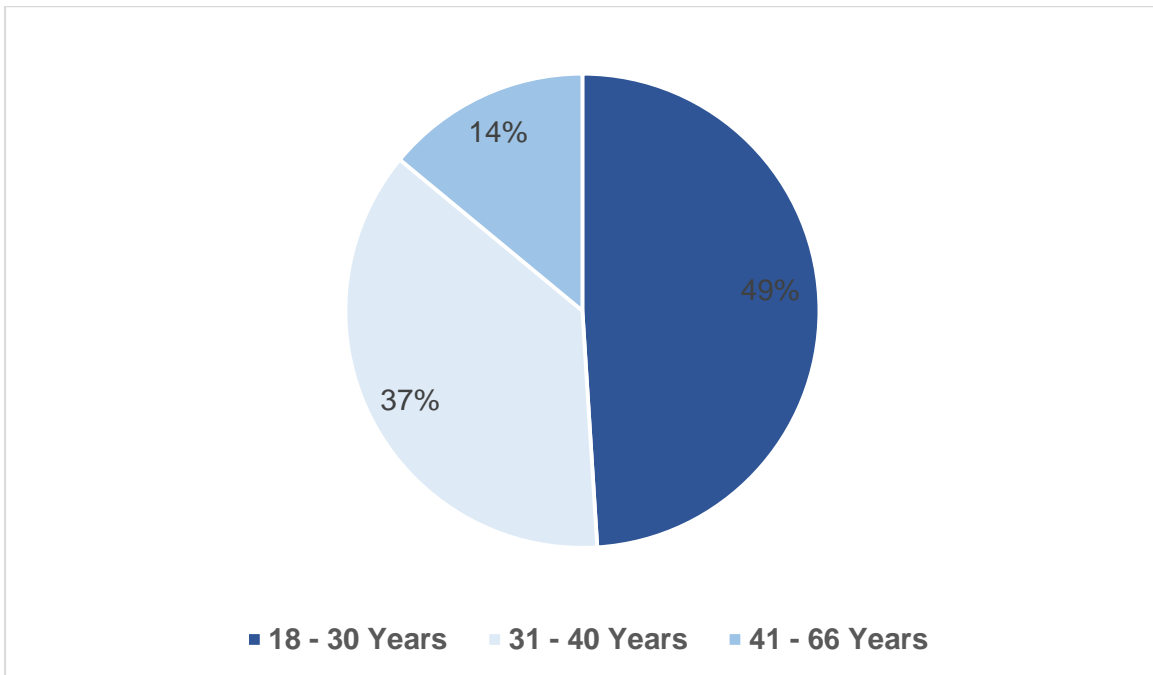


Figure 5.2: Respondents of Diamonds and Dorings according to age

5.3.1.1.3 Respondents of Diamonds and Dorings in terms of language

The majority of the respondents (55%) were English speaking, followed by respondents who indicated they speak other languages (37%). These included Setswana, Sesotho, Afrikaans, and Xhosa. Only 8% of the respondents were Zulu-speaking (see Figure 5.3).

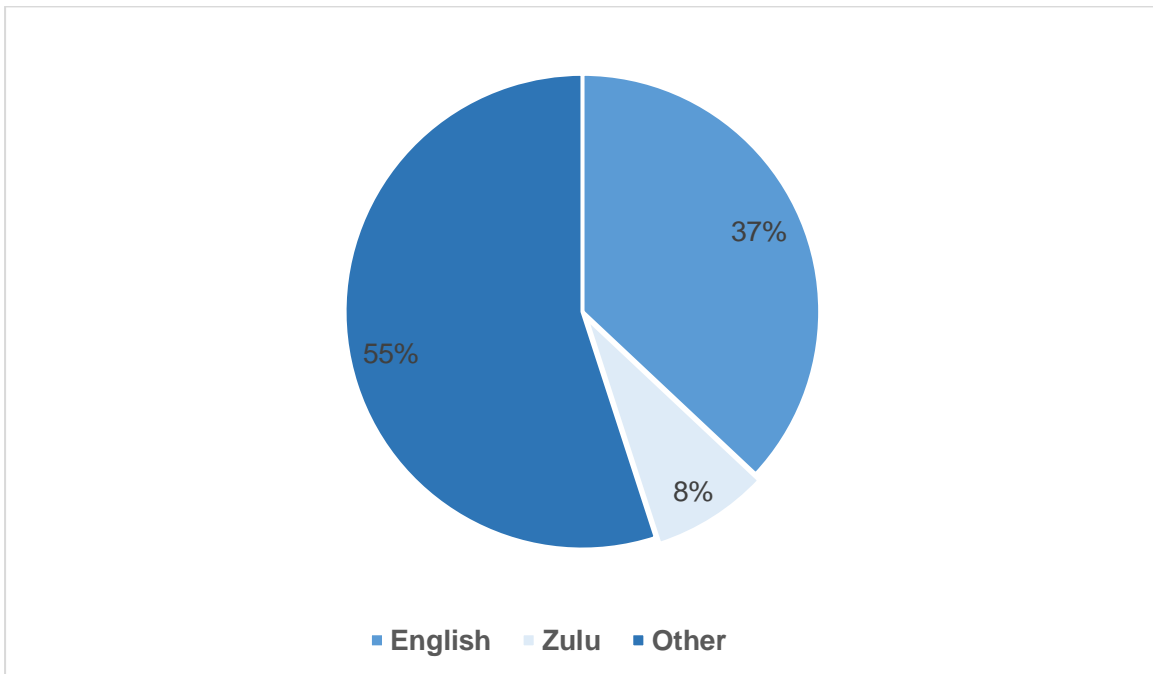


Figure 5.3: Respondents of Diamonds and Dorings in terms of language

Williams and Saayman (2011) in their research at the Cape Town International Jazz Festival also found that attendees were mainly English speaking. Another research study

of Saayman and Saayman (2016) at the Philharmonic Orchestra’s Summer Festival also reveals that the majority of attendees were English speaking.

5.3.1.1.4 Classification of respondents of Diamonds and Dorings according to income per annum

Results of this study reveals that most respondents (38%) earned more than R20 000 per annum, followed by 21% respondents who earned R20 001 to R140 000 per annum. Fewer respondents (14%) earned R140 001 to R221 000, followed by 10% who earned R552 001. Only 8% of the respondents were in the higher income group of R221 001 to R305 000, while 5% earned R431 001 to R522 000 and a very low 4% earned R305 001 to R431 000 (see Table 5.1). Kruger and Saayman (2015) revealed that the majority of the respondents at theatre productions in South Africa belonged to the higher income group, which is consistent with Kruger and Saayman’s (2013) conclusions after their research at the Cape Town International Jazz Festival.

Table 5.1: Classification of respondents of Diamonds and Dorings according to income per annum

Income	Percentage
< R20 000	38%
R20 001 - R140 000	21%
R140 001 - R221 000	14%
R221 001 - R305 000	8%
R305 001 – R431 000	4%
R431 001 – R552 000	5%
R552 001	10%

5.3.1.1.5 Respondents of Diamonds and Dorings in terms of residence (Province where residing)

Figure 5.4 indicates that the majority (82%) of the respondents were from the host province, the Northern Cape, while 8% was from Gauteng and 4% was from the Free State and North West provinces, respectively. Kruger and Saayman (2012), Van Zyl (2013), Kruger and Saayman (2013), Kruger and Saayman (2014) as well as Cole and Chancellor (2009) also discovered in their respective studies that the most respondents at a festival were from the area where the festival or event took place.

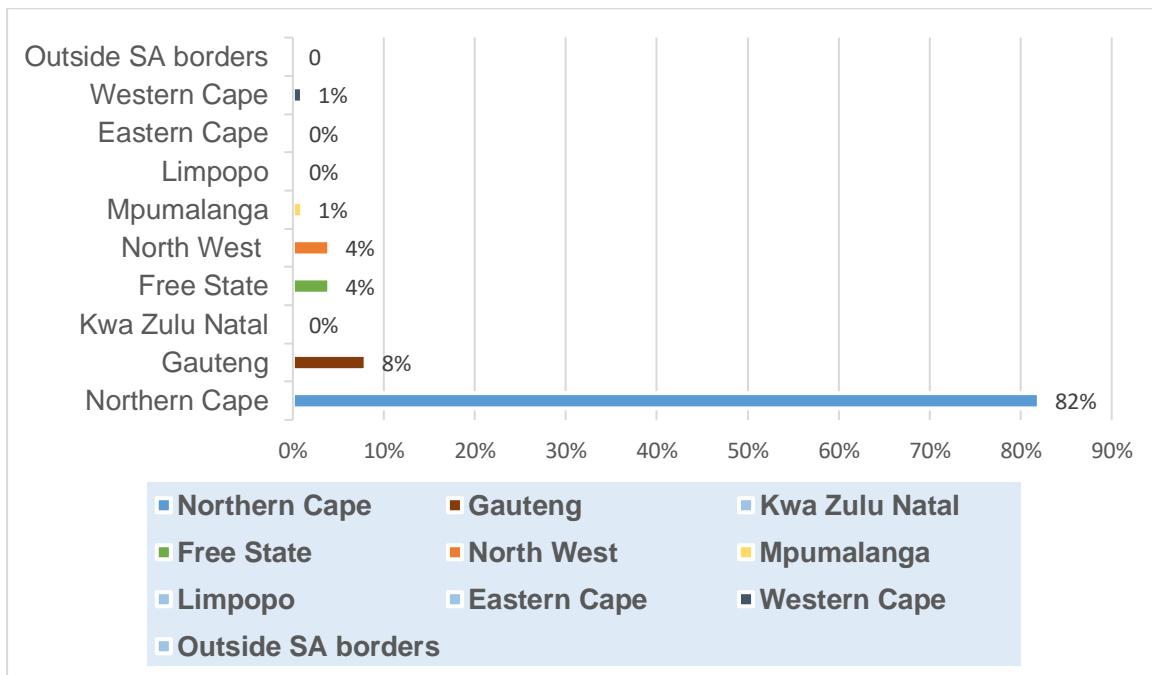


Figure 5.4: Respondents of Diamonds and Dorings in terms of residence (Province where residing)

5.3.1.2 Socio-economic characteristics

The following sections focus on the socio-economic characteristics of the respondents that participated in the Diamonds and Dorings survey.

5.3.1.2.1 Number of persons travelling together (or group size) during Diamonds and Dorings

The largest group of respondents (20%) travelled to the festival with 11 or more persons, while 14% travelled in a group of four persons and 13% in a group of five persons. It is evident that from the results that some (11 %) of the respondents were travelling in groups of two and three persons, respectively (see Table 5.2). The average group size of the respondents was seven persons. The larger average group size, as this study’s results reveal, contradicts the findings of Kruger and Saayman (2012), Kruger and Saayman (2013) as well as Kruger and Saayman (2015) who found that respondents travelled in groups of only four or five persons.

Table 5.2: Number of persons travelling together (or group size) during Diamonds and Dorings

Number of persons travelling together	Percentage
1 Person	3%
2 Persons	11%
3 Persons	11%
4 Persons	14%
5 Persons	13%
6 Persons	8%

7 Persons	5%
8 Persons	8%
9 Persons	4%
10 Persons	3%
11+ Persons	20%
Average	7 people

5.3.1.2.2 Number of people paid for at Diamonds and Dorings

Respondents that indicated they were paying for two persons during the festival accounted for 29% of the sample, followed by 17% who paid for five people, 14% paid only for one person and 11% paid for four persons. The average number of people that respondents were financially responsible for was 3.5 persons. Kruger, Saayman and Ellis (2011) conducted research at the Aardklop National Arts Festival and found that attendees paid on average for two persons, consistent with Kuger and Saayman's (2014) research among Generation Y at live music performances in South Africa. Kruger and Saayman's (2014) study about the Black Diamond market at live music performances in South Africa also confirm this finding and the average number of people the respondents were paying for prove to be two persons.

Table 5.3: Number of people paid for at Diamonds and Dorings

Number of people paying for	Percentage
No-one	6%
1 Persons	14%
2 Persons	29%
3 Persons	8%
4 Persons	11%
5 Persons	17%
7 Persons	3%
8+ Persons	12%
Average	3.5 Persons

5.3.1.2.3 Number of nights that respondents have stayed over in the Diamonds and Dorings festival area

The average number of nights respondents spent in Kimberley was 2.9 Nights. Table 5.4 indicates that the most respondents (27%) spent two nights in the area where the festival was hosted, 24% of respondents have spent only one night in the vicinity and 22% stayed for three nights in the area. Kruger and Saayman (2012) conducted research at Innibos National Arts Festival, and found that attendees stayed over for two nights. However, in

their research at the Cape Town International Jazz Festival, Kruger and Saayman (2013) found that attendees have settled for five nights in the Cape Town area.

Table 5.4: Number of nights that respondents have stayed over in the Diamonds and Dorings festival area

Number of nights in the area	Percentage
1 Night	24%
2 Nights	27%
3 Nights	22%
4 Nights	10%
5 Nights	9%
6+ Nights	8%
Average	2.9 Nights

5.3.1.2.4 Number of tickets purchased at Diamonds and Dorings

Table 5.5 shows that 21% of the respondents bought two tickets for the festival, while 17% bought only one ticket and 13% of the respondents bought three and four tickets, respectively. The average number of tickets that respondents have bought at Diamonds and Dorings was 4.4 tickets. Kruger *et al.* (2011) revealed that respondents purchased two tickets at the Aardklop National Arts Festival. In their study on Black Diamond attendees at live music performances in South Africa, Kruger and Saayman (2014) found that this specific market purchased between two and three tickets at such events.

Table 5.5: Number of tickets purchased at Diamonds and Dorings

Number of tickets purchased	Percentage
No Tickets	1%
1 Ticket	17%
2 Tickets	21%
3 Tickets	13%
4 Tickets	13%
5 Tickets	9%
6 Tickets	6%
7 Tickets	5%
8 Tickets	3%
9 Tickets	1%
10 Tickets	4%
11 Tickets	7%
Average	4.4 Tickets

5.3.1.2.5 Type of ticket purchased

The majority of respondents (94%) bought general access tickets, while only a few respondents (11%) bought VIP tickets.

Table 5.6: Type of ticket purchased

Type of ticket	2015
General access ticket	94%
VIP ticket	11%

5.3.1.2.6 Type of accommodation that respondents made use of during Diamonds and Dorings

In Table 5.7, it is evident that the majority of the respondents (53%) were local residents, while 24% of the respondents were staying with family or friends and 17% were staying at guesthouses and bed and breakfast facilities. The smallest percentage of respondents (10%) stayed at a hotel during the festival.

Table 5.7: Type of accommodation that respondents made use of during Diamonds and Dorings

Category	Local Resident	Family or Friends	Guest house or B and B	Hotel	Other
Yes	53%	24%	17%	10%	2%
No	47%	76%	83%	90%	98%

5.3.1.2.7 Main reason for visiting Kimberly

The vast majority (43%) of the respondents were local residents, and a significant number of respondents (29%) were visiting Kimberley because of the festival. Interestingly, almost the same percentage, 28% of respondents indicated to avoid Kimberley because of the festival (Figure 5.5). Kruger and Saayman's (2014) research at live music performances revealed similar results, namely respondents were from Johannesburg, and their main reason was to attend the music performance. On the other hand, Kruger and Saayman (2013) conducted research at the Cape Town International Jazz Festival, and found that respondents were mostly from Cape Town and the festival was therefore not the main reason for visiting Cape Town.

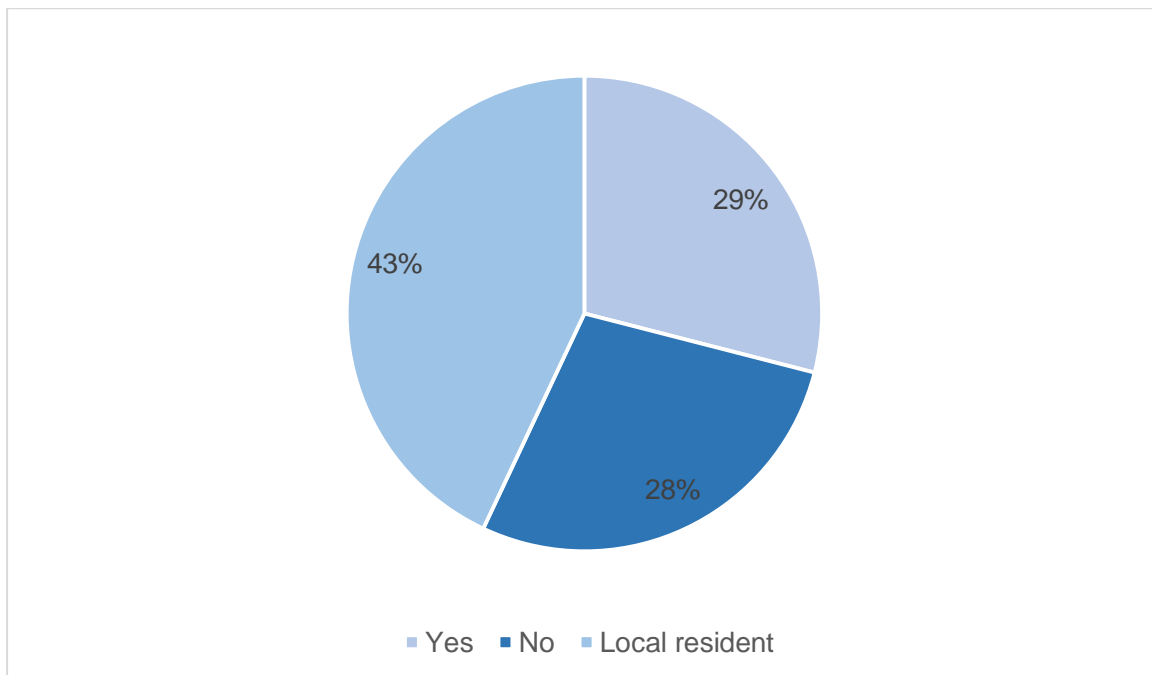


Figure 5.5: Main reason for visiting Kimberley

5.3.1.2.8 Spending at Diamonds and Dorings

The average spending for the respondents at Diamonds and Dorings in 2015 was R3033.77 (Table 5.8). The respondents spent the most on drinks (R898.26), followed by spending on tickets R565.22 and food R540.52. After that, the most spending was on accommodation being R341.48, retail R329.87, transport R300.03, CDs R22.54, comedy show R10.41, souvenirs R8.66, marathon fee (if they participated in the pre-festival race) R6.47, parking R6.00, and other expenses of R4.27. International research done by Prideaux and Chon (2010) found that respondents spent mostly on food and beverages, shopping, accommodation, and entertainment at a festival. Kruger *et al.* (2012) have done research among spectators at the Two Oceans Marathon in South Africa, which show that respondents spent more on accommodation (R1161) and transport (R1168). Kruger and Saayman (2014) revealed that Black Diamonds at live music performances have spent the most on tickets and transport. The amount of money that has been spent varies, based on the type and nature of the festival, location of the festival as well as the price of tickets.

Table 5.8: Spending at Diamonds and Dorings

Item	Average spending per item
Ticket	R 565.22
Accommodation	R 341.48
Food	R 540.52
Drinks	R 898.26

Retail	R 329.87
Transport	R 300.03
CD	R 22.54
Souvenir	R 8.66
Parking	R 6.00
Marathon fee	R 6.47
Comedy show	R 10.41
Other	R 4.27
Total	R 3033.77

5.3.1.3 Festival behaviour

The following section presents the results on respondents' festival behaviour.

5.3.1.3.1 First-time versus repeat attendees during Diamonds and Dorings in 2015

The majority of respondents (70%) were repeat attendees while 30% indicated that they were first-time attendees (see Figure 5.6). Botha *et al.* (2012), Cole and Chancellor (2009) and Li *et al.* (2009) found that the majority of respondents were repeat attendees in their respective research at art festivals.

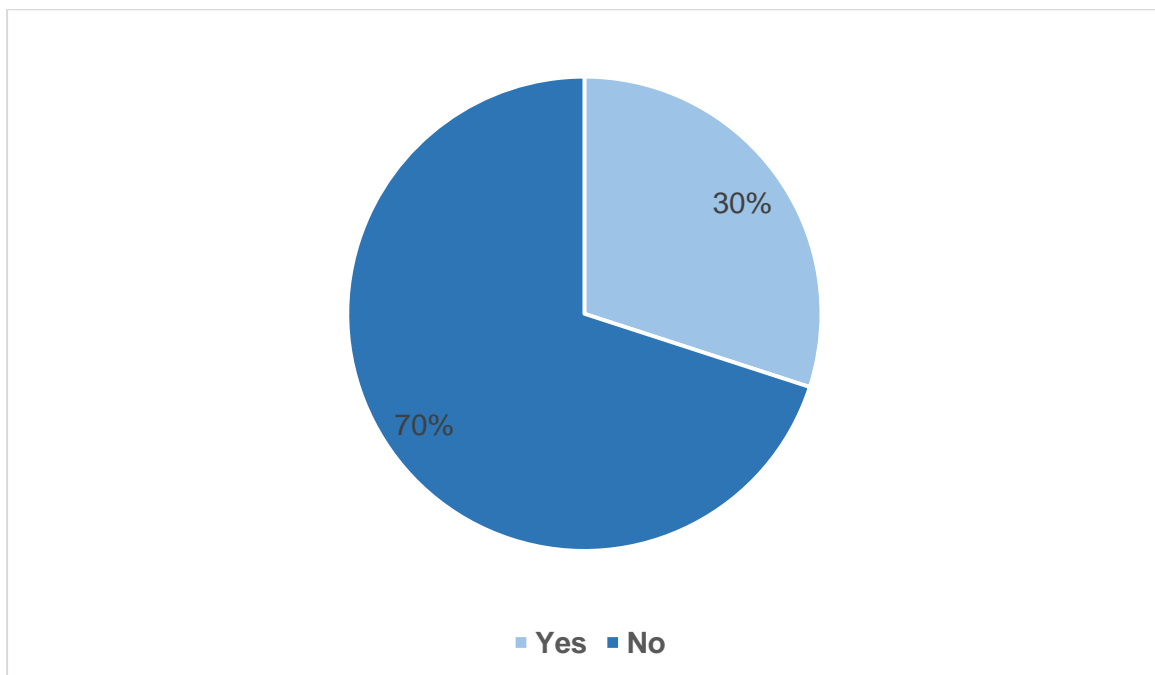


Figure 5.6: First-time versus repeat attendees during Diamonds and Dorings in 2015

5.3.1.3.2 Number of years that respondents attended Diamonds and Dorings

The average number of years respondents attended Diamonds and Dorings was 3.6 years (Table 5.9). A significant percentage (21%) of the respondents indicated they attended the festival twice before, while 19% indicated that they had attended the festival

five years in the past and 18% had already attended it three years. Research of Kruger *et al.* (2011) at the Aardklop National Arts Festival and of Botha *et al.* (2012) at the Klein Karoo National Arts Festival, of Kruger and Saayman (2013) at the Cape Town International Jazz Festival all confirm that respondents attended the festivals for more than three years.

Table 5.9: Number of years that respondents attended Diamonds and Dorings

Years attended festival	Percentage
1 Year	3%
2 Years	21%
3 Years	18%
4 Years	13%
5 Years	19%
6 Years	6%
7 Years	4%
8 Years	1%
9 Years	2%
10+ Years	13%
Average	3.6 Years

5.3.1.3.3 Respondents' decision to attend Diamonds and Dorings

Figure 5.7 shows an even distribution of decision making behaviour amongst respondents with 25% of respondents deciding to attend the festival more than a month in advance of the festival, 24% making their decision on the announcement of the festival and 23% of respondents being spur of the moment decision makers and acting spontaneously. It is evident that of the 25% in advance planners, 21% of the respondents decided to attend the festival one month before the festival commenced. Only 7% decided about two weeks before the festival to attend, or the year before, specifically after the previous show (in this instance the 2014 festival). Kruger and Saayman (2014) also found that Black Diamonds at live music performances made their decisions to attend the performances either a month before the shows or when it was announced.

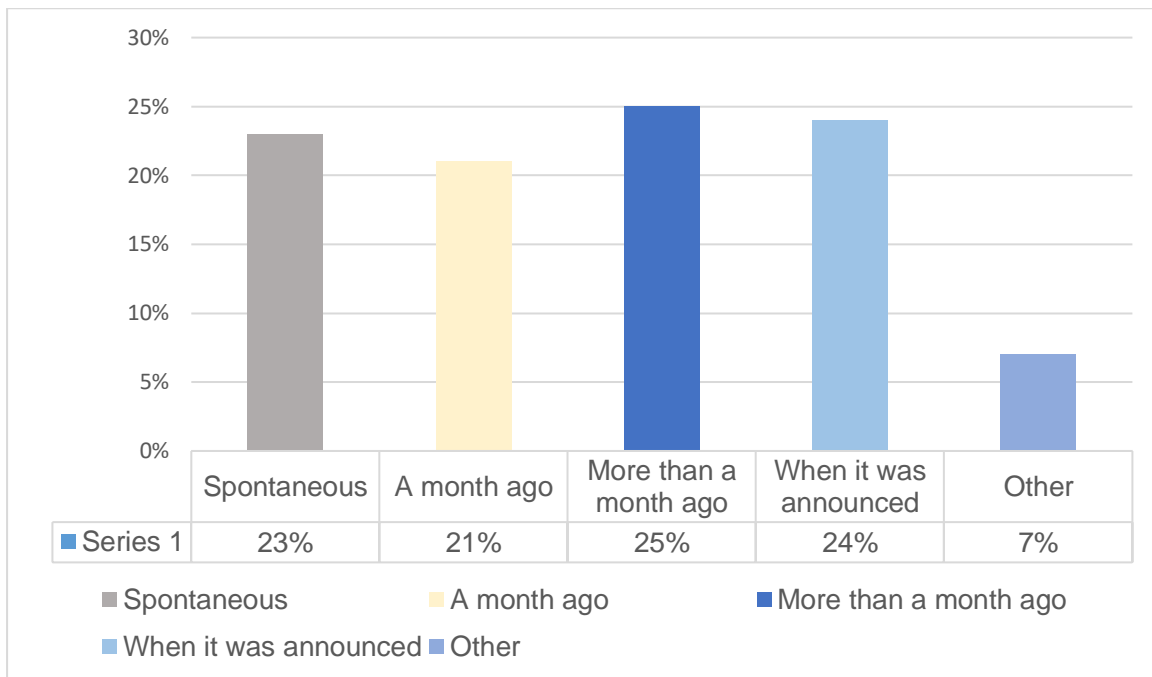


Figure 5.7: Respondents' decision to attend Diamonds and Dorings

5.3.1.3.4 Initiator of attendance to Diamonds and Dorings in 2015

Almost half of the respondents (43%) initiated attendance to the festival themselves, while 37% stated their friends influenced them to attend the festival and family influenced 17% of the respondents. Results show that either girlfriends (GF) or boyfriends (BF) influenced respondents' decision (13%) to attend the festival. Another influencer proved to be spouses who persuaded 12% of respondents to attend the festival (see Table 5.10). Similarly, Kruger and Saayman (2012) and Kruger and Saayman (2015) revealed that attendees were initiators themselves while their family or friends also influenced them to attend live music performances.

Table 5.10: Initiator of attendance to Diamonds and Dorings in 2015

Category	Self	Friend	Media	Spouse	Family	Work	GF/BF	Other
Yes	43%	37%	10%	12%	17%	9%	13%	1%
No	57%	63%	90%	88%	84%	91%	87%	99%

5.3.1.3.5 Motives to attend Diamonds and Dorings in 2015

Table 5.11 exemplifies the top five reasons that motivated respondents to attend the festival: **To have fun** received the highest mean value of 4.20. **To listen to and support favourite artist** had the second highest mean value of 4.09. After that followed **to spend time with family and friends** (3.97), **to socialise** (3.81) and **to relax and escape from**

daily tension, and it is an opportunity to visit Kimberley (3.44 respectively). The factor analysis discusses the motivational factors in more detail.

Table 5.11: Motives to attend Diamonds and Dorings in 2015

Motives	Totally disagree (5)	Disagree (4)	Undecided (3)	Agree (2)	Totally agree (1)	Mean value	Standard deviation
To relax and escape from my daily tension	26%	8%	12%	28%	32%	3.44	1.49
Attending the festival contributes towards my overall well-being	13%	12%	18%	31%	25%	3.45	1.33
To do exciting things	10%	9%	18%	31%	32%	3.68	1.28
To escape from daily tension	16%	12%	14%	28%	30%	3.45	1.43
To meet people with similar interests	11%	8%	13%	33%	35%	3.74	1.31
To listen to/support my favourite artists	8%	5%	9%	27%	51%	4.09	1.23
To have fun	9%	3%	5%	24%	59%	4.20	1.24
Because of positive word-of-mouth recommendations by friends and family	12%	9%	19%	29%	31%	3.60	1.33
To spend time with family/friends	11%	5%	9%	27%	48%	3.97	1.32
It is a well-organised music festival	13%	9%	17%	27%	34%	3.60	1.38
To socialise	9%	6%	17%	31%	37%	3.81	1.24
To be part of this unique and exciting event	8%	9%	19%	29%	35%	3.73	1.24
Out of curiosity	21%	9%	21%	24%	25%	3.24	1.45
It is an annual commitment	15%	8%	23%	24%	30%	3.47	1.39
The event is a good value for money experience	16%	8%	20%	27%	29%	3.45	1.40
It is an opportunity to visit Kimberley	17%	9%	19%	24%	31%	3.44	1.43
Attending events like these is part of my lifestyle	13%	6%	17%	28%	36%	3.68	1.35
Because of social status to be seen by others	23%	10%	21%	23%	23%	3.13	1.46
This festival is entertainment at its best	11%	8%	22%	25%	34%	3.66	1.32
The location of the festival (near my city/town) gives me the opportunity to attend	13%	10%	17%	26%	34%	3.60	1.37
The festivals' line-up with a good combination of national and international artists	17%	16%	17%	24%	28%	3.32	1.43
Because of advertisements in the media	15%	14%	20%	29%	22%	3.27	1.35
Attending festivals such as these contribute towards my overall well-being	15%	6%	22%	22%	29%	3.50	1.36

5.3.1.3.6 Heard about festival

Table 5.12 shows that 42% of the respondents heard about the festival on the radio, 32% saw it on Facebook, and 24% read about the festival on posters. Some respondents (23%) read about the festival in newspapers and heard about it through word-of-mouth referrals, followed by 20% of respondents who have seen and read about the festival on street boards, 18% who have read banners and 17% who have read pamphlets and have seen the festival advertised on billboards and the festival website, respectively. A smaller percentage of respondents (14%) heard about the festival on television, 8% read it on Twitter, 5% saw it on YouTube, and 4% read about the festival on WhatsApp and on Computicket’s website (online ticket purchasing site). Kruger and Saayman’s (2012 & 2015) research revealed that mass, printed, electronic and social media influenced respondents to attend live music performances in South Africa.

Table 5.12: Heard about festival

Category	Yes	No
Television	14%	86%
Radio	42%	58%
Festival website	17%	83%
Newspaper	23%	77%
Word-of-Mouth	23%	77%
Billboard	17%	83%
Facebook	32%	68%
Twitter	8%	92%
YouTube	5%	95%
Pamphlet	17%	83%
Posters	24%	76%
Street boards (Street Signage)	20%	80%
Banners	18%	81%
Other	4%	96%

5.3.1.3.7 Preferred music genres for respondents attending Diamonds and Dorings

Table 5.13 depicts the majority of respondents (51%) prefer jazz music, followed by 47% of respondents in favour of house music, 41% like R&B better, and 37% of respondents preferred deep house. A smaller percentage of respondents (29%) preferred afro-pop, followed by 27% who favoured jazz hip-hop, with 26% of respondents indicating kwaito as their favourite, 20% singled out reggae, 12% like dance hall better and only 4% of the respondents preferred other music such as gospel, hip-hop, and pop. Botha and Slabbert

(2011) and Botha *et al.* (2012) discovered that attendees preferred shows and productions for instance drama, visual art exhibitions, and classic music at arts festivals. Additionally, Kruger and Saayman (2014) found that respondents preferred jazz and R&B when considering Black Diamonds as the market attending live music performances in South Africa.

Table 5.13: Preferred music genres for respondents attending Diamonds and Dorings

Preferred music	Yes	No
Jazz	51%	49%
House	47%	52%
Deep house	37%	63%
Afro pop	29%	71%
Kwaito	26%	73%
Jazz hip-hop	27%	73%
R&B	41%	59%
Reggae	20%	80%
Dance hall	12%	88%
Other	4%	96%

5.3.1.3.8 Visit tourist attractions during festival

The majority of the respondents (74%) planned to visit tourist attractions in the area during the festival, while 26% of the respondents did not have plans to visit tourist attractions (Table 5.14).

Table 5.14: Visit tourist attractions during festival

Visit tourist attraction	Yes	No
	74%	26%

5.3.1.4 Festival evaluation

The next section describes how respondents evaluated the festival.

5.3.1.4.1 Respondents' evaluation of Diamonds and Dorings (Likert scale)

Table 5.15 sets out the festival aspects that were identified in order of importance. It further discusses its importance based on the mean values. In brief, these aspects were adequate and visible security at the festival, enough space for audiences, the sound and lighting are professional, which each received the highest mean value of 3.86. The second important factor rated, was "the venue is comfortable" with a mean value of 3.85. After that followed "ticket sales are easily accessible" (3.79) and "the quality of shows is

excellent”, “the festival is well organised”, “ticket prices are reasonable”, and “a variety of artists (national and international)” (each with a mean value of 3.50). As in the case of the motives, the factor analysis will provide a more in-depth discussion.

Table 5.15: Respondents' evaluation of Diamonds and Dorings (Likert scale)

Festival evaluation	Totally disagree (5)	Disagree (4)	Undecided (3)	Agree (2)	Totally agree (1)	Mean value	Standard deviation
Ticket sales are easily accessible	14%	7%	11%	23%	45%	3.79	1.434
Service at various stages is good	8%	11%	19%	32%	30%	3.65	1.240
Price of accommodation is reasonable (if applicable)	12%	11%	23%	25%	29%	3.48	1.334
The quality of shows is excellent	15%	7%	21%	28%	29%	3.50	1.368
Service/prices of restaurants/food are good	12%	11%	22%	25%	30%	3.52	1.335
The festival is well organised	14%	8%	22%	25%	31%	3.50	1.368
Information about the festival is readily available	9%	11%	19%	27%	34%	3.68	1.290
Variety of artists (national and international) is good	13%	9%	19%	28%	29%	3.50	1.359
Ticket prices are reasonable	12%	15%	16%	24%	33%	3.50	1.395
Adequate and visible security at the festival	7%	8%	19%	27%	39%	3.86	1.217
Parking is well organised	10%	13%	20%	28%	29%	3.55	1.309
Signage is visible at the festival	8%	11%	24%	28	29%	3.60	1.235
There is enough space for audiences	7%	7%	17%	30%	39%	3.86	1.214
The sound and lighting are professional	6%	8%	19%	26%	41%	3.86	1.212
The festival staff is friendly, informed and willing to help	10%	10%	19%	28%	33%	3.66	1.294
The venue is comfortable	10%	6%	16%	28%	40%	3.85	1.275

5.3.1.4.2 Respondents' to attend Diamonds and Dorings again

The majority of the respondents (81%) confirmed to attend the festival again, while 16% of the respondents were unsure if they would return to the specific music festival (Table 5.16). A very low percentage of respondents (4%) will not attend the festival again. This shows that attendees will attend the festival in the coming years, and they can be classified under repeat attendees. Kruger and Saayman (2013) found in their study that the majority of the respondents were willing to attend the Cape Town International Jazz Festival again in the future.

Table 5.16: Respondents' to attend Diamonds and Dorings again

Attend again	Percentage
Yes, definitely	81%
No, definitely not	4%
Perhaps	16%

The next section outlines the results from the factor analyses.

5.4 Results from the factor analyses

Factor analysis is a general scientific method used to analyse data and it is usually applied to identify correlations between variables (Kline, 2014:3). According to Kim and Mueller (1978:8) “factor analysis assumes that the observed variable is a linear combination of some underlying (hypothetical or unobserved) factors”. These variables can be assumed either to be common to two or more variables, or to be unique to each variable. This means that if a factor has many variables, factor analysis can be used to reduce the number of variables. Factor analysis is therefore utilised to group variables that have similar characteristics. Factor analysis enables the researcher to produce a small number of factors from a large number of variables, which are capable of explaining the observed variance of the larger number of variables. The reduced factors can also be used for further analysis (Tustin, Ligthelm, Martins & Van Wyk, 2005:668). Rummel (1988:3) states that factor analysis enables the social scientists to study behavioural phenomena of high complexity and diversity and to mould the findings into scientific theories.

There are two types of factor analysis, namely confirmatory factor analysis and exploratory factor analysis. Confirmatory factor analysis (CFA) “is a type of structural equation modelling (SEM) that deals specifically with measurement models, that is, the relationship between observed measures or indicators for example test items, test scores,

behavioural observation rating and latent variables or factors” (Brown, 2015:1). CFA can be used for the development of new measures, evaluation of the psychometric properties of new and existing measures, and examination of method effects (Harrington, 2009:5). As per Hooper (2012:1), exploratory factor analysis (EFA) is a technique that can be applied to reduce data to a smaller set of variables. EFA allows the researcher to determine the underlying factors that exist in a set of data. EFA does not discriminate between variables on whether they are independent or dependent, but rather it is an interdependence technique that does not specify formal hypotheses.

In the current study, two exploratory principal component factor analyses, using an Oblimin rotation with Kaiser Normalisation were performed on the 22 motivation items and 16 festival evaluation aspects, respectively. This was done to explain the variance-covariance structure of a set of variables through a few linear combinations of these variables. In both cases, the Kaiser-Meyer-Olkin measure of sampling adequacy was used to determine whether the covariance matrix was suitable for factor analysis. Kaiser’s criteria for the extraction of all factors with eigenvalues larger than one were applied, as they reflected a significant amount of variation in the data. All items with a factor loading greater than 0.4 were considered as contributing to a factor and all items with loadings less than 0.4 were regarded as not correlating significantly with this factor (Steyn, 2000). Any item which cross-loaded on two factors with a factor loading greater than 0.4 was categorised in the factor where it could be best interpreted. A reliability coefficient (Cronbach’s alpha) was computed for each factor to estimate its internal consistency. All factors with a reliability coefficient above 0.6 were considered acceptable in this study. The average inter-item correlations were also computed as another measure of reliability. These, on the word of Clark and Watson (1995), should remain between 0.15 and 0.55. The results of the factor analyses are consequently discussed.

5.4.1 Results from the factor analysis: Motives to attend Diamond and Dorings

Using an Oblimin rotation with Kaiser normalisation, the pattern matrix of the principal component factor analysis identified five motivational factors (Table 5.17). The five factors accounted for 78% of the total variance. All factors had relatively high coefficients ranging from 0.74 (the lowest) to 0.90 (the highest). The average inter-item correlation coefficients with values of 0.48 to 0.57 also imply internal consistency for all factors. The Kaiser-Meyer Olkin measure of sampling adequacy of 0.87 also indicated that patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005:640).

Bartlett's Test of Sphericity also reached statistical significance ($p > 0.05$). The identified motives are discussed in detail below.

- **Entertainment and socialisation** received the highest mean value of 3.83 with a reliability coefficient of 0.90 and average inter-item correlation of 0.57. Research of Kruger and Saayman (2012), Kruger and Saayman (2012), Van Zyl (2013), Kruger and Saayman (2013), Kruger and Saayman (2014), Saayman and Saayman (2016), Kruger and Saayman (2015), Manners *et al.* (2015), Pegg and Patterson (2010) as well as Li *et al.* (2009), revealed that entertainment and socialisation play significant roles in motivating attendees to attend the festivals or events.
- **Escape** had the second highest mean value (3.50). The reliability coefficient was 0.77, and the average inter-item correlation was 0.54. An array of previous research studies support the motive, escape, e.g. Schofield and Thompson (2005), George (2008), Li *et al.* (2009), Saayman and Saayman (2016), Kruger and Saayman (2013), Van Zyl (2013), Kruger and Saayman (2012), Kruger and Saayman (2013), and Kruger *et al.* (2011).
- **Festival attractiveness** had a mean value of 3.44, with a reliability coefficient of 0.89 and average inter-item correlation of 0.52. Kruger *et al.* (2011) found festival attractiveness also as an important factor that motivates attendees to attend festivals. Similarly, Kruger and Saayman (2012) found this as motivation for visitor to attend arts festivals. Furthermore, Kruger and Saayman (2014) in their Black Diamond study they confirmed festival attractiveness as significant factor that motivates this specific market to attend live music performances in South Africa.
- **Travel opportunity** also received a mean value of 3.44. Since only one item loaded on this factor, no reliability coefficient and average inter-item correlation were computed. To the researchers' knowledge, no South African study has previously identified travel opportunity as a motive to attend festivals or events. However, the international research of Pegg and Patterson (2010) at a live music festival supports this motive.
- **Prestige** had the lowest mean value of 3.31. However, when interpreted on the original Likert-scale, it is still regarded as an important motive to attend Diamonds and Dorings. The reliability coefficient was 0.74 and the average inter-item correlation 0.48. Research of Funk, Toohey and Bruun (2007) at an international sport event and research of Lau

and McKercher (2004) in their study on pleasure tourists to Hong Kong support “prestige” as a motive to attend a festival or event. However, again, no South African study has previously identified prestige as a motive to attend festivals or events, making it a distinct motive to this research.

Table 5.17: Factor analysis on the motives to attend the festival

Motives	Factor loading	Mean value	Reliability coefficient	Average inter-item correlation
Factor 1: Festival attractiveness		3.44	0.89	0.52
The festivals' line-up with a good combination of national and international artists	.842			
This festival is entertainment at its best	.773			
Attending festivals such as these contribute towards my overall well-being	.742			
Because of advertisements in the media	.740			
It is a well-organised music festival	.730			
The location of the festival (near my city/town) gives me the opportunity to attend	.612			
Attending events like these is part of my lifestyle	.588			
The event is a good value for money experience	.583			
Factor 2: Entertainment and socialisation		3.83	0.90	0.57
To have fun	.808			
To spend time with family/friends	.790			
To socialise	.751			
To listen to/support my favourite artists	.744			
To be part of this unique and exciting event	.734			
To meet people with similar interests	.591			
It is an annual commitment	.541			
Factor 3: Prestige		3.31	0.74	0.48
Out of curiosity	.741			
Because of social status in terms of being seen by others	.698			
Because of positive word-of-mouth recommendations by friends and family	.660			
Factor 4: Escape		3.50	0.77	0.54
To do exciting things	.829			
To relax and escape from my daily tension	.746			
Attending the festival contributes towards my overall well-being	.628			
Factor 5: Travel opportunity		3.44	N/A	N/A
It is an opportunity to visit Kimberley	.638			

5.4.2 Results from the factor analysis: Evaluation of the festival

The pattern matrix of the principal component factor analysis using an Oblimin rotation with Kaiser Normalisation identified three factors that accounted for 76% of the total variance (Table 5.18). All factors had relatively high reliability coefficients ranging from 0.83 (the lowest) to 0.93 (the highest). The average inter-item correlation coefficients had values between 0.55 to 0.66 and implied internal consistency for all factors. All factor loaded on a factor loading with a loading greater than 0.4 and relatively high factor loading indicate a reasonably high correlation between the delineated factors and their individual items. The Kaiser-Meyer-Olkin measure of sampling adequacy of 0.94 also indicated that patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005:640). Barlette's Test of Sphericity also reached statistical significance ($p = 0.001$), supporting the factorability of the correlation matrix (Pallant, 2007:197). Consequently, a discussion on the identified festival evaluation factors follows.

- **Venue and technical aspects** received the highest mean value of 3.74 with a reliability coefficient of 0.90 and an average inter-item correlation of 0.64. Manners, Saayman and Kruger (2014) as well as Manners *et al.* (2015) found in their research that venue and technical aspects have a significant influence on attendees' satisfaction when attending live music performances in South Africa.
- **Accessibility and convenience** received the second highest mean value of 3.56, a reliability coefficient of 0.83 and an average inter-item correlation of 0.55. Manners *et al.* (2014) support accessibility as a factor on its own. At the same time, Marais (2009) and Manners *et al.* (2015) found accessibility to be an important factor.
- **General management and affordability** obtained a mean value of 3.43 with a reliability coefficient of 0.93 and an average inter-item correlation of 0.66. Manners *et al.* (2014 and 2015) identified general management and affordability as important evaluation factors in their research at live music performances.

Table 5.18: Factor results on the evaluation of the festival

Festival evaluation	Factor loading	Mean value	Reliability coefficient	Average inter-item correlation
Factor 1: General management and affordability		3.43	0.93	0.66
Variety of artists (national and international) is good	.807			
Price of accommodation is reasonable (if applicable)	.796			
The festival is well-organised	.756			
Service/prices of restaurants/food are good	.704			
The quality of shows is excellent	.682			
Ticket prices are reasonable	.679			
Service at various stages is good	.598			
Factor 2: Venue and technical aspects		3.74	0.90	0.64
The sound and lighting are professional	.814			
There is enough space for audiences	.751			
The festival staff is friendly, informed and willing to help	.717			
Adequate and visible security at the festival	.644			
Information about the festival is readily available	.607			
Factor 3: Accessibility and convenience		3.56	0.83	0.55
Ticket sales are easily accessible	.749			
Parking is well organised	.672			
The venue is comfortable	.660			
Signage is visible at the festival	.565			

5.5 Expenditure-based segmentation of attendees at Diamonds and Dorings

The next section discusses the approach that was applied to segment the respondents based on their spending. Statistically significant differences are also discussed.

5.5.1 Segmentation approach employed

For the purpose of expenditure-based segmentation, spending segments had to be created. Following previous research (see Craggs & Schofield, 2006; Mok & Iverson, 2000; Saayman, Van Der Merwe & Pienaar, 2008; Spotts & Mahoney, 1991; Woodside, Cook & Mindak, 1987; Kruger, Saayman & Ellis, 2009; Kruger, Saayman & Saayman, 2012; Kruger & Saayman, 2016), three expenditure segments were identified namely high, medium and low spending segments. To create the high, medium, and low expenditure groups, the usable responses were divided into three equal groups. Spending per person unfortunately could not be used, since the majority of respondents did not indicate the number of persons they were paying for (including themselves) during the festival. Total expenditure was therefore used. Total spending was calculated through the sum of respondents' total spending on the various components in the questionnaire. Only respondents who indicated that they paid for themselves were included in the analysis ($N = 367$). The variable derived from the data was used to create the three expenditure groups. The first group (high spenders) reflects the top 33% of the sample; the middle group reflects the middle third (33.4% to 67.7% of the total spending) and the low expenditure group reflects the bottom 33.3%.

5.5.2 Analysis of variance (ANOVA)

An analysis of variance (ANOVA) was carried out to determine whether there are significant differences between the different expenditure groups based on the continuous questions in the questionnaire. "Analysis of variance (ANOVA) is a statistical technique for analysing measurements depending on several kinds of effects operating simultaneously, to decide which kinds of effects are important and to estimate the effects" (Scheffe, 1999:3). An F -ratio is calculated which represents the variance within groups, divided by the variance within the groups. A large F -ratio means there is more variability between the groups (caused by the independent variable) than there is within each group (Coakes, 2005:85). In a one-way ANOVA, the null hypothesis that is tested predicts that the means of the dependent variable scores for each of the independent variable will not be significantly different. A

significant F -test indicates that one could reject the null hypothesis. The main point of interest, however, is if the p -value is less than or equal to 0.05 which indicates there is a significant difference somewhere between the mean scores of the dependent variable for the groups (Coakes, 2005:88; Pallant, 2007:246; Field, 2013:468). The differences will be marked with an asterisks (*) next to the values listed. If there is an asterisk, this means that the groups that are being compared, show a significant difference at the $p < 0.5$ level (Coakes, 2005:88; Pallant, 2007:247; Field, 2013:471). If the p -value was equal or less than 0.05, post-hoc comparisons through Tukey HSD test will show where the differences in the groups occur. Tukey's differences will be indicated by making use of different superscript alphabet letters (a, b or c). Therefore, if a group differs from another group, it will have different alphabet letters. Effect sizes (d) were also calculated as it provides an indication of the magnitude of the differences between groups (Pallant, 2013:250). Cohen's guidelines for interpreting effect sizes are a 0.2=small effect, 0.5=medium effect and 0.8=large effect (Cohen, 1988 as cited by Pallant, 2013:251). Chi-squared tests were also performed to show differences between the segments based on the remaining categorical questions in the questionnaire. Only statistically significant differences are discussed.

5.5.3 Results from the ANOVAs: Identified expenditure segments and significant differences

From Table 5.19 it is clear that the majority of respondents were in the high-spending category (205 respondents), followed by 125 respondents in the low-spending category. Only 37 respondents fell into the medium-spending category. All three segments showed statistically significant differences ($p < 0.05$) from each other based on their total spending, with large effect size differences ($d > 0.08$). The high spenders spent an average of R4023.00 at the festival while the medium spenders spent an average of R994.05 and the low spenders, R154.24.

Table 5.19: Expenditure-based segments of attendees to Diamonds and Dorings

Segmentation variable	Expenditure segments			F-ratio	Sig. level	Effect sizes (<i>d</i>)		
	High Spenders (<i>N</i> = 205)	Medium Spenders (<i>N</i> = 37)	Low Spenders (<i>N</i> = 125)			1 & 2	1 & 3	2 & 3
	Total spending	4023.00 ^a	994.05 ^b			154.24 ^c	139.893	.001*

* Statistically significant difference: $p \leq 0.05$; effect sizes: ** small effect: $d=0.2$; ***medium effect: $d=0.5$, ****large effect: $d=0.8$ (Cohen, 1988)

^a Group differs significantly from type (in row) where ^b or ^c is indicated

ANOVAs were also performed to show how the three expenditure-segments differ from each other based on their socio-demographics, spending behaviour, motives to attend the festival and how respondents evaluated the festival. The results are subsequently disclosed.

5.5.3.1 Socio-demographic differences

As shown in Table 5.20, there is no evidence of statistically significant differences ($p > 0.05$) between the three expenditure segments regarding socio-demographics. In all cases, the effect size differences were also small ($d \leq 0.20$). All three segments were in their early 30's, travelled in groups of six to eight people, were paying for three to four people, purchased four to five tickets, attended the festival three to four times previously and stayed overnight for three to four nights in the area of the festival. All three segments first attended festivals such as Diamonds and Dorings when they were in their twenties.

Table 5.20: Results of ANOVAs, Tukey's Post Hoc Multiple Comparisons and Effect Sizes for the expenditure-based segments at Diamonds and Dorings based on socio-demographics

Variables	Expenditure segments			F-ratio	Sig. level	Effect sizes (<i>d</i>)		
	High Spenders (<i>N</i> = 205)	Medium Spenders (<i>N</i> = 37)	Low Spenders (<i>N</i> = 125)			1 & 2	1 & 3	2 & 3
	Socio-demographics							
Average age	31.52	33.83	32.02	1.146	.319	0.22**	0.06	0.17
Average group size	7.77	6.00	5.96	2.789	.064	0.33**	0.34**	0.01
Average number of people paying for	3.36	3.00	4.22	0.349	.708	0.13	0.28**	0.40**
Average number of tickets purchased	4.87	3.97	3.88	2.281	.104	0.22**	0.24**	0.02
Average number of years previously attended the festival	3.61	4.25	3.40	.953	.387	0.18	0.07	0.24**
Average age of first concert attendance	20.99	22.54	21.22	.602	.549	0.23**	0.03	0.17
Average number of nights Stayed overnight in the area	2.95	3.75	2.76	.789	.457	0.20	0.09	0.25**

* Statistically significant difference: $p \leq 0.05$; effect sizes: ** small effect: $d=0.2$; ***medium effect: $d=0.5$, ****large effect: $d=0.8$ (Cohen, 1988)

^a Group differs significantly from type (in row) where ^b or ^c is indicated

5.5.3.2 Spending behaviour differences

Unsurprisingly, the biggest differences between the three segments were based on their average spending. Table 5.21 shows statistically significant differences based on the spending categories tickets, accommodation, food, drinks, retail, transport, and purchasing of CDs ($p < 0.05$) with medium to large effect size differences. Spending per person also showed a statistically significant difference ($p = 0.045$), although Tukey's post-hoc multiple comparisons indicated no differences (large effect size differences). The high spenders had significantly higher average spending on all the spending categories compared to the medium and low spenders. Their highest spending was on drinks followed by food, tickets, accommodation and retail. The high spending on food and drinks could be ascribed to the fact that the Langleg Resort, where the festival is held, is located outside Kimberley. Although food and drinks are available to purchase at the festival, attendees are allowed to bring their own food and drinks, which they can enjoy in picnic style. Consequently, high spenders had the highest average spending per person. Medium spenders spent their money mainly on drinks and accommodation while the low spenders' highest spending was for tickets.

Table 5.21: Results of ANOVAs, Tukey's post-hoc multiple comparisons and effect sizes for the expenditure-based segments at Diamonds and Dorings based on spending behaviour

Variables	Expenditure segments			F-ratio	Sig. level	Effect sizes (d)		
	High Spenders ($N = 205$)	Medium Spenders ($N = 37$)	Low Spenders ($N = 125$)			1 & 2	1 & 3	2 & 3
	Average spending per category (ZAR)							
Tickets	720.05 ^b	245.68 ^a	185.19 ^a	13.926	.001*	0.53 ***	0.59 ***	0.25 **
Accommodation	484.12 ^b	48.65 ^{ab}	10.38 ^a	5.934	.003*	0.35 **	0.38 **	0.28 **
Food	738.39 ^b	144.86 ^a	64.81 ^a	22.666	.001*	0.66 ***	0.75 ***	0.50 ***
Drinks	1227.50 ^b	276.39 ^a	65.85 ^a	21.922	.001*	0.62 ***	0.76 ***	0.90 ****
Retail	459.72 ^b	80.54 ^a	13.96 ^a	10.840	.001*	0.45 **	0.52 ***	0.39 **
Transport	397.64 ^b	172.43 ^a	22.63 ^a	13.853	.001*	0.39 **	0.65 ***	0.66 ***

CDs	29.38 ^a	17.30 ^a	0.00 ^a	3.117	.046*	0.13	0.32 **	0.40 **
Souvenirs	11.77	3.89	0.00	1.767	.173	0.15	0.23 **	0.22 **
Parking	8.03	0.81	1.89	1.887	.153	0.23 **	0.20 **	0.08
Marathon fee	7.57	7.03	1.89	.548	.579	0.01	0.14	0.15
Comedy show	13.78	4.17	1.89	1.672	.190	0.17	0.21 **	0.09
Other	6.17	0.00	0.00	.509	.602	0.11	0.11	0.00
Spending per person	1355.21	337.50	130.66	3.428	.045*	0.70 ***	0.84 ****	0.80 ****

* Statistically significant difference: $p \leq 0.05$; effect sizes: ** small effect: $d=0.2$; ***medium effect: $d=0.5$, ****large effect: $d=0.8$ (Cohen, 1988)

^a Group differs significantly from type (in row) where ^b or ^c is indicated

5.5.3.3 Motives to attend the festival

As reflected in Table 5.22, the only statistically significant difference between the three spending segments was based on the motive *entertainment and socialisation* ($p = 0.024$; small effect size differences). Higher spenders rated this motive significantly higher (mean value of 3.96) compared to the medium spenders, who rated this motive the lowest of the three segments (mean value of 3.43). Although not statistically significant ($p = 0.065$), Tukey's post-hoc multiple comparisons also indicated differences based on the motive *festival attractiveness*. Again, the higher spenders rated this motive as more important (mean value of 3.53) than the medium spenders (mean value of 3.01). Interestingly, the high and low spenders rated the motives similarly, with the exception of the motive, *escape*, which low spenders rated lower. Medium spenders had the lowest mean values across all five motives. Also unexpectedly, the low spenders rated the motive *travel opportunity* the highest of the three segments, indicating that this segment has the potential to travel for similar events. The challenge now is to increase their associated expenditure.

Table 5.22: Results of ANOVAs, Tukey's post hoc multiple comparisons and effect sizes for the expenditure-based segments at Diamonds and Dorings based on motives to attend the festival

Variables	Expenditure segments			F-ratio	Sig. level	Effect sizes (d)		
	High Spenders ($N = 205$)	Medium Spenders ($N = 37$)	Low Spenders ($N = 125$)			1 & 2	1 & 3	2 & 3

Motives to attend the festival								
<i>Festival attractiveness</i>	3.53 ^b	3.01 ^a	3.42 ^{ab}	2.753	.065	0.43 **	0.10	0.34 **
<i>Entertainment and socialisation</i>	3.96 ^b	3.43 ^a	3.71 ^{ab}	3.794	.024*	0.35 **	0.21 **	0.18
<i>Prestige</i>	3.38	3.02	3.26	.976	.378	0.26 **	0.09	0.17
<i>Escape</i>	3.59	3.59	3.30	1.704	.184	0.00	0.23 **	0.21 **
<i>Travel opportunity</i>	3.46	2.88	3.55	1.555	.214	0.35 **	0.07	0.41 **

* Statistically significant difference: $p \leq 0.05$; effect sizes: ** small effect: $d=0.2$; ***medium effect: $d=0.5$, ****large effect: $d=0.8$ (Cohen, 1988)

^a Group differs significantly from type (in row) where ^b or ^c is indicated

5.5.3.4 Evaluation of the festival

There were no statistically significant differences between the three expenditure segments based on the festival evaluation factors ($p > 0.05$). There were only small effect size differences (Table 5.23). Similar to the motives, the high and low spenders rated the factors similarly and higher compared to the medium spenders. The three segments indicated that *venue and technical aspects* was the most important factor followed by *accessibility and convenience*.

Table 5.23: Results of ANOVAs, Tukey’s post-hoc multiple comparisons and effect sizes for the expenditure-based segments at Diamonds and Dorings based on the evaluation of the festival

Variables	Expenditure segments			F-ratio	Sig. level	Effect sizes (<i>d</i>)		
	High Spenders (<i>N</i> = 205)	Medium Spenders (<i>N</i> = 37)	Low Spenders (<i>N</i> = 125)			1 & 2	1 & 3	2 & 3
	Evaluation of the festival							
<i>General management and affordability</i>	3.50	3.03	3.38	1.613	.201	0.39 **	0.11	0.29 **
<i>Venue and technical aspects</i>	3.84	3.39	3.64	2.031	.133	0.34 **	0.18	0.19
<i>Accessibility and convenience</i>	3.64	3.27	3.50	1.165	.313	0.26 **	0.12	0.16

* Statistically significant difference: $p \leq 0.05$; effect sizes: ** small effect: $d=0.2$; ***medium effect: $d=0.5$, ****large effect: $d=0.8$ (Cohen, 1988)

^a Group differs significantly from type (in row) where ^b or ^c is indicated

5.5.4 Results from the Chi-squared tests

Chi-Squared tests are used to test the significance of the observed association in a cross-tabulation. It assists researchers in determining whether a systematic association exists between the variables (Malhotra, Baalbaki & Bechwati, 2013:493). Chi-Squared tests can be employed either as a test of independence or as a test of goodness to fit. The goodness-of-fit test is employed when the researcher needs to know whether there is a significant difference between an observed frequency distribution and a theoretical frequency distribution. The independence test is undertaken when the researcher wants to know whether there are associations between two or more variables in a given study (Aaker, Kumar, Leone & Day, 2013:423). An important characteristic of the chi-squared statistic is the number of degrees of freedom (Df) associated with it. The degrees of freedom refer to the number of independent observations in a sample minus the number of population parameters that must be estimated from the sample data (Pallant, 2013:256). In the this current study, Chi-Squared Tests were employed to show whether the three expenditure

segments differ based on the additional characteristics asked as categorical questions in the questionnaire. Phi-values (ϕ) were also calculated to identify any further significant differences between the segments. The phi-value is applied to measure the strength of association between the variables (Malhotra *et al.*, 2013:494). The phi-value can indicate the size of difference among the groups; therefore, it can also be interpreted as an effect size. Cohen (1988) provides the following criteria to interpret phi-values: 0.1 for a small effect, 0.3 for a medium effect and 0.5 for a large effect. Only statistically significant differences ($p < 0.05$) are discussed.

Table 5.24 displays that there were statistically significant differences between the three expenditure segments based on province of residence ($p = 0.038$; small ϕ -value = 0.287), guesthouse or Bed and Breakfast (B&B) as type of accommodation used during the festival ($p = 0.001$; small ϕ -value = 0.242). In addition, marketing mediums where respondents heard about the festival, it is evident that television ($p = 0.036$; small ϕ -value = 0.143) and Twitter ($p = 0.035$; small ϕ -value = 0.143) show statistical significant differences between the three expenditure segments, based on province of residence. Regarding province of residence, all three segments originated from the Northern Cape (77%, 89% and 88% respectively). Fewer high and low spenders originated from Gauteng (8% respectively) while a small percentage of high spenders travelled from the Free State (7%) and North-West (6%). It is clear that the festival does not attract many attendees from the other Provinces in South Africa.

More high spenders made use of paid accommodation in the form of hotels or guesthouses and B&B's (24%) compared to the medium (0%) and low spenders (8%). More medium (66%) and low (55%) spenders were local residents or preferred to stay with family or friends (25% and 32% respectively). Considering the marketing mediums where attendees became aware of the festival, more low spenders saw advertisements of the festival on television (21% compared to 12% and 7% respectively) whereas more high spenders heard about the festival from the social media platform Twitter (11% compared to 0% and 5%).

There were no statistically significant differences between the segments based on other characteristics. However, from the Table 24, it is evident that all three segments had more female respondents, had a low annual income (< R20 000 – R140 000),

made the decision to attend the festival when the announcement was made or a month before the festival. A large percentage of respondents in all three segments (respectively 23%, 20% and 24%) made a spontaneous decision to attend Diamonds and Dorings in 2015. The majority of respondents in all three segments indicated that they would attend the festival again. All three segments indicated that they visited other tourist attractions in the area during the festival. Regarding the media sources, radio was the most popular marketing medium for all three segments. Newspapers, word-of-mouth recommendations, Facebook, posters and street boards as well as pamphlets were also popular media sources. Jazz and House music were the most preferred music genres, which is also the main genres showcased at the festival. However, with the exception of Reggae and Dance hall music, all three segments indicated a preference for a variety of genres.

Table 5.24: Chi-squares test results of the Diamonds and Dorings expenditure segments

Characteristics	Expenditure segments			Chi-square value	Df	Sig. level	Phi-value
	High spenders	Medium spenders	Low spenders				
Gender				0.476	2	0.788	0.036
Male	45%	46%	42%				
Female	55%	54%	58%				
Language				5.042	4	0.283	0.124**
English	34%	7%	59%				
Zulu	28%	13%	59%				
Other	41%	35%	30%				
Income				6.642	12	0.880	0.152**
< R20 000	36%	45%	43%				
R20 001 – R140 000	24%	11%	17%				
R140 001 - R221 000	14%	11%	14%				
R221 001 – R305 000	7%	11%	10%				
R305 001 – R431 000	5%	4%	1%				
R431 001 – R552 000	3%	7%	5%				
R552 001>	11%	11%	10%				
Province of residence				29.913	18	0.038*	0.287**
Northern Cape	77%	89%	88%				
Gauteng	8%	5%	8%				
KwaZulu Natal	0%	0%	1%				
Free State	7%	0%	1%				
North West	6%	3%	0%				
Mpumalanga	0%	3%	0%				
Limpopo	1%	0%	0%				

Eastern Cape	1%	0%	0%				
Western Cape	0%	0%	2%				
Outside RSA borders	0%	0%	0%				
Type of accommodation							
Local resident	Yes:49%; No: 51%	Yes: 66%; No: 34%	Yes: 55%; No: 45%	3.056	2	0.217	0.100**
Family or Friends	Yes: 20%; No: 80%	Yes: 25%; No: 75%	Yes: 32%; No: 68%	4.628	2	0.099	0.124**
Guesthouse or B&B	Yes: 24%; No: 76%	Yes: 0%; No: 100%	Yes: 8%; No: 92%	17.749	2	0.001*	0.242**
Hotel	Yes: 12%; No: 88%	Yes: 0%; No: 100%	Yes: 7%; No: 93%	5.664	2	0.059	0.137**
Festival as the main reason to visit				1.113	4	0.892	0.059
Kimberly							
Yes	29%	29%	25%				
No	27%	26%	32%				
Local resident	44%	45%	43%				
When decision was made				1.762	8	0.987	0.074
Spontaneous decision	23%	20%	24%				
A month ago	21%	17%	23%				
More than a month ago	26%	23%	24%				
When it was announced	24%	30%	23%				
Other	6%	10%	6%				
First time attendance to festival	Yes: 28%; No: 72%	Yes: 27%; No: 73%	Yes:32%; No: 68%	0.745	2	0.689	0.048
Attend again				5.896	4	0.207	0.135**
Yes, definitely	76%	87%	86%				
No, definitely not	4%	3%	3%				
Perhaps	20%	10%	11%				
Visit other attractions				0.099	2	0.952	0.180**
Yes	74%	72%	75%				

No	26%	28%	25%				
Marketing mediums							
Television	Yes: 12%; No: 88%	Yes: 7%; No: 93%	Yes: 21%; No: 79%	6.653	2	0.036*	0.143**
Radio	Yes: 43%; No: 57%	Yes: 41%; No: 59%	Yes: 40%; No: 60%	0.365	2	0.833	0.330***
Festival website	Yes:16%; No: 84%	Yes: 7%; No: 93%	Yes: 19%; No: 81%	2.613	2	0.271	0.090
Newspaper	Yes: 22%; No: 78%	Yes: 28%; No: 72%	Yes: 24%; No: 76%	0.597	2	0.742	0.043
Word-of-mouth	Yes: 24%; No: 76%	Yes: 17%; No: 82%	Yes: 22%; No: 78%	0.639	2	0.726	0.044
Billboard	Yes: 15%; No: 85%	Yes: 17%; No: 83%	Yes:21%; No: 79%	2.029	2	0.363	0.079
Facebook	Yes: 32%; No: 68%	Yes: 28%; No: 72%	Yes: 33%; No: 67%	0.347	2	0.841	0.033
Twitter	Yes: 11%; No: 89%	Yes: 0%; No: 100%	Yes: 5%; No: 95%	6.693	2	0.035*	0.143**
YouTube	Yes: 6%; No: 94%	Yes: 0%; No: 100%	Yes: 4%; No: 96%	2.237	2	0.327	0.083
Pamphlets	Yes: 17%; No: 83%	Yes: 7%; No: 93%	Yes: 19%; No: 81%	2.568	2	0.277	0.089
Posters	Yes: 27%; No: 73%	Yes: 21%; No: 79%	Yes: 19%; No: 81%	2.330	2	0.312	0.085
Street boards	Yes: 22%; No: 78%	Yes: 17%; No: 83%	Yes: 17%; No: 83%	1.474	2	0.479	0.067
Banners	Yes: 20%; No: 80%	Yes: 7%; No: 93%	Yes: 18%; No: 82%	3.231	2	0.199	0.100**
Preferred music genre							
Jazz	Yes: 54%; No: 46%	Yes: 55%; No: 45%	Yes: 45%; No: 55%	2.324	2	0.313	0.084
House	Yes: 50%; No: 50%	Yes: 35%; No: 65%	Yes: 48%; No: 52%	2.429	2	0.297	0.086
Deep house	Yes: 39%; No: 61%	Yes: 28%; No: 72%	Yes: 37%; No: 63%	1.397	2	0.497	0.650****
Afro-pop	Yes: 30%; No: 70%	Yes: 24%; No: 76%	Yes: 29%; No: 71%	0.520	2	0.771	0.040
Kwaito	Yes: 26%; No: 74%	Yes: 21%; No: 79%	Yes: 29%; No: 71%	0.807	2	0.668	0.049
Jazz hip hop	Yes: 31%; No: 69%	Yes: 21%; No: 79%	Yes: 21%; No: 79%	4.406	2	0.110	0.116**
R&B	Yes: 37%; No: 63%	Yes: 34%; No: 66%	Yes: 49%; No: 51%	5.224	2	0.073	0.126**
Reggae	Yes: 20%; No: 80%	Yes: 10%; No: 90%	Yes: 22%; No: 78%	1.875	2	0.392	0.075
Dance hall	Yes: 12%; No: 88%	Yes: 7%; No: 93%	Yes: 14%; No: 86%	1.236	2	0.539	0.061

* indicates significance at 5% level ($p < 0.05$); phi-value: **small effect = 0.1; ***medium effect=0.3, ****large effect=0.5

Based on the results from expenditure-based segmentation, higher spenders at Diamonds and Dorings could be distinguished from medium and low spenders based on the following characteristics:

- Higher average spending on the spending components;
- *Entertainment and socialisation* and *festival attractiveness* motivate them more;
- Local residents from Northern Cape Province;
- Made use of paid accommodation (hotels, guesthouses and B&Bs); and
- Heard about the festival from the social media platform, Twitter.

Compared to the findings from previous research, the fact that higher spenders are mostly local residents from the Northern Cape Province, contradicts the general notion that higher spenders are prepared to travel longer distances (Pouta, Neuvonen & Sievänen, 2006:132; Cannon & Ford, 2002:263; Lee, 2001:659). However, since higher spenders at Diamonds and Dorings made use of paid accommodation, it can be assumed that these attendees travelled from other cities and towns in the Province. It appears that higher spenders are not local residents from Kimberley but rather from surrounding areas, which supports the notion. It is furthermore evident that a different combination of characteristics distinguishes higher spenders at Diamonds and Dorings when compared to previous research. Whereas the majority of previous research identified socio-economic characteristics such as longer length of stay, larger travel groups and repeat visits, to the researchers' knowledge, the influence of motivation; for the first time social media platforms were identified as distinct characteristics of higher spenders. Again, this shows that each festival or event's market is unique and that the type of festival plays a role in the determinants of motivation. Higher spenders at festivals therefore cannot be regarded as homogenous and hence the need to research festivals independently.

5.6 Determinants of visitor spending at Diamonds and Dorings

The dependent (predicted) variable was total spending which was calculated by adding the respondents' spending on the various components. The analysis consisted of three stages: recoding of the variables, Spearman's rank correlation coefficients (ρ) and a linear regression analysis. The following section describes these stages followed by the identifying of the main determinants of attendees' spending at Diamonds and Dorings.

5.6.1 Recoding of variables

The dummy variables (socio-demographic, behavioural variables, motives, and evaluation of the festival) were firstly coded 1 and 0 to be included in the regression analysis as shown in Table 5.25. The recoding was done based on the preceding results. Only the variables with the highest percentages were recoded for ease of interpretation.

Table 5.25: Recoding of dummy variables used for Diamonds and Dorings

Variable(s)	Coding
Demographic characteristics	
Gender	Female = 1; Male = 0
Age	Open question
Language	English = 1; Other = 0 African = 1; Other = 0
Income	< R 20 000 - R 140 000 = 1; Other = 0
Province	Northern Cape = 1; Other = 0 Gauteng = 1; Other = 0
Group size	Open question
Number of people paid for	Open question
Number of nights in the area	Open question
Number of tickets purchased	Open question
Type of accommodation	Local resident = 1; No = 0 Family or friends = 1; No = 0 Guesthouse, Bed and Breakfast (B&B) = 1; No = 0 Hotel = 1; Other = 0
Age first exposed to music festivals	Open question
Behavioural characteristics	
Repeat visits	Yes = 1; No = 0
Number of years previously attended	Open question
Decision made to attend	Spontaneous (spontaneous decision and a month ago) = 1; Planned (more than a month ago, when it was announced) = 0
Attend again	Yes = 1; Other = 0
Motives to attend	5-point Likert scale
Heard about festival	1 = if respondent indicated they heard about the festival from the medium (Yes); 0 = No
Preferred music	1 = if respondent indicated yes and 0 = no
Evaluation of the festival	5-point Likert scale

Tourist attractions visited	Yes = 1; No = 0
------------------------------------	-----------------

The variables in Table 5.25 were included in the regression analysis to determine which one had the greatest influence on total spending at Diamonds and Dorings. The relationship between the variables and total spending was firstly investigated by using Spearman's rho. These results are discussed in the next section.

5.6.2 Results from Spearman's rho

A correlation analysis deals with the relationship between different variables. Spearman's rank-order correlation coefficient is a measure used to identify the strength and direction that is present between two variables on an ordinal scale (Privitera, 2014:499). In this study, Spearman's rank correlation coefficient (rho) was applied to explore the relationship between the independent variables (Table 5.25) and the dependent variable (total spending). As per Pallant (2010:134), a value of 0 indicates no relationship, a value of 1.0 indicates a perfect positive correlation, and a value of -1.0 indicates a perfect negative correlation. Cohen (1988:79) suggests the following guidelines to interpret the values between 0 and 1: small effect: $r=0.1$ medium effect: $r=0.3$ and a large effect: $r=0.5$. The results are shown in Table 5.26.

The following variables had a significant relationship with total spending:

- **Number of tickets purchased** had a small, positive correlation coefficient (CC = 0.173; $p = 0.002$) indicating that an increase in the number of tickets purchased will result in higher total spending.
- **Province of residence: Northern Cape** had a small, negative correlation coefficient (CC = -0.227; $p = 0.001$). This implies that local residents from the Northern Cape Province have a lower total spending.
- **The spending components tickets, accommodation, food, drinks, retail shopping, transport, CDs, souvenirs and parking** all had positive correlation coefficients (ranging from low to high; $p = < 0.05$) linking that higher spending in these categories will lead to a higher total spending.
- **Local resident** (small CC = 0.129; $p = 0.025$) and **staying with family and friends** (high CC = 0.171; $p = 0.003$) (type of accommodation) had positive correlation coefficients with total spending. Local residents and respondents who stayed with family and friends (unpaid accommodation) had a higher total spending. Staying in **Guesthouses or B&B's**, on the other hand, had a medium,

negative correlation coefficient (CC = 0.-375; $p = 0.001$) implying that respondents who made use of paid accommodation had a lower total spending.

- Interestingly, **attend again** had a small, negative correlation coefficient (CC = 0.120; $p = 0.031$). It appears that respondents who indicated that they would attend the festival again, had a lower total spending.
- The significant **media sources** ($p < 0.05$), radio, Twitter, YouTube, Pamphlets and Posters all had small to large, positive correlation coefficients. Respondents, who heard about the festival from these sources, had a higher total spending.
- **Jazz hip-hop** (CC = 0.125; $p = 0.02$) and **Reggae** (CC = 0.113; $p = 0.040$) as the preferred music genres had small, positive correlation coefficients. Respondents, who indicated that they prefer these genres, had a higher total spending.
- The motive **Escape** had a small, positive correlation coefficient (CC = 0.139; $p = 0.020$) with total spending, indicating that respondents who were motivated by *Escape* had a higher total spending.
- The festival evaluation factors, **General management and affordability** (CC = 0.122; $p = 0.045$) and **Venue and technical aspects** (CC = 0.140; $p = 0.024$) had small positive correlation coefficients, specifying that attendees who were satisfied with these factors, had higher total spending.

Table 5.26: Results from Spearman's rho

Independent variables		Dependent variable: Total spending
Gender	CC	.000
	Sig. (2-tailed)	.994
	N	361
Average age	CC	-.063
	Sig. (2-tailed)	.262
	N	323
Home language: English	CC	-.024
	Sig. (2-tailed)	.668
	N	330
Home language: African	CC	.012
	Sig. (2-tailed)	.835
	N	330

Income	CC	-.076
	Sig. (2-tailed)	.197
	N	289
Number of people in travelling group	CC	.101
	Sig. (2-tailed)	.191
	N	168
Number of people paying for during festival	CC	.002
	Sig. (2-tailed)	.991
	N	36
Number of nights overnigheted in area	CC	.098
	Sig. (2-tailed)	.276
	N	125
Number of tickets purchased	CC	.173**
	Sig. (2-tailed)	.002
	N	320
Repeat visitation	CC	.063
	Sig. (2-tailed)	.255
	N	329
Number of times (years) previously attended the festival	CC	-.014
	Sig. (2-tailed)	.807
	N	316
Province of residence: Northern Cape	CC	-.227**
	Sig. (2-tailed)	.001
	N	364
Province of residence: Gauteng	CC	.069
	Sig. (2-tailed)	.191
	N	364
Spending component: Tickets	CC	.268**
	Sig. (2-tailed)	.001
	N	293
Spending component: Accommodation	CC	.587**
	Sig. (2-tailed)	.001
	N	289
Spending component: Food	CC	.601**
	Sig. (2-tailed)	.001
	N	288
Spending component: Drinks	CC	.717**
	Sig. (2-tailed)	.001
	N	291

Spending component: Retail	CC	.424**
	Sig. (2-tailed)	.001
	N	290
Spending component: Transport	CC	.512**
	Sig. (2-tailed)	.001
	N	289
Spending component: CDs	CC	.188**
	Sig. (2-tailed)	.001
	N	293
Spending component: Souvenirs	CC	.156**
	Sig. (2-tailed)	.008
	N	292
Spending component: Parking	CC	.167**
	Sig. (2-tailed)	.004
	N	292
Spending component: Marathon fee	CC	.043
	Sig. (2-tailed)	.468
	N	292
Spending component: Comedy show	CC	.096
	Sig. (2-tailed)	.103
	N	290
Type of accommodation: Local resident	CC	.129*
	Sig. (2-tailed)	.025
	N	303
Type of accommodation: Family or friends	CC	.171**
	Sig. (2-tailed)	.003
	N	303
Type of accommodation: Guesthouse or B&B	CC	-.375**
	Sig. (2-tailed)	.001
	N	303
Type of accommodation: Hotel	CC	-.110
	Sig. (2-tailed)	.057
	N	303
Decision-making time	CC	-.031
	Sig. (2-tailed)	.574
	N	324
Attend again	CC	-.120*
	Sig. (2-tailed)	.031
	N	323

Age first exposed to music festivals	CC	-.019
	Sig. (2-tailed)	.766
	N	256
Visited other tourist attractions	CC	.022
	Sig. (2-tailed)	.705
	N	308
Heard about festival: Television	CC	-.025
	Sig. (2-tailed)	.655
	N	326
Heard about festival: Radio	CC	.154**
	Sig. (2-tailed)	.005
	N	326
Heard about festival: Festival website	CC	.104
	Sig. (2-tailed)	.061
	N	326
Heard about festival: Newspaper	CC	-.013
	Sig. (2-tailed)	.820
	N	326
Heard about festival: WOM	CC	.070
	Sig. (2-tailed)	.206
	N	326
Heard about festival: Billboards	CC	-.020
	Sig. (2-tailed)	.714
	N	326
Heard about festival: Facebook	CC	.022
	Sig. (2-tailed)	.696
	N	326
Heard about festival: Twitter	CC	.157**
	Sig. (2-tailed)	.004
	N	326
Heard about festival: YouTube	CC	.133*
	Sig. (2-tailed)	.016
	N	326
Heard about festival: Pamphlets	CC	.130*
	Sig. (2-tailed)	.019
	N	326
Heard about festival: Posters	CC	.112*
	Sig. (2-tailed)	.043
	N	326

Heard about festival: Street boards	CC	.084
	Sig. (2-tailed)	.130
	N	326
Heard about festival: Banners	CC	.073
	Sig. (2-tailed)	.189
	N	326
Preferred music: Jazz	CC	.026
	Sig. (2-tailed)	.639
	N	330
Preferred music: House	CC	.013
	Sig. (2-tailed)	.809
	N	330
Preferred music: Deep house	CC	.040
	Sig. (2-tailed)	.464
	N	330
Preferred music: Afro pop	CC	.052
	Sig. (2-tailed)	.348
	N	330
Preferred music: Kwaito	CC	.016
	Sig. (2-tailed)	.777
	N	330
Preferred music: Jazz hip hop	CC	.125*
	Sig. (2-tailed)	.023
	N	330
Preferred music: R&B	CC	-.092
	Sig. (2-tailed)	.094
	N	330
Preferred music: Reggae	CC	.113*
	Sig. (2-tailed)	.040
	N	330
Preferred music: Dance hall	CC	-.050
	Sig. (2-tailed)	.369
	N	330
Motive 1: Festival attractiveness	CC	.071
	Sig. (2-tailed)	.228
	N	289
Motive 2: Entertainment and socialisation	CC	.088
	Sig. (2-tailed)	.111
	N	329

Motive 3: Prestige	CC	.086
	Sig. (2-tailed)	.167
	N	261
Motive 4: Escape	CC	.139*
	Sig. (2-tailed)	.020
	N	276
Motive 5: Travel opportunity	CC	.020
	Sig. (2-tailed)	.774
	N	217
Festival evaluation1: General management and affordability	CC	.122*
	Sig. (2-tailed)	.045
	N	271
Festival evaluation 2: Venue and technical aspects	CC	.140*
	Sig. (2-tailed)	.024
	N	262
Festival evaluation 3: Accessibility and convenience	CC	.095
	Sig. (2-tailed)	.102
	N	298

* Significant 5% = $p < 0.05$; ** Significant 10%; CC: Cohen (1988:79-81) indicated that values can be interpreted at three levels in the correlation matrix with all values between 0 and 1 classified as $r=0.10 - 0.29$ =small***; $0.30 - 0.49$ =medium****; $0.50 - 1.0$ =large*****

5.6.3 Results from the linear regression analysis: Determinants of total spending

A linear regression analysis was performed to identify the determinants of visitor spending. A stepwise, backward and forwards regression analysis was also performed, but the linear regression model had the best results. Only the statistically significant independent variables identified with Spearman's rho, were included in the final model. In the regression analysis, R^2 gives the proportion of variance in spending and is explained through the predictors included in the model. An R^2 of 0.25 or larger can be considered as practically significant (Ellis & Steyn, 2003:53). The adjusted R^2 indicates how much variance in the outcome would be accounted for, if the model had been derived from the population from which the sample was taken. It also takes into account the number of explanatory variables in the model (Field, 2005:723). The adjusted R^2 therefore gives an idea of how well the regression model generalises and, ideally, its value needs to be the same or very close to the value of R^2 (Field, 2005:188).

Table 5.27 shows the R value, which represents the simple correlation, is 1.000, which indicates a good level of prediction. The R^2 value (0.999) is the proportion of the variance

in the dependent variable that can be explained by the independent variables. The adjusted R^2 has the same value (0.999). The significant variables in the model, therefore, explained 99% of the variance for total spending.

Table 5.27: Regression analysis model summary

Model	R	R Square (R^2)	Adjusted R Square	Std. Error of the Estimate
1	1.000	.999	.999	84.669

The F -ratio in the ANOVA table (Table 5.28) indicates whether the overall regression model is a good fit for the data. The Table shows that the independent variables statistical significantly predict the dependent variable (total spending), $F(25, 93) = 6258.283$, $p = 0.001$. These results indicate that the model is a good fit for the data.

Table 5.28: ANOVA results

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1121618865.745	25	44864754.630	6258.283	.001*
	Residual	666704.003	93	7168.860		
	Total	1122285569.748	118			

*Statistically significant $p < 0.05$

The statistically significant independent determinants of total spending are indicated in Table 5.29. The number of tickets purchased, all the spending components, local residents, staying with family and friends, staying in a guesthouse or B&B and radio were statistically significant ($p < 0.05$). The positive signs of the beta coefficients indicate that respondents who purchased more tickets (beta = 0.006), who had higher spending on tickets (beta = 0.248), accommodation (beta = 0.256), food (beta = 0.188), drinks (beta = 0.526), retail shopping (beta = 0.294), transport (beta = 0.178), CDs (beta = 0.034), souvenirs (beta = 0.012) and parking (beta = 0.016) had a higher total spending. The positive beta coefficient signs also indicate that local residents (beta = 0.012), and respondents who stayed with family or friends (beta = 0.010) and in guesthouses or B&Bs (beta = 0.008) tend to have a higher total spending. For radio, the positive sign in the coefficient (beta = 0.007) indicates that respondents who heard about the festival from radio, tend to be higher spenders.

Table 5.29: Results of the linear regression analysis

Model		Unstandardised Coefficients		Standardised Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	-414.808	128.762		-3.222	.002	-670.504	-159.112
	Number of tickets purchased	6.410	3.043	.006	2.107	.038*	.367	12.452
	Northern Cape	6.203	24.902	.001	.249	.804	-43.248	55.653
	Spending on tickets	.992	.012	.248	85.179	.001*	.969	1.016
	Spending on accommodation	1.001	.015	.256	68.920	.001*	.972	1.029
	Spending on food	.992	.017	.188	56.885	.001*	.958	1.027
	Spending on drinks	.999	.006	.526	179.502	.001*	.988	1.010
	Spending on retail shopping	1.004	.010	.294	97.680	.001*	.984	1.024
	Spending on transport	.969	.020	.178	48.367	.001*	.929	1.009
	Spending on CDs	1.435	.142	.034	10.102	.001*	1.153	1.718
	Spending on souvenirs	.725	.208	.012	3.484	.001*	.312	1.138
	Spending on parking	1.631	.316	.016	5.169	.001*	1.004	2.258
	Local residents	77.755	29.682	.012	2.620	.010*	18.812	136.699
	Staying with family or friends	73.684	28.760	.010	2.562	.012*	16.573	130.795
	Staying in a guesthouse or B&B	65.558	32.166	.008	2.038	.044*	1.683	129.433
	Attend again	13.635	21.954	.002	.621	.536	-29.962	57.233
	Radio	40.644	19.085	.007	2.130	.036*	2.746	78.542
	Twitter	10.987	35.725	.001	.308	.759	-59.956	81.931
	YouTube	-53.018	41.570	-.005	-1.275	.205	-135.567	29.531
	Pamphlets	37.663	22.250	.005	1.693	.094	-6.522	81.848
	Posters	7.797	20.995	.001	.371	.711	-33.894	49.489

Jazz hip-hop	4.435	18.842	.001	.235	.814	-32.982	41.851
Reggae	-15.289	20.036	-.002	-.763	.447	-55.075	24.498
Escape	-2.017	8.582	-.001	-.235	.815	-19.058	15.024
General management and affordability	-5.132	12.858	-.002	-.399	.691	-30.666	20.402
Venue and technical aspects	12.365	13.339	.004	.927	.356	-14.123	38.852

*Statistically significant $p < 0.05$

The results confirm Craggs and Schofield's (2006) notion that a variety of socio-demographic and behavioural variables influences spending. However, based on the results, more socio-economic and behavioural determinants influenced higher total spending at Diamonds and Dorings compared to demographic variables. The influence of purchasing more tickets on higher spending has not been confirmed in previous research. The results obtained for the spending categories confirm the findings of Saayman and Saayman (2006), Kruger, Saayman and Saayman (2012), Thrane (2016), Kim, Prideaux and Chon (2010) and Jurdana and Friesta (2016) that higher spending in these categories results in higher total spending.

Saayman, Saayman, Slaabert and Viviers (2007), Streicher and Saayman (2009), Marcussen (2011), Svensson, Moreno and Martin (2011) and Alegre, Cladera, and Sard (2011) also found that attendees who made use of paid accommodation (guesthouses, B&Bs and hotels) tend to be higher spenders. Conversely, the results further indicated that local residents and respondents who stayed with family and friends (unpaid accommodation) were also higher spenders. These results contradict the finding of most previous studies [see Cannon and Ford (2002), Saayman and Saayman (2008), Saayman *et al.* (2007), Slabbert *et al.* (2008), Kruger (2009), Streicher and Saayman (2009); Kruger *et al.* (2012); Saayman and Saayman (2011); Saayman and Saayman (2011); Lee (2001), Long and Perdue (1990), Saayman *et al.* (2007) and Marcussen (2011)] that attendees who travel further from other provinces or states, tend to be higher spenders. While the influence of radio on higher spending has not previously been confirmed, the positive result of this mass medium contradicts Marcussen (2011) and Svensson *et al.* (2011) who found that the use of the Internet positively influences higher spending. Further contradiction emerged with research of Svensson *et al.* (2011) who

revealed word-of-mouth has a negative influence on spending and Kruger, Viljoen and Saayman's (2013) results implicating the negative influence of television on spending.

It is clear from the results, that a variety of determinants influence the spending of attendees at Diamonds and Dorings. Previous research both support and contradict these determinants, and emphasise that the type and nature of the festival influence the combination of influential determinants.

5.8 Conclusion

The purpose of this Chapter was firstly to profile the respondents at Diamonds and Dorings of 2015, secondly to apply expenditure-based segmentation and thirdly to determine the socio-demographic and behavioural determinants of the Black Diamond market's spending at Diamonds and Dorings. The Chapter also explained the methodology applied in the study as well as the statistical analyses. On the topic of the profile of respondents, the results showed that respondents were female with an average age of 32 years that spoke English or African languages (Zulu, Setswana, Sesotho and Xhosa). The respondents earned between R20 000 to R140 000 per annum and resided in the Northern Cape. Respondents indicated that they travelled in groups of 11 or more persons, paying for two persons and spent two to three nights in Kimberly. The respondents bought two tickets and mostly purchased general access tickets. The respondents were local residents or stayed with family and friends and at guesthouses, B&B and hotels. The respondents had attended Diamonds and Dorings in the past between two and three years and they made the decision to attend the festival themselves, spontaneously or a month before the festival.

Two exploratory factor analyses were conducted and five motivational factors were identified namely *entertainment and socialisation*, *escape*, *festival attractiveness*, *travel opportunity* and *prestige*. Three festival evaluation factors were also identified which were: *general management and affordability*, *venue and technical aspects* and *accessibility and convenience*.

Based on the respondents' total spending, three expenditure-based segments were identified (high, medium and low spenders). ANOVAs and Chi-squared tests showed the statistically significant differences between the three segments. The results indicated that the three segments differed based on their spending behaviour, motives to attend, province of residence, accommodation used during the festival and marketing mediums.

To identify the determinants of spending, Spearman's rank order correlations were firstly used to explore the relationship between the independent variables and dependent variables (total spending). Results from Spearman's rho showed the variables that had a significant relationship with spending. These variables were: number of tickets purchased, province of residence (Northern Cape), the spending components (tickets, accommodation, food, drinks, retail, shopping, transport, CDs, souvenirs and parking), local resident and staying with family and friends, attend again, media sources, jazz hip-hop and reggae, escape, general management and affordability; and venue and technical aspects.

Based on the identified variables through Spearman's rank order correlations, the linear regression analysis identified the determinants of visitor spending. The significant determinants of spending included; higher number of tickets purchased, all spending components, being a local resident, staying with family and friends, staying in guesthouse or B&B and hearing from the festival on the radio. This means that these determinants have a significant influence on respondents to spend more money when attending the festival. Marketers and organisers of Diamonds and Dorings should therefore focus on these determinants in order to influence higher spending at the festival.

In the following Chapter, the main conclusions of the research are described with the implications and recommendations based on the research results. These conclusions and recommendations could assist the organisers of Diamonds and Dorings to increase spending at the festival in future.

CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

The main aim of this study was to determine the spending behaviour of attendees to a music festival in South Africa. To achieve this aim, the following objectives were set in Chapter 1 and achieved in their respective chapters.

- The first objective was to investigate music festivals and events within the context of the creative industries by means of a literature review. This was achieved in Chapter 2 of the study. The literature review showed that events and music festivals form an important part of the creative industries.
- The second objective was to give a literature overview of music festival management and the characteristics of the Black Diamond consumer market. This was achieved in Chapter 3. Events and music festivals have grown throughout the years, and stakeholders have benefited from hosting these music festivals. An array of previous research has focused on the markets of events and festivals. Limited research has to date, however, focused on the characteristics of the Black Diamond music festival market.
- The third objective was to analyse the spending behaviour of festival attendees as well as the use of expenditure-based segmentation and identifying the determinants of festival attendee spending through a literature review. This was achieved in Chapter 4. Understanding attendees' spending behaviour is essential for the economic viability of any festival or event. Applying expenditure-based segmentation helps to identify the high spenders at festivals. The literature review also showed that a number of factors or determinants influence attendee spending and that the combination of determinants will differ from one festival to the next. Therefore, there is no universal set of spending determinants, emphasising the need for the present research.
- The fourth objective was to profile, apply expenditure-based segmentation and determine the socio-demographic and behavioural determinants of the Black Diamond market's spending at Diamonds and Dorings using an empirical survey. This objective was achieved in Chapter 5. Results showed that the three identified segments (high, medium and low spenders) differed based on their spending behaviour, motives to attend the festival, province of residence, accommodation relied on during the festival and marketing mediums utilised. The results also revealed the key determinants that influence higher spending at the festival.

- The final objective was to draw conclusions and to make recommendations concerning the spending behaviour of the Black Diamond market to Diamonds and Dorings. The current and final Chapter concludes with the findings of the research and apply the results to make recommendations concerning the spending behaviour of Black Diamond attendees at Diamonds and Dorings. These recommendations can also assist similar music festivals in South Africa aimed at attracting this market.

The aim of this final Chapter was to draw conclusions and make recommendations about the spending behaviour of Black Diamond attendees to Diamonds and Dorings as well as to identify possible aspects for future research.

6.2 Conclusions

The conclusions are discussed with regard to the literature reviews and the survey, as reported respectively in Chapters 2, 3, 4 and 5.

6.2.1 Conclusions with regard to the literature reviews

This section summarises the key findings from the respective literature review chapters.

Chapter 2: A literature overview of music festivals as part of the creative industries

- Music festivals form an important part of the creative industries (c.f. 2.1).
- In the early 1940s, the philosopher Theodor W. Adorno started and used the concept of “cultural industry” as it was then known (c.f. 2.2).
- Before the term culture industry, the industry was known as a mass culture that was later changed to “culture industry” (c.f. 2.2).
- The creator (actor, musician, writer to name just a few) saw an opportunity to earn income and make profit through selling cultural products and cultural forms (c.f. 2.2).
- Cultural industries are industries, which combine the creation, production and commercialisation of creative contents that are intangible and cultural in nature (c.f. 2.2).
- Media companies that were operating in different and interrelated fields such as public relations, marketing, advertising and journalism were traditionally considered as cultural industries, which were representing companies (c.f. 2.2).
- Activities that are categorised within the creative industry sector include arts and antique markets, crafts, agriculture, advertising, architecture design, designer fashion, film, interactive leisure software, music, television and radio, jewellery manufacture and museums, performing arts, publishing and software (c.f. 2.3).

- These activities can be divided into three sectors that are resolutely analogue arts (for example crafts, antique markets and architecture) (c.f. 2.3).
- The creative industries are growing economically worldwide (c.f. 2.3).
- Creative industries are classified into 13 segments namely: New media, creative services, design, publishing and print media, visual arts and cultural sites, traditional cultural expressions, performing arts and audio visuals (c.f. 2.3).
- Events and festivals form part of the performing arts (c.f.2.3).
- The benefits of festivals/events in the context of the creative industries include:
 - Financial Opportunities;
 - Education;
 - Infrastructure;
 - Marketing;
 - Employment;
 - Place-making;
 - Innovation; and
 - Regeneration.
- In South Africa, the performing arts comprise 19% of the creative industry (c.f.2.3.3).
- Performing arts include dance, theatre, festivals and technical production (c.f. 2.3.3).
- There are challenges that the creative industry is facing such as (c.f.2.3.3):
 - Competition for disposable income has never been greater for some sectors, and it is sometimes difficult for the local producer to compete with the international market;
 - Creative workers do not earn a high income;
 - Many people in the creative industries and arts have graduated, and this creates a gap because there are limited opportunities in the sector;
 - The small size of domestic markets for the products and services of the creative industries further restricts growth;
 - There is a lack of coordination between different levels of government departments and more effort on development strategies is neglected;
 - Many people or businesses do not continue to invest in the creative industries; and
 - There is a lack of financial opportunities in the creative industries.

- Creative tourism is tourism that offers tourists an opportunity to be creative and participate in courses and learning experiences (c.f.2.3.4).
- Creativity can be utilised in many ways in the events and tourism sector, for example, creating job opportunities, creating a specific atmosphere or ambience, modifying existing products, developing entrepreneurs and creating opportunities for networking (c.f.2.3.4).
- The aim of the present research was not to classify the Black Diamond market as creative tourists. The literature review on the creative industries is relevant as it shows the significant role that music festivals such as Diamonds and Dorings can play in the creative industries (c.f.2.4).

Chapter 3: A literature overview of music festival management and the Black Diamond market

- Due to the increase in leisure time and discretionary spending, festivals and events have increased significantly.
- Governments support and promote festivals and events as part of economic development, nation-building, destination marketing and branding (c.f. 3.1).
- Music festivals contribute to local and regional economies, and it can help improve the local culture and pride (c.f. 3.1).
- The concept of festivals was developed as something to be passed to locals and attendees rather than to be presented at the festival to passive attendees (c.f. 3.1).
- The idea of festivals was thus developed to bring together the residents, organisers and performers and make the host destination alive with music, dancing and arts (c.f. 3.1).
- Factors such as competition, change in consumer needs, globalisation and technology can have an impact on the consumer's choice of products including attendance of music festivals and events (c.f. 3.1).
- In order to gain the competitive advantage and minimise external threats that might affect the product, it is important that event or festival management develop several strategies and a risk management plan (c.f. 3.1).
- It is thus important that festivals differentiate them from competitors, especially in South Africa where a variety of festivals and events are annually held.
- The events industry is growing fast and is now well-established (c.f. 3.2).
- Event management is a tool used to attract potential customers or tourists to a destination to enhance destination competitiveness (c.f. 3.2).

- Event management consists of developing the concept of the event and this involves defining the event purpose as well as the aims and the objectives of the event (c.f. 3.2).
- Event management consists of developing the concept of the event and this involves defining the event purpose as well as the aims and the objectives of the event (c.f. 3.2).
- Event management is all about designing and managing the event so that the event becomes a success (c.f. 3.2).
- There are various types of events such as Hallmark, mega, planned, unplanned, media, major and special events (c.f. 3.3).
- Festivals and events depend on some actors to ensure the success of an event (c.f. 3.4).
- The different stakeholders involved in making a festival successful include media, host communities, music and artists, attendees, public authorities, sponsors, co-workers, suppliers, government and local municipalities (c.f. 3.4).
- Different stakeholders can thus benefit from hosting events and festivals, which include government, local community, attendees or sponsors (c.f. 3.7).
- Hosting festivals and events can have numerous benefits. These benefits can be economic, social, environmental, brand, tourism, development and a lasting legacy (c.f. 3.5).
- There are different types of music festivals namely: folk music festival, country music festivals, pop music festivals, jazz music festivals, classic music festivals, alternative rock music festivals, bluegrass music festivals, opera music festivals, Irish music festivals, rhythm and blues music festivals, rock roll music festivals and indigenous music festivals to name a few (c.f. 3.6).
- Hosting music events and festivals hold different benefits like economic advantages, social and cultural as well as environmental and physical advantages (c.f. 3.7).
- While the characteristics of the festival market have been extensively analysed in previous national and international research, limited research has focused on the characteristics of the Black Diamond market (c.f. 3.8).
- The Black Diamond market is a steadily growing market in the South African economy (c.f. 3.9).
- The Black Diamond market is known as the newly emerging Black middle class (c.f.3.9).

- This market is described by the following characteristics: African or black skinned, middle to high income, in suitable occupations, well educated, own homes, own cars, own household goods, have aspirations and confidence in the future and credit worthy (c.f. 3.9).
- Unfortunately, little is known about the Black Diamond's spending behaviour at festivals or events (c.f. 3.9).

Chapter 4: A literature overview of festival and event attendees' spending behaviour

- Events and festivals play a major role in growing the tourism industry (c.f. 4.1).
- Different events attract attendees to different destinations (c.f. 4.1).
- Events have the potential to spread tourism geographically and seasonally, generate media exposure, stimulate business and infrastructure development, create tax revenues and employment, lead to an investment influx, generate direct economic income and improve the quality of life of the members of the community as some examples (c.f. 4.1).
- Attendee spending is a way of determining the amount of money the consumers tend to spend when purchasing products (c.f. 4.2).
- There are models that can be used to obtain attendee spending behaviour such as Tourism Satellite Accounts (TSAs) and attendee surveys/input-output models (c.f. 4.2).
- A combination of factors influence consumers' purchasing decision such as personal, psychological, social factors and experiences from the past (c.f. 4.2).
- Market segmentation helps marketers in grouping the markets according to their similar needs (c.f. 4.3).
- By segmenting the different groups, the marketer will be able to develop marketing actions aimed at targeting one or several groups (c.f. 4.3).
- Market segmentation is thus a method or tool used to segment heterogeneous groups into homogeneous groups (c.f. 4.3.1).
- Segmentation criterion that marketers need to consider when doing segmentation includes the characteristics of the general consumer, situation-specific variables and behavioural characteristics (c.f. 4.3).
- Benefits of market segmentation include (c.f. 4.3.2):
 - It allows marketers to focus on consumer needs and wants;

- It helps marketers to develop an effective marketing mix (for example developing an advertising campaign and determining the best sales promotion methods);
 - It helps define marketing objectives;
 - It enables more efficient market positioning (making sure that the target market knows about the product);
 - Recognising customers' differences that are key to successful marketing, as it can lead to a closer matching of customers' needs with the products and services of the company;
 - Segmentation can lead to niche marketing, where applicable. An organisation or event could meet most or all of the needs of customers in that niche segment;
 - Segmentation can result in concentration of resources in markets where competitive advantages are significant, and returns are high;
 - Using segmentation, the organisation can be marketed as a specialist in the selected market segments with a better comprehension of customers' needs; thus giving the products/services a perceived advantage over the competitors' products;
 - Segmentation promotes new product ideas;
 - A long-term relationship can be established with a specific customer group;
 - Through segmentation, a competitive advantage may be gained by having a different approach than that of the competition in the marketplace; and
 - Segmentation is seen to offer business opportunities that make it easier to develop and capitalise on the possibilities available to them.
- Market segmentation is a process, which consists of three steps namely: segmentation, targeting and positioning (c.f. 4.3.2).
 - Target marketing is about targeting the potential consumers (c.f. 4.3.2).
 - When targeting the potential consumer, a marketing strategy and other factors should be considered (c.f.4.3.2).
 - Product positioning is about placing the product in the mind of the consumer (c.f. 4.3.2).
 - A marketing mix which consists of the 7Ps (Place, Product, Price, Promotion, Process, Physical facility and People) should be employed to position the product (in this study, the event) (c.f. 4.3.2).
 - Expenditure-based segmentation is conducted to determine and understand attendees' spending patterns and to know if they are high, medium or low spenders (c.f. 4.4).

- If the attendees fall in the high spender category, it means that the festival or event will make direct positive economic impacts (c.f. 4.4).
- Segmenting markets by considering travel expenditures is a useful approach, which any marketer or product developer can apply if they seek different spenders (c.f. 4.4).
- Applying expenditure-based segmentation, can lead to the following (c.f. 4.4):
 - Niche marketing;
 - Determining the attractiveness and viability of attendee segments;
 - A clear distinction between heavy spenders and heavy users;
 - Maximise economic benefits;
 - Better aimed/strategic marketing efforts;
 - Attendee loyalty coupled with repeat visits; and
 - A better understanding and application of behavioural characteristics that influence attendee spending.
- Another tool used to understand the expenditure patterns of attendees is identifying determinants of spending. This tool can help event organisers in increasing the economic impact of events (c.f. 4.4.2).
- For economic feasibility, it is important to determine the factors, which influence attendees to spend money at events and festivals as well as to determine which attendees spend more (c.f. 4.5).
- After identifying the determinants that influence attendee spending, it will be possible to develop a policy to strengthen the spending that maximise the economic benefits of a festival (c.f.4.5.)
- Organisers can use the information gathered for various purposes, which include planning and marketing (c.f. 4.5).
- After identifying those factors, it will also be easier for festival organisers and marketers to target higher spenders (c.f. 4.5).
- Determining the factors, which influence attendees' spending, can therefore give the organisers of an event the competitive advantage (c.f.4.5).
- Knowing and understanding the determinants influencing attendee spending could furthermore help event organisers in using scarce resources effectively and efficiently (c.f.4.5).
- A variety of determinants that influence festival and event attendees' spending has been identified (c.f. 4.5.1). However, no studies have focused on the spending behaviour of the Black Diamond festival market.

6.2.2 Conclusions from the survey

The results are based on the attendee survey that was conducted at Diamonds and Dorings in 2015 (c.f. 5.2).

6.2.2.1 Conclusions with regard to the profile of the respondents

Table 6.1 summarises the main findings from the survey regarding the socio-demographic profile of the respondents (c.f. 5.3).

Table 6.1: Profile of the respondents

Socio-demographic profile	Results
Gender	Female (56%); Male (44%)
Average age	32 years
Language	English-speaking (55%)
Income	<R20 000 per annum (38%)
Province	Northern Cape (82%)
Average group size	7 persons
Average number of people paid for	4 persons
Average number of nights in the area	3 nights
Type of ticket purchased	General access ticket (94%)
Average number of tickets purchased	4 tickets
Type of accommodation	Local residents (53%)
Main reason for visiting Kimberly	Local residents (43%)
Average spending at the festival	R 3033.77 per group
First time or repeat	Repeat attendees (70%)
Average number of years previously attended festival	4 years
Decision made to attend	More than a month before the festival (25%)
Initiator of attendance	Self (43%)
Heard about festival	Radio (42%)
Preferred music	Jazz music (51%)
Tourist attractions	Yes (74%)
Attend again	Yes (81%)

Table 6.1 shows that the majority of the respondents were female (56%) with an average age of 32 years, English speaking (55%) and were earning < R20 000 per annum. The majority of the respondents (82%) were from the Northern Cape and travelled in an average group size of seven persons, paying for an average of four people and spent an

average of three nights in Kimberly. The respondents bought four tickets on average, and the majority of those tickets (94%) were general access tickets. The respondents were mostly local residents (53%) and therefore did not have to make use of paid accommodation, and the festival was not their main reason for being in Kimberley (43%). On average, the respondents spent R3033.77 per group at the festival, and the majority of the respondents were repeat attendees (70%), and they previously attended the festival an average of four times. Some respondents (25%) decided more than a month in advance of the festival to attend Diamonds and Dorings, and they were initiators of the attendance themselves (43%). The respondents heard about the festival on the radio (42%), preferred jazz music and they indicated that they would visit tourist attractions during the festival (74%).

6.2.2.2 Conclusions from the factor analyses

- Regarding the main motives to attend the festival, an exploratory factor analysis revealed five factors, which motivated respondents to attend Diamonds and Dorings. *Entertainment and socialisation* received the highest mean value of 3.83, followed by *escape* with a mean value of 3.50. *Festival attractiveness* and *travel opportunity* received the same mean value (3.44), and *prestige* had the lowest mean value (3.31). However, when interpreting the mean values on the original Likert scale, all five factors were considered as important motives to the respondents (c.f. 5.4.1).
- The identified motives correspond with the findings from previous research as discussed in the literature review chapters. However, the motives *travel opportunity* and *prestige* had not been identified as motives to attend a music festival yet, making them distinct motives to the present research (c.f. 5.4.1).
- Another exploratory factor analysis identified three festival evaluation factors. *Venue and technical aspects* received the highest mean value of 3.74. *Accessibility and convenience* (3.56) and *general management and affordability* (3.43) followed this (c.f. 5.4.2).
- The identified factors correspond with the findings from previous research. However, the combination of the motives is distinct.

6.2.2.3 Conclusions from applying expenditure-based segmentation

- By applying expenditure-based segmentation, respondents were segmented based on their total spending in three spending groups namely high, medium and low spenders (c.f. 5.5).

- The majority of respondents were in the high-spending category (205 respondents), followed by 125 respondents in the low-spending category. Only 37 respondents fell into the medium-spending category (c.f. 5.5.3).
- An analysis of variance (ANOVA) along with effect sizes was carried out to determine whether there were statistically significant differences between the different expenditure groups based on their socio-demographic and behavioural characteristics as well as their motives to attend Diamonds and Dorings and how they evaluated the festival (c.f. 5.5.4).
- Chi-Squared Tests were employed to show whether the three expenditure segments differed based on additional characteristics (c.f. 5.5.4).
- Based on the results, higher spenders at Diamonds and Dorings could be distinguished from medium and low spenders based on the following characteristics:
 - Higher spending in all the spending categories (tickets, accommodation, food, drinks, retail, transport, and purchasing of CDs);
 - A higher total spending;
 - A higher spending per person;
 - Motivated by *entertainment and socialisation*;
 - Being local residents from the Northern Cape Province;
 - Making use of paid accommodation (hotels, guesthouses and B&Bs); and
 - Hearing about the festival from the social media platform, Twitter.

6.2.2.4 Conclusions from identifying the determinants of spending at Diamonds and Dorings

- The determinants of attendee spending at Diamonds and Dorings were identified with a linear regression analysis. The dependent (predicted) variable was total spending which was calculated by totalising the respondents' spending on the various components (c.f. 5.6)
- To identify the variables that had a significant relationship with a higher total spending, Spearman's rho was used. The significant variables were (c.f. 5.6.2):
 - Number of tickets purchased (positive influence on higher spending);
 - Province of residence (Northern Cape) (negative influence on higher spending);
 - The spending components (tickets, accommodation, food, drinks, retail, shopping, transport, CDs, souvenirs and parking) (positive influence on higher spending);

- Local resident and staying with family and friends (positive influence on higher spending);
 - Staying in guesthouses or B&Bs (negative influence on higher spending);
 - Repeat attendance (attend again) (negative influence on higher spending);
 - Media sources (radio, Twitter, YouTube, pamphlets and posters) (positive influence on higher spending);
 - Jazz hip-hop and reggae as preferred music genres (positive influence on higher spending);
 - *Escape* as the motive to attend the festival (positive influence on higher spending); and
 - The festival evaluation factors, *general management and affordability* as well as *venue and technical aspects* (positive influence on higher spending).
- Based on the results from Spearman's rho, the significant variables were included in the linear regression analysis. Results of the linear regression analysis showed statistically significant independent determinants of total spending. These determinants were (c.f. 5.6.3):
 - Number of tickets purchased (more tickets purchased results in higher total spending);
 - All the spending components (tickets, accommodation, food, drinks, retail shopping, transport, CDs, souvenirs and parking) (higher spending on the spending components results in a higher total spending);
 - Local residents had a higher total spending;
 - Staying with family and friends leads to a higher total spending;
 - Staying in a guesthouse or B&B also results in a higher total spending and;
 - Awareness about the festival through the radio also leads to a higher total spending.

6.3 Recommendations with regard to the survey

- One of the main aspects evident from the spending analyses is respondents' lack to indicate for how many people they paid. For this reason, spending per person could not be calculated. The results showed that respondents travelled in a group size of seven people and were financially responsible for four of those people. Unfortunately, only 36 respondents (10%) indicated the number of people they were paying for, making calculations based on spending per person impossible. Ideally, spending per person should be used since festival organisers want to influence individual spending

at the festival. However, the total spending analyses provided useful information on how to increase attendee spending at the festival. Respondents however, should be encouraged completing all sections of the questionnaire and fieldworkers need to explain the importance to complete questionnaires accurately.

- Since respondents also tend to leave the Likert-scale questions incomplete, it might be wise to start the questionnaire with the motives and festival evaluations before the demographic section is completed, since some respondents only complete the first page and leave the most important parts incomplete. Again, it is important to train the fieldworkers so that they can encourage respondents to complete all the sections in the questionnaires in full. Another way to encourage respondents could be the use of incentives. Here the festival organisers could assist by providing incentives to the respondents for example discounts on the following years' tickets or meal vouchers.

6.4 Recommendations for increasing attendee spending at Diamonds and Dorings

The results from the research profiled for the first time African ethnic attendees to a music festival in South Africa. Compared to the findings by Kruger and Saayman (2014:1-13), African ethnic music festival attendees appear to have a similar profile. However, there are differences based on their motives to attend which could be ascribed to type and nature of the festival. Based on the total spending, this market shows the potential of a lucrative festival market to be pursued.

However, since attendees travel in large groups, the spending per person is low. The next section expands on recommendations regarding ways to increase attendee spending. The profile nevertheless provides useful insights into the characteristics and preferences of this under-researched market in South Africa. Still, organisers and marketers of Diamonds and Dorings as well as those of other events and festivals wanting to attract this lucrative market should consider this market's needs.

Based on the results from expenditure-based segmentation and the identified determinants of spending, higher spenders at Diamonds and Dorings could be distinguished from medium and low spenders based on the following characteristics: having a higher average spending, their motives to attend the festival, being local residents, making use of paid accommodation and media sources. Implications of the findings are also made to increase and retain higher spending at the festival.

6.4.1 Higher average spending on the spending components

Corresponding with the findings by Shani *et al.* (2010:337) that higher spenders exhibit clear spending patterns, higher spending on the spending components were significant variables (determinants) influencing higher spending in the present study. These include spending on tickets, food, and drinks, retail and transport. It is, therefore, crucial that attendees in all three expenditure segments be encouraged to spend more on these components. The following are recommendations that organisers should consider: Tickets should firstly be affordable. The majority of respondents purchased general access tickets. Since affordability was furthermore an important festival evaluation aspect, attendees need to feel they receive value for their money. Here the line-up and combination of performing artists can play a significant role.

Since attendees are allowed to bring food and drinks to the festival grounds, organisers should revise this strategy. Rather, attendees should be encouraged to spend more at the festival and support the various vendors. However, this will also imply a greater variety of food and drinks on offer at affordable prices. Local vendors and entrepreneurs should be encouraged to form part of the festival as they can benefit financially from attendee spending. This will also ensure long-term support for the festival.

6.4.2 Motives to attend the festival

The relationship between visitor motivation and higher spending remains inconclusive in the literature. As mentioned, this could be explained by the distinct nature of the festival or event under investigation. In the case of visitors to Diamonds and Dorings, the motive *entertainment and socialisation* played a major role in motivating attendees to attend the festival and had a significant influence on higher spending. Marketers and organisers of the festival should, therefore, focus on entertaining the attendees with their favourite artists and making sure that attendees can socialise with fellow festival attendees. The entertaining nature of the festival regarding its line-up should be highlighted in the

marketing campaigns along with an emphasis that the festival is the ideal past time activity and an opportunity to be with family and friends.

Particular attention should also be paid to the combination of local, national and international artists performing at the festival. It is important that the festival programme include up and coming jazz artists but also mainstream artists to attract attendees amidst increasing competition. *Festival attractiveness* was also considered as an important factor for, especially for higher spenders. This means that attendees are attracted by the distinct nature of the festival. Hence, there is a significant number of returning attendees. Organisers can keep on doing a great job and attracting their target market as this can lead to more attendee spending in the coming years.

Travel opportunity had no direct influence on higher spending and motivated attendees to a lesser degree. However, this motive shows that attendees have always wanted to visit Kimberly and the festival gave them a chance to visit the host city. This implies that Diamonds and Dorings attendees will not only spend at the festival, but they are willing to spend on accommodation, transport and also visit attractions. This also indicates that marketers and organisers of Diamonds and Dorings should focus on the local community and extend their market to attendees from other provinces too. This can be done through the marketing of the various tourist attractions in the area along with the festival. This will help enhance the appeal of Kimberley, not only as an events destination but also as a tourist attraction.

Prestige also had an impact on motivating attendees to attend the festival even though it was the least important factor. This factor consisted of the aspects: curiosity, social status of being seen by others and positive word-of-mouth recommendations. Since this factor has not previously been identified as a motive to attend festivals, more research is required to understand the extent and influence of this motive among attendees. Diamonds and Dorings should, however, be marketed in such a way that it will entice people's curiosity. The quality of the festival, regarding marketing and organisation, should be of a high standard to encourage positive referrals, for example, the stage and lighting should be of high quality, there should be a bar for those people who would prefer sitting at a bar. The organisers should also make sure that they use marketing tools or platforms that the black diamonds use most of the time such as radio, Facebook and posters. This can also be a cost-effective marketing tool in the future.

6.4.3 Evaluation of the festival

Based on Spearman's rho, respondents who were satisfied with *venue and technical aspects* had a higher total spending; this means that higher spenders are satisfied with the festival venue (Langleg Resort). Since technical aspects are also important, it is imperative that the organisers ensure that the quality of the sound and lighting at the venue is excellent. Outdoor venues always present certain challenges in this regard. However, organisers should keep in mind that these factors could also create a memorable experience and increase attendee numbers and spending.

Spearman's rho further showed that attendees who rated *general management and affordability* as important, had a higher total expenditure; this means that festival attendees that were satisfied with the manner, in which the festival is managed and were satisfied with the prices, will demonstrate higher spending behaviour. It is thus essential that a high quality attendee experience is given by providing clean toilets, security, quality sound and lighting. It is also necessary for management not to overprice the tickets, food and drinks to ensure festival affordability.

Although not a direct influence on higher spending, *accessibility and convenience* were also perceived as an important factor. This implies that the festival needs to be accessible and convenient. It is important that the attendees do not struggle with directions to the venue. This means clear directions and signage, especially since Langleg Resort is located outside Kimberley. The festival marketers should ensure that this aspect is properly marketed to attendees. There should be signs on the side of the road that directs attendees to the venue. Organisers can also make sure that they have the map of the area on their Facebooks page so that the attendees wont struggle looking for the venue.

6.4.4 Marketing recommendations

To the authors' knowledge, the social media platforms, Twitter played, for the first time in research of this nature, a major role in attendees' higher spending. While the influence of social media on higher spending has not previously been confirmed, the positive result of the platform, Twitter, corresponds with Marcussen (2011:850) and Svensson *et al.* (2011:1683) who found that the use of the Internet positively influences higher spending. However, a contradiction emerged with research of Svensson *et al.* (2011:1683) who revealed word-of-mouth has a negative influence on spending which could not be confirmed in the present research.

The results also showed that lower spenders heard about the festival from television, which supports Kruger *et al.*'s (2015:349) results implicating the negative influence of television on spending. Since higher spenders actively engage on Twitter, this social media platform should, therefore, be used intensively to promote the festival especially during the weeks leading up to the festival. This implies that the Festival's Twitter page should be updated on a regular basis. If possible, there should be a countdown to get the target market excited, look forward to the festival, and be eager to spend money at the festival. The 'hashtag' function should furthermore be used to make Diamonds and Dorings a popular topic on the platform before and during the festival. This can be a cost-effective marketing medium that can reach a larger audience.

Spearman's rho confirmed that pamphlets and posters had an influence on higher spending while the results of the regression analysis singled out radio as the marketing medium influencing higher spending. Festival marketers should therefore use these media platforms extensively to market the festival and to engage attendees actively. Marketing campaigns should be amusing and exciting, and they should catch the attention of the target audience. Based on the findings, the following marketing ideas are suggested:

- As radio campaigns play a significant role in encouraging higher spending, The festival organisers should be marketed on the local Kimberley radio stations (full list of stations can be obtained from: <http://streema.com/radios/Kimberley>). However, marketing campaigns should be expanded to national radio stations such as Ukhozi FM and Metro FM as these stations currently have the most listeners weekly (Writer, 2016). Expanding campaigns to national radio stations could also be a way to reach more attendees from surrounding provinces i.e. more potential high spenders.
- Spearman's rho indicated that YouTube positively influences higher spending. It is, therefore, important that the festival creates marketing videos about the festival showing the line-up and past festival experiences. These videos should be posted after the previous years' festival while short promotional videos can be created to be published the weeks leading up to the festival in order to tantalise attendees' curiosity. Links to the videos can be posted on Twitter to further promote the festival. Promotional videos can also be an effective way to incorporate the identified motives by showing the festival experience.

- Pamphlets and posters also had an influence on higher spending according to Spearman's rho. Along with the date and venue, the line-up of artists should be the main feature on pamphlets and posters. The posters and pamphlets should be attractive enough to catch the eye of the market and to excite the targeted market so that they can also market the festival through word of mouth. Distributing pamphlets before the festival could also be a way to create employment for the local residents of Kimberley.
- The majority of respondents in all three spending segments indicated, they have decided to attend the festival either when it was announced, or a month before the festival. Thus, marketing campaigns should start well in advance and be especially launched during the months just prior to the festival. There were also significant percentages of respondents in each expenditure segment who has come to a decision in a spontaneous manner. Therefore, continuous marketing is essential to attract more attendees in all three segments. Marketing should be done at least three months before the festival so that the attendees are able to budget properly and be able to spend more money at the festival

6.4.5 Local residents from Northern Cape spend more

Contradicting the findings by Kruger (2009:30), Kruger and Saayman (2016:98), Saayman and Saayman (2008:91), Saayman *et al.* (2009:122) as well as Streicher and Saayman (2009:128) that higher spenders tend to originate from richer provinces such as Gauteng and the Western Cape, the results revealed that residents of the Northern Cape were higher spenders. However, this could be since the majority of the current attendees are local residents. Therefore, marketers should continue to encourage and retain local residents from the Northern Cape to attend the festival, as this is their main market. Nonetheless, more should be done to attract attendees from surrounding provinces as these attendees have the potential to be higher spenders as they need to travel further and make use of paid accommodation. It is important to expand the festivals' current target market, especially if the organisers want to effectively use the festival as an attraction to the area.

The various tourist attractions should be marketed along with the festival. Special discounts to these attractions, for example The Big Hole in Kimberley, could be arranged to encourage attendees to visit the attractions. These packages would be beneficial to

the attendees who are from other provinces and outside the South African borders. As part of the Northern Cape Tourism Authority's campaign, Diamonds and Dorings should be marketed at other festivals and events held in the province. This can be a way to market the festival to a potentially larger audience.

6.4.6 Higher spenders made use of paid accommodation (hotels, guesthouses and B&Bs)

Corresponding with the knowledge that higher spenders tend to make use of paid accommodation (Aguiló *et al.* 2017:15; Alegre *et al.* 2011:828; Botha *et al.* 2011:145; Kruger 2009:30; Marcussen 2011:850; Svensson *et al.* 2011:1683), the results confirmed that staying in paid accommodation such as guest houses and B&Bs lead to higher spending. It is, therefore, vital that the various accommodation offerings available in the Kimberley be intensively marketed. Festival organisers should opt to introduce all-inclusive festival packages that include accommodation along with access to the festival. The festival organisation committee should form a partnership with all the tourism and hospitality businesses in Kimberley. The area should come to an agreement and gain support for the packages above. This can be a way to encourage more attendees to travel further from surrounding areas and provinces. Moreover, it will provide much-needed support to the local hospitality industry. Compared to the findings from previous research, the fact that higher spenders are mostly local residents from the Northern Cape contradicts the general notion that higher spenders are prepared to travel longer distances (Cannon & Ford 2002:263; Lee 2001:659; Pouta *et al.* 2006:132). However, since higher spenders at Diamonds and Dorings made use of paid accommodation, it can be assumed that these attendees travelled from other cities and towns in the province. It appears that higher spenders are not local residents from Kimberley but rather from surrounding areas, which supports the notion.

6.4.7 Music genres showcased at the festival

The music genres, Jazz hip-hop and Reggae had positive influences on higher spending according to Spearman's rho. Although not significant, however, the regression analysis indicated that Reggae had a negative influence on higher spending. A possible explanation for this could be that attendees currently do not have a keen preference for this genre of music. Festival organisers should therefore ensure that a combination of Jazz/Hip-hop artists is included in the line-up, as this will encourage attendees to spend more money to attend the festival. A small number of reggae artists can also be included in the line-up, as this will give a greater variety to the programme. However, if this aspect

is included in the line-up, it should be marketed and the artists should be based on the needs of the market.

6.5 Recommendations for future research

Based on this research, the following aspects need to be considered for research in the future:

- More research should be done on the Black Diamond market at other music festivals and events to gain comprehensive insights into the needs and spending behaviour of this niche market.
- Compared to previous research findings, it is clear that the type and nature of the festival influence the market and their associated expenditure. There is, therefore, no universal set of determinants that distinguish higher spenders at festivals and events. Ongoing research is, therefore, essential as it can help spread the hosting of music festivals geographically in all nine provinces.
- Jazz music is a very distinct music genre that attracts a specific target market. More research should, therefore, be done on jazz festival attendees to know how much attendees are willing to pay for a memorable jazz experience. Diamonds and Dorings cannot at this stage compete with international jazz festivals such as the Cape Town International Jazz Festival or the Standard Bank Joy of Jazz. However, organisers of Diamonds and Dorings should learn from these festivals' success. More research is also required at other similar local music festivals.
- The results showed that motives to attend and how attendees evaluate the festival play a role in higher spending. Future research should assess this relationship in more detail as all festivals and events can benefit from the findings. With this knowledge, festivals will be able to market themselves effectively and ensure the efficient management of the event based on the needs of the attendees.
- Since Diamonds and Dorings is held over Easter Weekend, research should focus on the need for a Gospel music component in the programme and how this can influence potentially higher spending. This can be a way for Diamonds and Dorings to expand their current target market as well as include a greater variety of artists in its line-up.
- Although not the purpose of the present research, the literature review confirmed that festivals such as Diamonds and Dorings play an important role in creative industries. Future research should explore this role in more detail as well as determine the role that creativity plays in presenting, marketing and organising these events. This information could also assist host destinations to establish strategies that embrace the creative industries.

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Appendix A: Visitor questionnaire used in survey at Diamonds and Dorings 2015

DIAMONDS + DORINGS MUSIC AND ARTS FESTIVAL VISITOR SURVEY 2015
SECTION A: SOCIO-DEMOGRAPHIC INFORMATION

1. Gender?

Male	1
Female	2

2. In what year were you born?

3. Home language?

English	1
Zulu	2
Other (Specify):	3

4. What is your annual gross income?

< R20 000	1
R20 001 - R140 000	2
R140 001 - R221 000	3
R221 001 - R305 000	4
R305 001 - R431 000	5
R431 001 - R552 000	6
R552 001 >	7

5. How many people (including yourself):

Are in your group attending the festival?	<input type="text"/>
Are you paying for at the festival?	<input type="text"/>

6. Have you attended any of the following events?

Comedy show (Saturday 4 April)	Yes	No
Marathon (Saturday 4 April)	Yes	No

7. If not a local resident of Kimberley, how many nights do you stay over in the area?

Number of nights:

8. How many tickets have you purchased?

Number of tickets:

9. Which one of the following did you buy?

General access ticket	1
VIP ticket	2

10. How many years have you attended this festival (including this year)?

10a. 2015 is my first visit:	Yes	No
10b. If NO in 10a, please indicate the number of years you have attended the festival:	<input type="text"/>	

11a. Province of residence?

Northern Cape	1
Gauteng	2
KwaZulu-Natal	3
Free State	4
North West	5
Mpumalanga	6
Limpopo	7
Eastern Cape	8
Western Cape	9
Outside RSA borders	10

11b. If outside RSA borders in 11a, please specify your country of origin.

12. Estimate how much you spend on the following items during the festival.

Ticket(s) for Sunday's music show	R
Accommodation	R
Food and restaurants	R
Drinks (non-alcoholic and alcoholic)	R
Retail shopping (Excluding food & drinks)	R
Transport to the Festival (Return)	R
CDs and DVDs	R
Souvenirs	R
Parking	R
Saturday's marathon entry fee	R
Saturday's Comedy show	R
Other (Specify):	
a.	R

13. What type of accommodation do you use during your stay?

Local resident	Yes	No
Family or friends	Yes	No
Guesthouse or B&B	Yes	No
Hotels	Yes	No
Other (Specify)	Yes	No

14. Is the festival the only/main reason for your visit to Kimberley?

Yes	1
No	2
Local resident	3

15. List your three favourite artists that are performing at the festival:

1 _____
 2 _____
 3 _____

SECTION B: CONSUMER BEHAVIOUR

16. Why do you attend the festival? Please rate the following as reasons.

	Totally agree				
	Agree				
	Undecided				
	Disagree				
	Totally disagree				
1. To relax and escape from my daily tension	1	2	3	4	5
2. Attending the festival contributes towards my overall well-being	1	2	3	4	5
3. To do exciting things	1	2	3	4	5
4. To escape from daily tension	1	2	3	4	5
5. To meet people with similar interests	1	2	3	4	5
6. To listen to/support my favourite artists	1	2	3	4	5
7. To have fun	1	2	3	4	5
8. Because of positive word-of-mouth recommendations by friends and family	1	2	3	4	5
9. To spend time with family/friends	1	2	3	4	5
10. It is a well-organised music festival	1	2	3	4	5
11. To socialise	1	2	3	4	5
12. To be part of this unique and exciting event	1	2	3	4	5
13. Out of curiosity	1	2	3	4	5
14. It is an annual commitment	1	2	3	4	5
15. The event is a good value for money experience	1	2	3	4	5
16. It is an opportunity to visit Kimberley	1	2	3	4	5
17. Attending events like these is part of my lifestyle	1	2	3	4	5
18. Because of social status in terms of being seen by others	1	2	3	4	5
19. This festival is entertainment at its best	1	2	3	4	5
20. The location of the festival (near my city/town) gives me the opportunity to attend	1	2	3	4	5
21. The festivals' line-up with a good combination of national and international artists	1	2	3	4	5
22. Because of advertisements in the media	1	2	3	4	5
23. Attending festivals such as these contribute towards my overall well-being	1	2	3	4	5

17. When did you make your decision to attend the Festival?

Spontaneous decision	1
A month ago	2
More than a month ago	3
When it was announced	4
Other, specify	5

18. Which other festivals/events do you also attend? _____

19. Would you attend Diamonds+Dorings again?

Yes, definitely	1
No, definitely not	2
Perhaps	3

20. Please indicate who initiated your visit to the Festival

	Yes	No
Self	Yes	No
Friends	Yes	No
Media	Yes	No
Spouse	Yes	No
Family	Yes	No
Work	Yes	No
Girlfriend / Boyfriend	Yes	No
Other (Specify)	Yes	No

21. From which age have you been attending music concerts/festivals?

Age attending concerts/festivals

22. Did you or are you planning to visit any other tourist attractions in the area?

Yes	1
No	2

23. How did you hear about the Festival?

Television	Yes	No
Radio	Yes	No
Festival website	Yes	No
Newspapers	Yes	No
Word-of-mouth)	Yes	No
Billboards & posters	Yes	No
Facebook	Yes	No
Twitter	Yes	No
YouTube	Yes	No
Pamphlets	Yes	No
Posters	Yes	No
Street boards	Yes	No
Banners	Yes	No
Other, please specify	Yes	No

24 What type of music do you prefer?

Jazz	Yes	No
House	Yes	No
Deep House	Yes	No
Afro pop	Yes	No
Kwaito	Yes	No
Jazz Hip Hop	Yes	No
R&B	Yes	No
Reggae	Yes	No
Dance Hall	Yes	No
Other, please specify	Yes	No

27. What aspects according to you are the key elements for a memorable experience at these types of music festivals?

SECTION C: FESTIVAL EVALUATION

28. Evaluate the festival according to the following aspects. Please rate all possibilities.

	<i>Totally agree</i>				
	<i>Agree</i>				
	<i>Undecided</i>				
	<i>Disagree</i>				
	<i>Totally disagree</i>				
1. Ticket sales are easily accessible	1	2	3	4	5
2. Service at various stages is good	1	2	3	4	5
3. Price of accommodation is reasonable (if applicable)	1	2	3	4	5
4. The quality of shows is excellent	1	2	3	4	5
5. Service/prices of restaurants/food are good	1	2	3	4	5
6. The festival is well organised	1	2	3	4	5
7. Information about the festival is readily available	1	2	3	4	5
8. Variety of artists (national and international) is good	1	2	3	4	5
9. Ticket prices are reasonable	1	2	3	4	5
10. Adequate and visible security at the festival	1	2	3	4	5
11. Parking is well organised	1	2	3	4	5
12. Signage is visible at the festival	1	2	3	4	5
13. There is enough space for audiences	1	2	3	4	5
14. The sound and lighting are professional	1	2	3	4	5
15. The festival staff is friendly, informed and willing to help	1	2	3	4	5
16. The venue is comfortable	1	2	3	4	5

29. Any recommendations or suggestions on how to improve the festival?

Thank you for your co-operation!

Research done by TREES, North-West University, Potchefstroom Campus in collaboration with Northern Cape Tourism. © Kopiereg/Copyright 2015

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5. How many people (including yourself):

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Free State	4
North West	5
Mpumalanga	6
Limpopo	7
Eastern Cape	8
Western Cape	9
Outside RSA borders	10

11b. If outside RSA borders in 11a, please specify your country of origin.

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Accommodation	R
Food and restaurants	R
Drinks (non-alcoholic and alcoholic)	R
Retail shopping (Excluding food & drinks)	R
Transport to the Festival (Return)	R
CDs and DVDs	R
Souvenirs	R
Parking	R
Saturday's marathon entry fee	R
Saturday's Comedy show	R
Other (Specify):	
a.	R

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YouTube	Yes	No
Pamphlets	Yes	No
Posters	Yes	No
Street boards	Yes	No
Banners	Yes	No
Other, please specify	Yes	No

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