



# Exploring social media as a marketing medium for a symphonic orchestra

**S Marshall**

 [orcid.org/0000-0002-1574-2897](https://orcid.org/0000-0002-1574-2897)

Dissertation accepted in fulfilment of the requirements for the degree [Master of Arts in Tourism Management](#) at the North-West University

Supervisor: Prof E Slabbert

Co-Supervisor: Prof P Viviers

Graduation: August 2021

Student number: 25129619

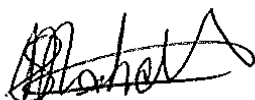
## DECLARATION BY THE STUDENT

Please take note that most of the work in this study has been completed pre-COVID

I, **Sheryldene Marshall** (25129619), hereby confirm that this thesis with the registered title “Exploring social media as a marketing medium for a Symphonic Orchestra” is my own work.

I further declare that:

- The necessary citations have been provided where I have consulted the work of others.
- Sections with no citations are my own ideas, arguments and conclusions.
- Where I have used figures or reproductions from others’ work, as is, I have included the necessary citation.
- The views expressed in the research are not necessarily those of North-West University but those of the author and the relevant literature references are suitably cited in the reference list.
- The content of this research study was not and will not in the future be submitted for any other qualification at any other tertiary institution.
- I am aware that the university is the owner of all intellectual property that may be created in the course of the study and that I did not and will not submit any publication based on this research product of the study to any journal without the knowledge of my supervisor/promoter.
- The content of this research has been language edited by a professional language editor.



S Marshall

Date of declaration: 31 March 2021

## DECLARATION BY THE SUPERVISOR

I, **Prof E Slabbert (10732586)**, confirm that the above declaration signed by the candidate is accurate to the best of my knowledge and that I have received a satisfactory similarity report from **Turn-it-in** before allowing the candidate to submit for examination/re-submit after extensive changes were made.



Prof E Slabbert

Date of declaration: 31 March 2021

Supervisor

## ACKNOWLEDGMENTS

For this great opportunity and privilege that I have to study for a Masters a few people come to mind to thank for helping me through this process, be it in a big or small way:

- I want to thank God for giving me an open mind and the needed knowledge to come this far. He has given me the motivation where I had none and the strength to push through to this point that I have reached.
- My study leaders, Prof Marco Scholtz who was my first study leader and who helped me decide on a topic and guided me in the right directions when I went astray. Prof Elmarie Slabbert, I would like to say thank you for having the world of patience when it comes to me and my dissertation. For helping me when my first primary supervisor moved and for helping me even though she already had a number of students to lead. Prof Pierre Viviers, thank you for helping me when my proposal was due for submission, and I was in your office for three days leading up to it; thank you for the guidance through this process.
- Thank you to my Fiance', Francois Boshoff, for being by my side through everything and not doubting me at any point through this process. Thank you for motivating me through the long nights of working, making me coffee, saying something encouraging, listen to me complain and even bring me snacks while I work. Thank you for staying with me through this time and for showing me what support looks like in hard times.
- My family, thank you for giving me the support and understanding that I needed. Thank you to my Mother, Jennifer Marshall, for motivating me when I did not have any motivation, and thank you for giving me the needed time to finalise everything. Thank you to my Father, Eric Marshall, for having the patience I needed when I got too out of hand with my nerves and calming me down to the point where I felt motivated to keep working.
- Thank you to my editor, Rod Taylor, for always being available when I sent him a message. Thank you for working late nights to help me be able to submit my dissertation on time. Thank you for understanding when I told you that my submission date moved and helped me with your talent for language, and motivating me when I came closer to the end.

- Thank you to Prof Suria Ellis for my study's statistical analysis. Thank you for your help and input with my data and for being open to giving suggestions; thank you for guiding this study to its success.
- Thank you to North-West University for accepting me as a student, which enabled me to attend class, make friends, and make good progress with my career. Thank you for also providing me with financial assistance for my Masters degree to ensure that I can obtain my Masters degree with ease and without the need to worry about finances.

## ABSTRACT

Events are important to communities, the economy, the attendees, and the organisers. It enhances the economy, helps the community grow, and job creation is one of the many positive impacts. Events have various definitions, characteristics, types, and sizes, which makes everyone unique to enjoy the event. Some events are growing old and need to be rejuvenated in some way to increase attendees numbers that will ensure that the event is still sustainable. The events that have a more significant influence on the attendees are any event that involves music such as festivals, concerts, and orchestra performances. The music that is played in these events is ever-changing due to the current attendees changing and evolving with the time. This can influence a music genre in terms of numbers of attendees, growth, or relevance. Music events currently facing a risk of losing relevancy are Symphony orchestras as the needs of the music market are changing, and the mature attendees are aging. The younger market needs to be assessed to determine their willingness to support this genre in the future as that will contribute to the sustainability of Symphony orchestras.

Online performances are also readily available, influencing the live performances negatively as the current market is no longer interested in physically attending unless it is a show that they cannot normally attend or is a unique once-in-a-lifetime performance. Various ideas to help these types of events have been contemplated and one of the most cost-effective ways to increase the attendees numbers might be using social media marketing as a medium which is explored in this research.

Social media marketing is growing increasingly in relevance and effectiveness; the aim for the symphony orchestra is to obtain more attendees in a more cost-effective way that will not put more pressure on the already tight budgets for Symphony orchestras. To explore social media marketing's effectiveness, an effective advertisement design must be compiled to ensure that the marketing effort attracts more attendees. This study found that only certain colours attract the attention of social media users and encourage them to interact with the sites, the relevant age group that currently attends symphony orchestra performances range from 18 to 84 and videos that have a sound bite of what the orchestra will possibly play will keep the user interested and willing to look through the orchestra social media site.

**Keywords: music events, social media, symphony orchestra, social media marketing and social media engagement.**

## TABLE OF CONTENTS

Chapter 1: <i>Introduction, background, problem statement, objectives and method of study</i> .....	
1.1 INTRODUCTION .....	1
1.2 BACKGROUND TO THE STUDY .....	4
1.3 PROBLEM STATEMENT .....	10
1.4 RESEARCH AIM AND OBJECTIVES .....	11
1.5 METHOD OF STUDY .....	12
1.6 DEFINING CONCEPTS .....	20
Chapter 2: <i>Literature Review of Event typology</i> .....	23
2.1 INTRODUCTION.....	23
2.2 CONTEXTUALISING EVENTS.....	23
2.3 UNDERSTANDING DIFFERENT TYPES OF EVENTS.....	31
2.4 UNDERSTANDING CULTURAL EVENTS.....	35
2.5 MARKETING AS A SUCCESS FACTOR OF EVENTS.....	38
2.6 UNDERSTANDING SYMPHONY ORCHASTRAS AND THEIR DEVELOPMENT.....	41
2.7 CONCLUSION .....	44
Chapter 3: <i>Understanding Social media marketing</i> .....	45
3.1 INTRODUCTION.....	47
3.2 CONCEPTUALISING MARKETING.....	48
3.3 SOCIAL MEDIA AS A MARKET STRATEGY.....	59
3.4 CONSIDERATIONS WHEN CREATING AN AD.....	68
3.5 CONCLUSION .....	70
Chapter 4: <i>Research methodology</i> .....	72
4.1 INTRODUCTION.....	73
4.2 RESEARCH METHODOLOGY.....	73
4.3 CONCLUSION:.....	85
Chapter 5: <i>Empirical results</i> .....	86
5.1 INTRODUCTION.....	86
5.2 RESULTS OF THE QUANTITATIVE RESEARCH: RESPONDENTS ATTENDING A SYMPHONIC ORCHESTRA PERFORMANCE AT NORTH WEST UNIVERSITY.....	86
5.3 RESULTS OF THE QUALITATIVE RESEARCH: PARTICIPANTS SUPPORTING SYMPHONIC ORCHESTRAS.....	117
5.4 CONCLUSION .....	124
Chapter 6: <i>Conclusions and Recommendations</i> .....	125

<b>6.1</b>	<b>INTRODUCTION</b> .....	124
<b>6.2</b>	<b>CONCLUSIONS</b> .....	125
<b>6.3</b>	<b>RECOMMENDATIONS</b> .....	130
<b>6.4</b>	<b>VALUE OF STUDY</b> .....	133
<b>6.5</b>	<b>CONCLUSION</b> .....	133
	Reference list:.....	135
	Appendix A .....	152
	Appendix B .....	155
	Appendix C.....	155

## LIST OF TABLES

Table 1.1 Previous studies that determined the factors contributing to the success of music events .....	5
Table 1.2: Previous studies on social media interaction of customers .....	7
Table 1 3: Criteria for interviews.....	17
Table 2.1: Event impacts .....	25
Table 2.2: Typology of events .....	33
Table 2.3: Success factors of events.....	38
Table 2.4: Failing orchestras from 1981-1986 .....	42
Table 3.1:Definitions of marketing .....	46
Table 3.2: Types of marketing.....	55
Table 3.3: Definitions of social media marketing .....	58
Table 3.4: Advantages and disadvantages of social media .....	62
Table 3.5: Tips for using social media sites.....	65
Table 3.6: uses of new marketing tools versus current marketing tools .....	66
Table 3.7: Criteria for the design of social media ads.....	68
Table 4.1: Development of questionnaires .....	77
Table 5.1: Demographic aspects.....	87
Table 5.2: Decision aspects .....	88
Table 5.3: Marketing efforts related to symphonic orchestra events .....	89
Table 5.4:Frequency of accessing social media networks during the day.....	90
Table 5.5: Motivation to use social media page.....	93
Table 5.6: Frequency of taking part in social media activities .....	95
Table 5.7: Social media network aspects .....	96
Table 5.8: Factor correlation mix.....	98
Table 5.9: Factor analyses for social media engagement.....	99
Table 5.10: <i>t</i> -test for social media engagement by gender .....	101
Table 5.11: <i>t</i> -test for social media engagement by language.....	102
Table 5.12: Spearman's rho correlation for social media engagement by age and education .....	102
Table 5.13: Spearman's rho correlation for social media engagement by preferred social media platforms .....	104

Table 5.14: Spearman’s rho correlation for social media engagement by hours per day spend on social media .....	105
Table 5.15: Spearman’s rho correlation for social media engagement by frequency of social media activities .....	107
Table 5.16: <i>t</i> -test for comparison of social media engagement by videos.....	108
Table 5.17: <i>t</i> -test for comparison of social media engagement by memes .....	108
Table 5.18: <i>t</i> -test for comparison of social media engagement by Gifs.....	109
Table 5.19: <i>t</i> -test for comparison of social media engagement by posters .....	109
Table 5.20: <i>t</i> -test for comparison of social media engagement by pictures.....	110
Table 5.21: <i>t</i> -test for comparison of social media engagement by text .....	110
Table 5.22: <i>t</i> -test for comparison of social media engagement by receiving notifications on a mobile device .....	111
Table 5.23: <i>t</i> -test for comparison of social media engagement by acting on notifications on received on a mobile device.....	112
Table 5.24: <i>t</i> -test for comparison of social media engagement by use of social media when waking up.....	112
Table 5.25: <i>t</i> -test for comparison of social media engagement by use of social media during morning.....	113
Table 5.26: <i>t</i> -test for comparison of social media engagement by use of social media during afternoon.....	113
Table 5.27: <i>t</i> -test for comparison of social media engagement by use of social media during early evening .....	114
Table 5.28: <i>t</i> -test for comparison of social media engagement by use of social media evening .....	114
Table 5.29: <i>t</i> -test for comparison of social media engagement by use of social media late at night/morning .....	115
Table 5.30: <i>t</i> -test for comparison of social media engagement by use of social media all times of the day/night.....	115
Table 5.31: <i>t</i> -test for comparison of social media engagement by current following of the event.....	116
Table 5.32: <i>t</i> -test for comparison of social media engagement by recommendation of the event.....	116
Table 5.33: Spearman’s rho correlation for comparison of social media engagement by number of previous concerts attended .....	117
Table 5.34: ANOVA test for comparison of social media engagement by the role of influencers .....	118
Table 6.1: Advertisement design criteria .....	132

## LIST OF FIGURES

Figure 1.1: Research design and method Source: Own compilation .....	13
Figure 2.1: Event classifications, sizes, types and characteristics (Source:Own) .....	30
Figure 2.2: Orchestra history timeline (source: own) .....	42
Figure 3.1: Marketing space illustrated (Source from Growther (2010)).....	47
Figure 5.1: Aspects creating an interest on social media.....	90
Figure 5.2: Receiving of notifications on social media and reacting to them .....	92
Figure 5.3: Preferred time to use social media .....	92
Figure 5.4: Scree plot.....	97

# **Chapter 1:** *Introduction, background, problem statement, objectives and method of study*

## **1.1 INTRODUCTION**

According to the World Travel and Tourism Council (WTTC) (2019:i), tourism is a significant industry for South Africa and, in 2019, it contributed 10.6% (or 334 million rands) to the country's total employment. This contribution necessitates the importance of sustaining the development of the industry through effective management and marketing efforts (WTTC, 2019:i). However, to achieve this, all sectors of the tourism industry (transport, accommodation, catering, entertainment, attraction and services must be well understood, explored and optimised (Mxunyelwa, 2017; Saayman, 2000). According to Gowreesunkar and Sotiriadis (2015:2) the entertainment sector is a crucial sector in the tourism industry with tourists spending large amounts of money on entertainment activities. The entertainment sector includes activities such as cinema, night clubs, drama productions, music concerts or other types of events (Getz, 2005).

According to Manners (2011:3) entertainment activities, such as music concerts, hold several benefits for countries and their communities, for example creating job opportunities, economic growth and the promotion of host destinations. Music concerts attract large numbers of tourists worldwide and participants attend these events for a variety of different music genres like jazz, rock, rap and pop music (Manners, 2011:3). However, some of the live performance music genres are struggling to attract audiences and generate less income than their counterparts including classical music, fusion, punk rock and heavy metal (Kramer, 2007). Added to this, Buchness (2015:9) stated that technology has made it easy for music lovers to gain access to music through digital downloads, thereby reducing the number of live music concerts and attendees. Downloads of music can also provide an income to various artists, performers and orchestras if they made the music available to consumers when they can't attend shows in a way that will give the artists, performers and orchestra's money with every download. However, the music that is available to download now has been uploaded by other parties and are not for the purpose of providing income for the orchestras (Buchness, 2015:10).

Kramer (2007) (Nguyen, 2018) indicated that classical music, specifically, which also refer to the performances of symphonic orchestras, are the biggest victims of this negative global music trend since these orchestras previously relied on live performances as part of their income. Bedell (2012) supports these challenges by stating that the number of people attending classical music performances globally, including significant nations such as the United States of America (USA) and the United Kingdom (UK), is declining annually (Preere, 2011).

South Africa is no exception to these challenges as the country's orchestras are suffering the same fate (Preere, 2011). In 1999, six fully government-funded and managed orchestras existed in South Africa. These were the National Symphony Orchestra (NSO), the New Arts Philharmonic Orchestra Pretoria (NAPOP), the Transvaal Philharmonic Orchestra (TPO), the National Philharmonic Orchestra (NPO), the Cape Town Symphony Orchestra (CTSO) and the KwaZulu-Natal Philharmonic Orchestra (KZNPO). In 2000, almost all the national orchestras in South Africa terminated due to new political leadership and the cultural funding being redirected to other projects (Preere, 2011). Burdukova (2010) stated that South African national orchestras have moved from being fully subsidised organisations to self-sustaining companies. This posts challenges and pushes these organisations to find new ways to sustain themselves and keep the music alive.

The National Arts Council (NAC) shifted its funding after 1994 to new priorities and spheres where it was needed. The NAC centralised the distribution of private funds. However, this was not enough to fund all the cultural institutions. As a result, the government started the National Lottery and encouraged the private sector to assist in funding arts and culture, but the small donations that were given to orchestras by the private sector and the Lottery was not sufficient to keep the orchestras afloat (Burdukova, 2010; Nguyen, 2018)). This contributed to a decline in the active audience numbers for South African symphonic orchestras, less exposure to this music genre, a shrinking market and, ultimately, financial difficulties were experienced by these previously government funded orchestras. However, in 2001, two new orchestras, the Cape Philharmonic Orchestra (CPO) and the Johannesburg Philharmonic Orchestra (JPO) were launched and are still active today (Burdukova, 2010). The orchestra that remained in 2000, the KwaZulu-Natal Philharmonic Orchestra (KZNPO), together with the two new orchestras, had to adapt and transform, for example, by only performing if the projected profit of the show was sufficient to pay the expenses and the musicians' salaries, so that they can earn money and conduct their day-to-day operations (Burdukova, 2010). This again hampered live performances.

In addition to these three orchestras, universities were the most significant role players that kept orchestras alive during turbulent financial times (Burdukova, 2010). The University of Pretoria has had an orchestra from 1961 and shows a unique repertoire and diverse array of participants (UP, 2019:internet). The University of Stellenbosch orchestra was founded by Prof. Eric Rycroft in 1981 to provide music students with experience and training in this profession (US, 2019:internet). These orchestras are not governed by, nor are they financially dependent on, the government and thus the changes in government did not influence their activities (Buschness, 2015:16). These orchestras thus operate in a different funding environment, being part of universities and contributing to the learning experiences of musicians. This gives this music genre almost a new life and new opportunities to grow and expand the market (Buschness, 2015:16).

A rather new university orchestra that focuses on keeping the classical music genre alive is the North-West University Symphonic Orchestra (NWU); their goal is to re-introduce this music genre to attendees and to cultivate a love for classical music. The NWU Symphonic Orchestra was founded in 2008 and is currently conducted by Andre Oosthuizen. This orchestra currently consists of 60 instruments with student players and has three regular performances per year and operates with a very limited budget (TREES, 2018). As for the remaining orchestras, it becomes critical to find ways to increase the income of the orchestra even if they are managed in a tertiary environment. As a result of limited funds and a very small marketing budget (as for all orchestras), the NWU orchestra, like many other symphony orchestras globally, relies mainly on word-of-mouth marketing and other printed media (posters) to promote themselves and increase the number of attendees. However, the results have not been that successful (TREES, 2018).

Slabbert and Saayman (2010) (Bittner, 2012) stated in 2010 that the two main challenges faced by full-time symphonic orchestras are, firstly, funding to maintain the orchestra such as paying the conductor, paying the musicians and the organisers and, secondly, that their current markets are ageing rapidly. Research about marketing strategies, markets and marketing mediums is needed to attract new attendees and, in that way, increase the income for orchestras. It is therefore crucial, given the challenges of these orchestras, that they develop and implement marketing strategies that are more creative, less expensive and can attract new and broader markets (Kaiser, 2015:27). Slabbert and Saayman (2010) stated that, if proper marketing strategies are implemented, the number of visitors that attend the concerts will grow, and these orchestras will prosper and be able to sustain themselves. New and changing markets are the reality of every company or product. This means that

more modern marketing strategies and mediums such as e-marketing can be explored to attract new and younger markets (Cravens, Piercy & Baldauf, 2009:31).

Literature (Kim & Ko, 2012) indicates that most of the global events currently use more contemporary forms of marketing such as social media that will attract a younger market. However, Kim and Ko (2012) suggest caution since older markets might be less attracted by social marketing campaigns which can result in losing a part of the current market. A balanced approach might thus be needed. The purpose of this study is to determine the specific role social media can play in promoting symphonic orchestra live performances. Knowledge of the social media preferences of the current market can improve the efficiency of the marketing campaigns, attract a higher number of attendees and ultimately contribute to the increased funding of the orchestras to make them more sustainable.

## **1.2 BACKGROUND TO THE STUDY**

Events have become more relevant, be it a rock concert, a beer festival or a wine tasting; events of every form have taken rise in popularity, but the same cannot be said for symphony orchestra events. Symphony orchestras in the US, the UK and South Africa have all suffered the same fate, with a decrease in attendance and satisfaction of attendees' needs (Bedell, 2012). This decline is caused by various factors. The background to the study will shed light on critical aspects to be analysed in the study - marketing, events and symphonic orchestras.

### **1.2.1 The role and importance of marketing in the success of events**

There are various key factors influencing the success of music events. One of the main aims of events is to attract the highest number of loyal attendees that will contribute to the sustainability of the industry (Williams, 2011). However, to achieve this there are aspects to take into account that contribute to the success of events as indicated in Table 1.1. One significant factor these studies highlighted, was effective marketing practices and strategies. The studies in Table 1.1 recommended the following forms of marketing for music events: websites, brochures, online marketing and social media. It is possible that symphony orchestras are not applying effective marketing practices, which might be contributing to their decline (Grimes, 2016). Research is critical to determine the marketing practices of symphony orchestras to provide guidelines in this regard (Buschness, 2015:15). Grimes (2016) also indicated the importance of marketing for symphonic orchestras.

Table 1. 1 Previous studies that determined the factors contributing to the success of music events

<b>Authors</b>	<b>Title</b>	<b>Findings</b>
Williams (2011)	Key success factors in managing the visitor experience at the Cape Town International Jazz festival.	The success factors are: <b>Effective marketing</b> , quality and good management, festival attractiveness, entertainments and activities, accessibility.
Park (2010)	Communicating with Audiences: The Strategic marketing of music festivals	By applying an <b>effective marketing plan</b> , the ticket sales maximised and made the festival more successful.
Grimes (2016)	Validation of symphony orchestras in the twenty-first century.	Symphony orchestras have to adapt to the new market; by doing <b>effective marketing</b> , they will achieve success.
Manners (2011)	The critical success factors for managing the visitor experience at a major musical event.	The key success factor that got a mean value of 4 and higher in each city is <b>marketing</b> .
Caciur (2012)	Organisation of a large-scale music event: planning and production.	<b>Marketing communication and segmentation</b> is a large part of an event's successful outcome. Web marketing, public relations and advertising and promotions were the forms of marketing that were used in this study.

Keefe (2004:17; Woods, 2016) defined marketing as: “an organisational function and a set of processes for creating, communicating and delivering value to customers and for managing customer relationships in ways that benefit the organisation and its stakeholders”. Allen *et al.* (2002:162) stated that the main purpose of marketing is to satisfy the needs of the customer and not only to advertise and sell products. Marketing should, however, not only satisfy the needs of the attendees but also convince them that they want to attend events such as live performances (Allen *et al.*, 2002:163). This requires continued communication through a variety of mediums as per the needs and profile of the target market. The reality is that marketing methods are continuously changing, and new forms of marketing that are being developed also have to adhere to the changes in the behaviour and preferences of the

market. To stay relevant, it is critical to adapt marketing communication to the changing market even if everything has to be changed in the current marketing plan (De Swaan Arons, Van den Driest & Weed, 2014:57).

Specifically, in the case of music events it is necessary to use different forms of marketing (See Table 1.1) and this can vary from event to event. A number of previous studies on music events and their marketing strategies have been done to determine the most effective form of marketing. Studies such as Haworth (2018:25) and Park (2010:52) found that technology marketing (e-marketing) is deemed more effective because it reaches the target market fairly easily. Manners, Kruger and Saayman (2015:68) found that proper marketing before the event, for example, through posters or advertisements on television was deemed the most effective, together with social media posts. Williams (2011:67) and Manners, Kruger and Saayman (2014) found that the most effective forms of marketing for music events is social media marketing such as posts on Facebook, Instagram or Twitter. It was evident that what works for one music event may not work for another and that this type of information is not available for symphony orchestras. As the studies demonstrate, most of the marketers have moved away from more traditional forms of marketing because it has grown to be less effective and they consider social media marketing as a more effective medium for the marketing of music events.

### **1.2.2 Social media marketing**

Social media can be defined as: “a series of both hardware and software technology innovation (Web 2.0) that facilitate creative online user’s inexpensive content creation, interaction, and interoperability” (Berthon *et al.*, 2012:265). According to Lenhart *et al.* (2010:internet), the application of social media marketing is transforming the role of online users from passive users of information to functioning participants in creating and sharing information. Almost 30% of the users take part in some form of self-created content sharing, for example, stories, videos, photos, and even more comments on websites.

According to Kaplan and Haenlein (2010:62), social media can be encountered in different forms also including Internet forums, web-blogs, social blogs, wikis, microblogging, podcasts, pictures, photographs, video, and social bookmarking. This is referred to as the different ways in which messages can be displayed on social media platforms. If a company decides to run a blog, it is important to note that the audience wants the blog to be personal and it is important to keep the blog updated regularly. Social media has various uses; for instance, it is an effective tool to monitor customer behaviour and communication (Kotler, 2013:internet).

The social media networks were ranked by user numbers of 2019, with Facebook leading the rank with 2 320 Million users, YouTube with 1 900 million users, Instagram with 1 000 million users, Twitter with 330 million users, LinkedIn with 303 million users, Snapchat with 287 million users and Pinterest with 250 million users (Statista, 2019:internet). Facebook is one of the most popular social media networks that determine their consumer engagement through clicks, likes, shares and comments. ‘Likes’ indicate how well the content resonates with people, the tone of the comments can give insight on how people feel about the content and/or overall brand, and the number of times people share the content, measures how much the content is amplified by those who see it (Simply Measured, 2019: internet).

In South Africa, Facebook is the leading social media network, followed by Instagram, Twitter and Pinterest (Postplanner.com, 2017:internet); these form part of the social networks that will be examined in this study to determine their marketing potential for symphony orchestras by examining factors that influence social media users’ level of engagement on the orchestra’s social media pages. Post Planner (Postplanner.com, 2017:internet) and Calson et al. (2018) provides advice on how to improve consumer engagement and to ensure interaction such as, asking questions to find out what they would like to engage in, make use of images and videos that can catch a follower’s attention, portray the personality of the business or product by using a post to show a ‘real person posted it’, provide an insider’s view by posting photos of employees, share your followers’ content and this could build an information and trust network with followers, be specific by posting information that catches the follower’s attention, be consistent and persistent, keep it simple and be fun by posting jokes and memes on a regular basis (Calson et al., 2018). To get the attendees’ attention on the sites, the correct social media post designs must be used to ensure interaction with consumers. Various aspects play a role in creating social media interactions, of which attractive post designs is one key aspect.

### 1.2.2.1 Social media advert design

There have been various studies done on what encourages a consumer to interact on social media (See Table 1.2).

Table 1. 2: Previous studies on social media interaction of customers

<b>Authors/Publishers</b>	<b>Title</b>	<b>Findings/focus</b>
Cvijiki & Michahelles (2013)	Online engagement factors on Facebook brand pages	Aspects like types of media being posted, the level of engagement, time which the post was made, shares and interaction through Facebook influence how much users interact with a brand

Ulusu (2010)	Determinant factors of time spent on Facebook; Brand community engagement and usage types	Facebook users enjoy it when a brand makes them feel like a part of the family by inviting them to like the page, to follow it, or by giving recommendations to follow their peer's page
Kim & Yang (2017)	Like, comment, and share on Facebook: How each behavior differs from the other	What types of posts illicit certain Facebook behaviours from users. This will help a business to determine what their posts should include to receive the most interaction and engagement.
Wang <i>et al.</i> (2017)	Posts that attract millions of fans: The effect of brand post congruence.	Focused on enhancing brand-presence on Facebook by contributing to customers' interaction and how relevant content keeps users engaged. The study found that different levels of post congruence elicit different levels of engagement.
Kujur & Singh (2016)	Engaging customers through online participation in social networking sites.	Found that the more vivid, attractive and interactive a social networking ad (SNA), the more the customer's participation and engagement behaviours increased online.
Saayman & Saayman (2016)	Clustering attendees at the Philharmonic Orchestra's Summer Festival	This study found that the most common forms of marketing for philharmonic orchestras are word of mouth, newspapers and orchestra brochures.
Haworth (2018)	More than music: A case study on the marketing of outside lands music festival.	Found that social media marketing was used to target millennials, uses experiential marketing to contribute to the overall experience. Both marketing techniques are effective in capturing millennial consumers.
Martin (2014)	Social media usage in Symphony Orchestras: A comparative case of the San Antonio Symphony and the Houston Symphony	Found that by incorporating social media usage into the marketing plan the orchestra received more interactions on their social media platforms and generated more word-of-mouth because of it.
Scholtz & Kruger (2019)	From drifters to followers: a CIA-typology for engaging followers of	Facebook followers are heterogeneous and followers can be segmented following their engagement preferences.

	scuba dive operators' Facebook pages	
--	---	--

Collectively, Table 1.2 shows that all the studies have the following in common: to get consumers to interact with the company/organisations' posts on social media networks, that the posts have to be inviting, relevant, exciting and the marketers have to engage with the customers through sharing their posts and by commenting if there are any questions. The posts and blogs have to be kept up to date, and the commentary always has to be monitored for any negative feedback to allow immediate reaction. By examining various forms of social media marketing and using the correct marketing mixes and post-engagement strategies, orchestras may be able to attract a larger number of attendees of various ages to attend the live shows and support the orchestra to help it grow and expand by creating awareness.

From Table 1.2, it is clear that the mix of adverts placed on social media is vital to catch the attention of the customer or the social media user. Various studies on such social media advertisement designs have been done; the studies found that font, colour, picture and even the video that is used can make a difference in the reaction of the consumer and whether or not they will engage with the post (Zailskaitė-Jakštė et al. 2017, Ramadan et al. 2018, Frazier, 2018:internet; Gotter, 2018:internet). Music events can use social media marketing to reach a greater target market and potentially increase the attendance thereat. The design and contents of the posts on social media networks should be determined by asking attendees what will attract their attention and what will make them immediately interact with the post.

### **1.2.3 The marketing of symphonic orchestras**

Besana (2012:88) found that the marketing of symphony orchestras is mostly centred on ticket sales to get sufficient revenue to cover expenses but not to make profits - which is an interesting view. Marketing must be given more attention. If certain standards are implemented to promote connectivity with the local community and financial markets, the economics of the symphonic business will be favoured. This can possibly increase the number of attendees at the orchestra performances. The economics of the orchestra will then increase and give the orchestra more leeway to try other avenues and be more creative with the performances.

According to Heinen and Weisenfeld (2015:138) the government has mainly represented and entertains the logic to do self-marketing of the symphony orchestras which is supported

by the government. “Good” data marketing should be provided for the symphonic orchestra to help the orchestra sell tickets and limit any financial losses. As clearly seen in the studies in Table 1.2 and previously mentioned studies, there is a very small amount of marketing that is done to attract new attendees to the shows and the only marketing that is done for the orchestra is to avoid financial loss and cover expenses.

Orchestras need to change their view of the value of marketing and enhance their marketing efforts to attract more attendees, grow the market, sustain the genre and ensure that the orchestra keeps moving forward. Just covering expenses is not enough. The previous marketing methods that only consisted of selling tickets to current funders (Besana, 2012:86) of the orchestra and to current markets did not, in general, help the orchestras to grow, optimize the opportunities provided through technology and keep up with changing times and changing ways of doing things. Marketing to possible new markets could broaden the reach of the orchestra and using new marketing techniques can help to make the process easier and financially more efficient. Therefore, exploring the possibilities to find ways to improve the marketing of symphony orchestras and restructuring the marketing strategies will contribute the long-term sustainability of these orchestras.

### **1.3 PROBLEM STATEMENT**

Classical music events, such as live music performances, have been popular for many years, attracting a number of supporters. However, this situation has changed (Kramer, 2001). More symphony orchestras face several challenges of which a decline in attendees to live concert performances is the most concerning (Buschness, 2015). The increasing use of technology, the ease of access to music that can be downloaded as well as live streaming of shows resulted in the decrease of attendees at the performances. Due to the lack of attendees at live music performances, some orchestras can only perform when enough tickets have been sold to cover their basic needs and thus ticket sales have also decreased significantly (Buschness, 2015). According to Kaiser (2015:26) this poses a financial threat to these orchestras. Orchestra members are thus left with no choice but to find additional income (Burdokova, 2010) else they might consider leaving the orchestra.

Secondly, the limited budgets (mostly from donations), inhibit the development of an integrated marketing plan focused on the current and potential markets, which is normally a costly exercise. The previously used marketing mediums such as newspapers and flyers reach a specific target market but not necessarily all the potential attendees. The reliance on word-of-mouth as a form of marketing is also not currently effective in the case of the NWU Symphonic Orchestra (TREES, 2018). The decline in the number of performing orchestras

adds to the market being unaware of live performances. With the changing market and limited budgets, new marketing mediums should be explored and considered which might prove to be more effective and less expensive.

Based on these challenges, the purpose of this study is to determine the role social media can play in promoting the live performances of symphony orchestras. Specifically, the utilisation of social marketing campaigns for the orchestras might enable them to attract a broader market (possibly a younger market) to performances, similar to what other orchestras are doing worldwide. The needs of the current (mature) markets should also be assessed to determine their attitude towards e-marketing and the effectiveness thereof.

Based on the problem statement, the following questions arise: Which social media marketing options are available and viable for symphony orchestras? What should the design of such a campaign entail? Will social media marketing perhaps attract a larger market than the current one and still keep the current market engaged? Can consumers be influenced by social media to support symphony orchestras to a greater extent? Answers to these questions might assist in identifying new, innovative and cost-effective ways to market symphony orchestra performances through social media platforms and attract a larger but broader market that can improve the sustainability of this cultural segment.

Based on the problem statement a research gap was evident regarding the identification of relevant social media marketing tools and how to implement it specifically for symphony orchestras taking the current and potential market into account. The lack of this information is impeding the orchestras to reach relevant markets that will lead to the growth of this genre.

## **1.4 RESEARCH AIM AND OBJECTIVES**

This section contains the aim and objectives of the study.

### **1.4.1 Aim of the study**

To explore the application of social media as a marketing medium for a symphonic orchestra.

### **1.4.2 Research objectives**

Objective 1: To conduct an in-depth literature study regarding event management; event typology, event characteristics and event classifications, with a specific concentration on

symphonic orchestra concerts and how such orchestras developed over time. Furthermore, current symphony orchestra marketing practices will be examined.

Objective 2: To conduct a literature study on marketing and, more specifically, social media, the development thereof and what it comprises. Furthermore, the use of social media in marketing efforts will be discussed, with a focus on the types of messages and message designs that will create page follower engagement or interactions.

Objective 3: To carry out an empirical study where data will be analysed, gathered through secondary data by means of questionnaires and gathered through primary data by means of in-depth interviews regarding attendees' social media use and social media post preferences for page engagement to reach conclusions.

Objective 4: To draw conclusions and compile recommendations regarding the literature and empirical results of this study. The conclusions will consist of the findings from this study to find common ground between literature and empirical analyses. The recommendations will focus on the development of social media marketing criteria to guide the development of such marketing efforts. Attention is also given to future research.

## **1.5 METHOD OF STUDY**

In this section of the study, the research design and the way that data was collected and analysed will be discussed enabling answers to the research questions.

### **1.5.1 Literature study**

A literature study entails the search for resources to obtain secondary data for the use of the background, introduction and the problem statement to ensure that the most appropriate information is being used to address the objectives of the study (Maree, 2016). A literature review or study is a part of a dissertation that reviews other research studies that have been done on the same topic; it also helps the researcher identify the gaps in research (Ridley, 2012:3). Therefore, academic articles and textbooks were consulted to ensure that all the relevant information was reviewed. Furthermore, specialised websites also assisted in providing contemporary information on social media practices. The databases and information platforms used to obtain the information for this study included the NWU Library, Google Scholar, books from various scholars, EBSCOhost, JSTOR and Science Direct. Given the topical nature of the study, only sources (where possible) published over the last ten years were used. The main keywords to be used in this study include: **music events**,

**social media, symphony orchestra, social media marketing and social media engagement.**

## **1.5.2 Empirical Survey**

### **1.5.2.1 Research design and method of collecting data**

In this study, primary data and secondary data were used. The research method used in this study was the sequential mixed method. First, quantitative research was done followed by, qualitative research (Maree, 2016). The research design for the quantitative research (secondary data) is causal/explanatory. A causal research design entails that an investigation into an issue or topic has to be done to determine the effects that it can have on another variable (Maree, 2016). This research design was used because the research aims to determine the way that specific types of social media messages influences respondents to follow pages. A face-to-face survey method was used (Maree, 2016) to gather the secondary data. The findings in the first phase (quantitative research) then determined the questions that were asked in the second phase (qualitative research) and how the research was conducted going forward.

The research design for the qualitative research is exploratory and was done by means of an interview survey followed by a case study (Maree, 2016). A case-study design entails the setting of an empirical enquiry into a phenomenon that is part of the real world (Maree, 2016). Figure 1.1 illustrates how the empirical survey took place.

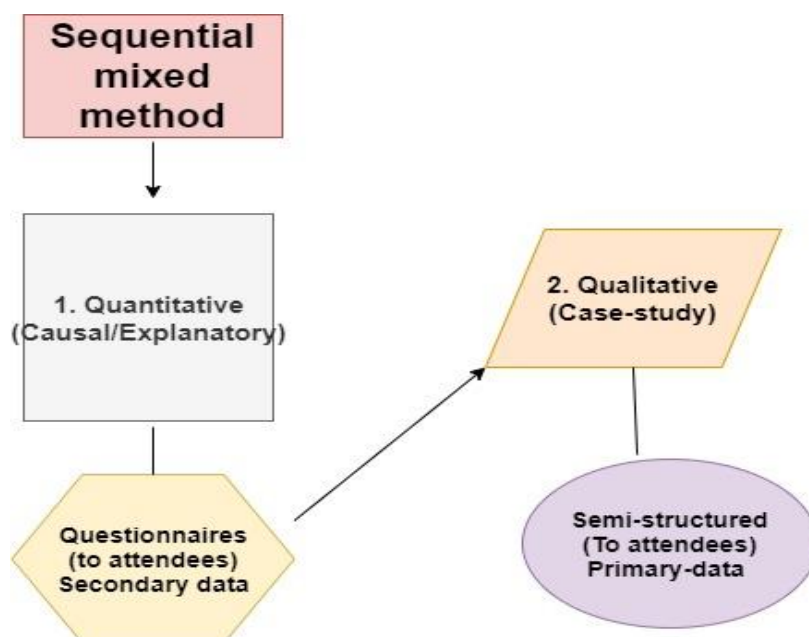


Figure 1. 1: Research design and method Source: Own compilation

### **1.5.2.1 Quantitative Research**

The manner in which the quantitative survey was done is discussed in this section. Secondary data is thus used in this instance.

#### **1.5.2.1.1 Development of the questionnaire**

Focusing on the objectives of the study, the questionnaire consisted of three sections. Section A asked socio-demographic questions; for example, age, gender, and level of education. Section B focused on consumer behaviour questions, such as types of social media used; and respondents' use thereof. Lastly, Section C followed a Likert-scale format to determine aspects that contribute to active social media page engagement/interaction. The scale had a range from 1 to 5, where 1 indicated 'Strongly disagree' and 5 'Fully agree'. The statements were adapted from other studies on social media interactions, for example: Cvijikj and Michahelles (2013), Gummerus et al. (2012), and Vromen et al. (2016). The steps that were proposed by Field (2003) and Tustin et al. (2005) were followed to design and validate the questionnaire. To ensure the content validity, an in-depth review of literature was done (See Chapters 2 and 3). Statistical consultation services assisted in the setting and wording of the questions. The questionnaire was prepared by TREES (Tourism Research in Economics Environs and Society), a research team from the North-West University (Potchefstroom campus), and the distribution was overseen by a researcher from this team.

#### **1.5.2.1.2 Sampling method**

This study made use of a non-probability sampling method, convenience sampling, and thus the likelihood of being selected for a sample cannot be calculated (Maree, 2016). Convenience sampling is used when population elements are selected based on the fact that they are easily and conveniently available. This method was also chosen since it is cost-effective, and a list of possible respondents was not available. The sampling unit were the attendees at a Symphony Orchestra concert and the population was all those attending the NWU Symphony Orchestra on the Potchefstroom Campus of North-West University. The Miederpark church where the questionnaires were distributed has 700 seats available.

Krejcie and Morgan's (1970) formula of sampling size was used for this part of the study; the table for determining the sample size stated that for a population of 1 000 000, a sample size of 348 is needed to represent a cross-section of the population. This sample size was seen as sufficient since the population was less than 1 000 000. However, 273 questionnaires were distributed, based on the number of tickets sold of which 196 were returned (72%

response rate). Due to the lower number of attendees at the orchestra performance on the day that the questionnaires were handed out, the number of questionnaires that were obtained was less than intended. This, in turn, confirmed that the orchestras need to look at other marketing avenues to increase the attendees market.

#### **1.5.2.1.3 Data collection**

Fieldworkers, of which the researcher was one, were asked to distribute the questionnaires to the respondents on the date of a NWU Symphony Orchestra performance. The fieldworkers only distributed questionnaires at one performance as that was the last performance available for the years. The questionnaires were distributed before the orchestra performed, during the break and after the performance. The fieldworkers were trained in ethical ways to approach the respondents as well as how to ask them to complete the questionnaire. The fieldworkers were informed on the purpose of the study so that they were able to explain it to the respondents. After the questionnaires were completed, the fieldworkers collected them.

#### **1.5.2.1.4 Data analysis**

The data was captured in Microsoft Excel and further analysis was done in the Statistical Package for the Social Sciences Version 25 (SPSS, 2019). Specifically factor analysis, *t*-tests and ANOVAs were identified as relevant. A factor analysis was used to determine which items belong together based on the way they have been answered (Maree, 2016), a *t*-test is used in three scenarios, for example; when two groups have to be compared based on the score; when the average scores on two variables needs to be compared and when a variable needs to be compared to a specified constant value (Maree, 2016). The *t*-test was used to determine comparison of social media engagement by demographic variables (gender, language, age and education), comparison of social media engagement by eye-catching strategies (videos, memes, Gifs, Posters, pictures, text and others), comparison of social media engagement by receiving notifications on a mobile device, comparison of social media engagement by using social media at selected times of the day (when waking up, during morning, during afternoon, during early evening, evening, late at night/morning and all times of the day/nights), comparison of social media engagement by social media activities related to the event being assessed and support for symphonic orchestras (currently following the event and recommendation of the event). A One-way-Analysis of Variance (ANOVA) is used to compare the differences between several related or dependent groups (Maree, 2016). This test was used to examine what the Comparison of social media engagement by the role of influencers was.

#### **1.5.2.1.5 Ethical clearance**

Ethical practices are critical in any research process and both the researcher and all those involved have a responsibility to act in an ethical manner. The study needs to be ethical to ensure that every aspect is done in such a way to make the respondents feel comfortable and leave them in a similar state afterwards, while also collecting the data.

The questionnaires were seen as the secondary data for the dissertation, since this project was completed by a selected team of researchers at North-West University. This project received ethical clearance from the ethics committee of the Faculty of Economics and Management Sciences. Due to the questionnaires being done as a project of the North-West University, the anonymity of the respondents was ensured by the researcher not having access to the original questionnaires, but only to the results. The ethical number for the project is NWU-00781-19-A4.

#### **1.5.2.2 Qualitative research**

The manner in which the qualitative survey was carried out is discussed in this section.

##### **1.5.2.2.1 Method of research**

Qualitative interviews were held with selected participants. Maree (2016) defined interviews as a two-way conversations where the interviewer asks the participant various questions to determine their beliefs, ideas, views, behaviours and opinions. The respondents were also asked, at the start of the interview, if they give permission to be recorded for research purposes.

##### **1.5.2.2.2 Development of the interview guide**

The measurement instrument used was a semi-structured interview guide (Maree, 2016). This instrument is commonly used in research projects to corroborate data emerging from other data sources. This method that was used because the questions that were asked in the interviews were partially determined by the data collected during the quantitative phase and the in-depth literature review.

Thus, interviews were used to determine the specifics of the preferences of the respondents in terms of social media marketing such as pictures, videos, fonts and typology. The interview assessed information related to a possible criteria to be developed for social media campaigns and included the following focus areas: the use of colour (Zailskaite-Jakste et al., 2017; Frazier, 2018; Gotter, 2018); text and typology (Ramadan et al., 2018; Frazier, 2018;

Major, 2020); content (Du Plessis 2017; Nair, Lee & Hosanagar, 2018; Johnson, 2020; Major, 2020; Gotter, 2019); contrast (Tiago et al., 2017; Frazier, 2018); images (Zailskaite-Jakste et al., 2017; Gotter, 2018, 2019; Major, 2020; Weaver, 2020) and videos (Gretzel, 2017; Gotter, 2018, 2019; Major, 2020) (See Appendix 1).

Table 1 3: Criteria for interviews

<b>Author:</b>	<b>Criteria:</b>	<b>Description:</b>
Frazier, 2018:internet Gotter, 2018:internet Gotter, 2019: internet Zailskaite-Jakste et al., 2017: 1374	Colour	Some colour pairings are difficult to see Older people like blue, purple and green and most dislike orange. Younger people like yellow, red and orange although most dislike orange. Purple, yellow and brown are after orange as least liked colour. A colour emotion guide will work well in designing an add.
Frazier, 2018:internet Major, 2020: internet Weaver, 2020:internet Ramadan et al., 2018:15	Text	Use the right amount of text, one or two lines A short description of the offer No more than 125 characters
Frazier, 2018:internet Ramadan et al., 2018:15	Typology	Select a font that aligns with the image, sans-serif is best for web.
Nair, Lee & Hosanagar, 2018:internet Johnson, 2020: internet Major, 2020: internet Gotter, 2019:internet Du Plessis 2017:3	Contents	Use emotional and philanthropic content to encourage engagement. The contents used should be themed contents. A call to action phrase should be used as well as a link that goes directly to the relevant landing.
Frazier, 2018:internet Tiago et al., 2017:22	Contrast	If using a dark background, a light text should be used with it
Gotter, 2018:internet Major, 2020: internet Weaver, 2020: internet Gotter, 2019: internet Zailskaite-Jakste et al.,	Images	Images that stand out should be used High-quality, relevant and eye-catching images should be used Visual components grab attention, images should be 1:91:1 and no more than 20% of the

2017: 1374		image should be text
Gotter, 2018:internet Major, 2020: internet Gotter, 2019: internet Gretzel, 2017:10	Videos	Videos should be incorporated into social media adds. High-quality, relevant and eye-catching videos should be used. Most videos are watched without sound, keeping the video short is key 30 seconds and under.

### 1.5.2.2.3 Sampling method

The survey method that was used is non-probability sampling, which is a sampling technique where the likelihood of being selected for a sample cannot be calculated. During the quantitative phase of the research, respondents voluntarily provided their phone numbers to form part of the second phase of this research. Thus, convenience sampling was chosen due to respondents' willingness to participate in the second phase of this research. After the completion of the quantitative research 15 respondents provided their names for further in-depth interviews, according to Dworkin, (2012:1320) there are no stated number of participants that are the minimum requirement for qualitative data, but there is a speculation that anything from 5 to 50 participants are sufficient for the study.

### 1.5.2.2.4 Data collection

The interviews were conducted through online face-to-face communication due to the current COVID-19 pandemic. The respondents were asked to take part in the interview through a message or call that was made to their phones, their numbers were obtained through a voluntary question in the questionnaire distributed as part of the secondary data. The respondents were asked which online interview system (for example skype, zoom etc.) will be best for them in terms of availability and convenience. The interview was held on a specific date and time and in a professional setting to ensure that the respondents are comfortable to respond to the questions. From the 15 respondents, 10 interviews were held on Zoom and WhatsApp video call and took between 30 minutes and 1 hour per interview. The respondents were free to answer any question and if additional information or questions were required, the respondent was asked to explain if possible.

### 1.5.2.2.5 Data analysis

The data was collected, prepared and organised (for example into text data as in transcripts (Cresswell, 2007:147). The collection was achieved by conducting the interviews with the respondents while recording the interview as well and then transcribing the interview sessions. The data was then processed by compiling the data into sections or groups of information that were also known as themes or codes to make “sense” of what was uncovered and compiled (Creswell, 2003, 2007). The themes, or codes, were consistent use of phrases, expressions, or ideas that were common among the participants (Kvale, 2007). The themes, or codes, were then analysed by interpreting the data as best as possible to make sense of the words or observations and finally the data will be represented in discussion format (Cresswell, 2007:147). The research question was kept in mind when analysing the data to ensure the correct conclusions were made (Maree, 2016).

#### **1.5.2.2.6 Ethical clearance**

As the respondents have given their contact information voluntarily on the questionnaires they have completed, the respondents were contacted to ask if they would still be interested in participating in the second phase of the study. If the respondents were not willing, the researcher did not pressure the respondent, but thanked them for their time.

The respondents were informed that the interview will be conducted on an online face-to-face system due to the COVID-19 pandemic to ensure their comfort and safety. It was made clear to the respondent that if he/she was not comfortable answering a question, he/she can inform the researcher and the question will then be ignored and the researcher will move to the next question. The respondents were also asked at the start of the interview if they give permission to be recorded for research purposes. The respondents were informed that if he/she wanted to leave the interview process they can do so freely without any obligation to the research. The respondents were notified that the answers were all to be logged as anonymous and that their names did not show anywhere on the study – they will be named as Interviewee 1, 2 etc. All respondents were offered a reasonable time to answer all questions and he/she could take as long as needed to comply fully with the questions needs.

The researcher informed the respondent that the interview was recorded for data security purposes and that if he/she was not willing to be recorded then the researcher will transcribe the information.

The second phase of the research served as the qualitative research part of the study in regard to the interviews with the participants; there were 10 of the 15 participants that agreed

to take part in the interview. An ethical number for the interviews were retrieved by the researcher NWU-00903-20-A4 that was given to the participants if requested.

## **1.6 DEFINING CONCEPTS**

In this section, the researcher will define the main keywords to be used in this study.

### **1.6.1 Music events**

Music events can be interpreted as a unique moment that celebrates by using ceremonies and/or rituals to satisfy specific needs. There are a variety of events such as artistic performances, band contests, theatrical performances, music festivals, celebrity appearances, and open days that fall under music events according to Watt (1998) as cited by Buschness (2015:12). Raj *et al.*, (2009:3) stated that depending on the purpose of the event, it can be put into different categories such as music events. For the purpose of this study, music events refer to an event that has a musical component, be it a band or a singer.

### **1.6.2 Symphony orchestra**

A symphony orchestra is defined by Oxford Living Dictionaries (2019) as “a large orchestra of string, wind, brass and; percussion instruments.” Bedell (2010) stated that symphony orchestras and philharmonic orchestras, traditionally, can be defined as 80 to 120 musicians, that include strings, brass, woodwinds, piano, percussion and harp. For the purpose of this study the definition of Symphony Orchestra is a group of musicians that play instruments that include strings, brass, wind and percussion.

### **1.6.3 Social media**

Social media can be defined as: “as a series of both hardware and software technology innovation (Web 2.0) that facilitates creative online users’ inexpensive content creation, interaction, and interoperability” (Berthon *et al.*, 2012). Akram and Kumar (2017) stated that social media is an online platform that is used to build social relations or social networks with other people to share personal/career interests; backgrounds, activities; or real-life connections. For the purpose of this study, social media is seen as an online network where people can interact with each other and share information with others online.

### **1.6.4 Social media marketing**

Social media marketing that uses social networks, such as Facebook, to enable content sharing, relationship building, information diffusion and fans cohesion, is an influential

marketing method (Chuang & Lee, 2010). Kim and Ko (2012) define social media marketing as “a two-way communication seeking empathy with young users, and even enforcing the familiar emotions associated with existing luxury brands to a higher age groups”. For the purpose of this study, social media marketing is seen as a form of marketing that is focused on the online networks to interact with a various market of people, young and old.

### **1.6.5 Social media engagement**

Social media engagement is said to be a process used to measure the public shares, likes, and comments for the online efforts and presence of a business, as stated by Bigcommerce (2018). Neumann (2017) simplifies that definition and states that social media engagement is merely getting one’s followers (users) to react to a post, whether it be in the form of likes, shares, or comments; and every time one of these activities take place. For the purpose of this study, social media engagement will be defined as the interactions of the followers with the product or person’s website or Facebook page.

## **1.7 Chapter Classification**

This section will display the chapters and their contents related to the study.

### **Chapter 1: Introduction, background, problem statement, objectives and method of study**

This chapter contains an introduction and background that examines symphony orchestras, a problem statement that describes the identified problem and the method of the study that explains how the researcher did the study as well as how the data was analysed.

### **Chapter 2: Literature Review of Event typology**

This chapter focuses on the literature review related to the nature of events and where the events originated as well as what the events are comprised of will also be investigated. What orchestras are and their characteristics will be determined. The marketing that is currently used by orchestras will be determined and ways that it can be improved.

### **Chapter 3: Understanding Social media marketing**

This chapter focuses on the literature review related to social media, where it comes from and what it consists of. How social media can be used as a form of marketing will also be determined in this chapter. A closer look will be taken at the types of media messages that need to be posted or advertised to increase user engagement/interactions.

#### **Chapter 4: Research Methodology**

This chapter contains a description of the research methodology and the way that this study was conducted. The research was divided into two phases, Phase 1 focused on secondary quantitative data and Phase 2 focused on primary qualitative data. The statistical methods related to these two Phases were also discussed.

#### **Chapter 5: Empirical results**

This chapter contains the results of the empirical study which will reveal the analysis of the data gathered through questionnaires and in-depth interviews. The results were compiled, processed, analysed and displayed.

#### **Chapter 6: Conclusions and recommendations**

This chapter contains the conclusions drawn from the literature and empirical research conducted which revealed where there were gaps in the literature, as well as how this study contributes towards minimising these gaps. Furthermore, recommendations are made towards the improved marketing of symphony orchestra events, especially from a social media engagement and post design point of view.

# **Chapter 2:** *Literature Review of Event typology*

## **2.1 INTRODUCTION**

Chapter 1 highlighted critical aspects to be taken into account in this study. These were events, their contribution to the tourism industry and the events sector as well as the different types of events and music events. In this chapter, more in-depth discussions will follow highlighting previous research on these topics. The different types of events will be described and each subcategory will be identified and defined. It is necessary to elaborate on the type of events that are relevant for this study to understand the origin of this type of event. All aspects of events and the characteristics that they comprise play an important role in the development of events and the subcategories that lead to the creation of new events that make the tourism industry even bigger.

The impacts of events will be listed and discussed at length to understand why certain events are more important or relevant than others. Studies that discuss the success factors of events will be looked at to understand what will help events in the future and also what to focus on when starting to plan an event, be it a live concert or to book a tour for a new writer. After this, symphony orchestras will be analysed according to their event categories and the history of the symphony orchestra to get a better understanding of where and how they originated. It is thus the purpose of this chapter to focus on the literature review related to events and their origins as well as what the events comprise will also be investigated. Orchestras and their characteristics will be examined. The marketing that is currently used by orchestras will be determined as well as ways that this can be improved.

## **2.2 CONTEXTUALISING EVENTS**

### **2.2.1 Defining events**

Chambers dictionary (1998:560) defines events as: “anything which happens; result; any incidence or occurrence esp. a memorable one; contingency or possibility of occurrence; an item in a programme (of sports, etc.); a type of horse-riding competition, often held over three days (three-day event), consisting of three sections, for example dressage, cross-country riding and showjumping; fortune or fate (obs); an organized activity at a particular venue, eg for sales promotion, fundraising.” Getz (1997) stated that the definition of events is

as follows, “To the customer...a special event is an opportunity for a leisure, social or cultural experience outside the normal range of choices or beyond everyday experience” (Definition also used by Shone & Parry, 2004, 3).

Over the years the definition was adapted and it became more specific or easy to understand such as Industry Glossary of terms (CIC, 2005) defined events as: “an organised occasion such as a meeting, convention, exhibition, special events, gala dinner, etc. An event is often composed of several different yet related functions”. Arcodia and Robb (2000), Davies and Brown (2000) and Etiosa (2012) stated that events are a one-time or infrequent occurrence that lasts for a limited time and provides attendees with a social opportunity and leisure beyond everyday experience. Nielsen (2008:33) defines events as an organised thing for audience members to either attend the event or to gain experiences and new insights through participation.

Goldblatt (2008:5) included the human element of an event and defined a special event an ‘a unique moment in time, celebrated with ceremony and ritual to satisfy specific needs.’ To improve the understanding of events they are divided into types and they are organised according to their size and scale.

For the purpose of this study events will be defined as a one-time occurrence that is time limited and that enables attendees to take part in social gatherings and leisure opportunities that are memorable.
---

As can be seen, the definitions of events have changed and developed over the years not only to be a onetime occurrence, but also a frequent occurrence that attracts various types of people and gives every attendee a different experience depending on the needs and the goals of each attendee. This gives the study a wider range of typology to work with in terms of what events can be used for or viewed in the future.

### **2.2.2 Impacts of events**

Events have positive and negative impacts on communities, environments, politics and even social and cultural aspects (Allen et al. 2010:61; Lill, 2015). These impacts can also be defined as advantages and disadvantages. Table 2.1 lists the positive and negative impacts of events on certain aspects.

Table 2. 1: Event impacts (Adapted from Allen et al. 2010:61)

<b>Impacts of events:</b>	<b>Positive impacts:</b>	<b>Negative impacts:</b>
Social and cultural(Lill, 2015)	<ul style="list-style-type: none"> <li>✓ Shared experience(Jurowski &amp; Gursoy (2004), Adendorff (2008))</li> <li>✓ Increased community groups (Bignoux (2006); Motale (2008))</li> <li>✓ Revitalisation of traditions (Fredline et al., (2004); Delamere et al., (2001))</li> </ul>	<ul style="list-style-type: none"> <li>✓ Substance abuse (Gursoy et al., (2004); Waitt, (2003))</li> <li>✓ Manipulation of community (Saayman (2000); Kreag (2006))</li> <li>✓ Bad behaviour (Small et al., (2005); Fredline, Jago &amp; Deery (2003:24))</li> </ul>
Political(Lill, 2015)	<ul style="list-style-type: none"> <li>✓ International prestige (Adendorff (2008); Slabbert (2000); Saayman (2007))</li> <li>✓ Social cohesion (Fredline &amp; Faulkner (2000); Adendorff (2008))</li> <li>✓ Improved Profile (Visser (2005); Gursoy, Kim &amp; Uysal (2004))</li> </ul>	<ul style="list-style-type: none"> <li>✓ Risk of event failure (Small et al., (2005); Waitt, (2003))</li> <li>✓ Propaganda (Jurowski &amp; Gursoy, (2004); Mason (2003))</li> <li>✓ Lack of accountability (Fredline, Jago &amp; Deery (2003:24))</li> </ul>
Environmental(Lill, 2015)	<ul style="list-style-type: none"> <li>✓ Showcasing the environment (Andereck et al., (2005); Simpson (2008))</li> <li>✓ Increased environmental awareness (Andereck et al., (2005); Simpson (2008))</li> <li>✓ Infrastructural legacy (Conroy (2001); Getz (2000))</li> </ul>	<ul style="list-style-type: none"> <li>✓ Environmental damage (Getz (2007); Slabbert (2000))</li> <li>✓ Destruction of heritage (Page &amp; Dowling (2002); Shackley (1996))</li> <li>✓ Noise disturbance (Shone, (2001); Saayman (2009), Small et al., (2005); Waitt, (2003))</li> </ul>
Tourism and economic (Lill, 2015)	<ul style="list-style-type: none"> <li>✓ Job creation (Saayman (2007), Goeldner &amp; Ritchie (2003))</li> <li>✓ Business opportunities</li> </ul>	<ul style="list-style-type: none"> <li>✓ Exploitation (Ohmann, Jones &amp; Wilkes (2006))</li> <li>✓ Community resistance to tourism (Johnston (2001); Goeldner &amp;</li> </ul>

	(Kreag (2006); Saayman (2007))  ✓ Increased tax revenue (Goeldner & Ritchie (2003); Adendorff (2008))	Ritchie (2003)  ✓ Opportunity costs (Johnston (2001); Goeldner & Ritchie (2003))
--	---	--

Social and cultural event positive impacts:

- Shared experience is exactly what it sounds like, it is when a person is seeing, hearing and/or doing the same thing as another person. This has an impact on human socialising because it enhances each individual experience. In this study, it is an important impact because every attendee experiences the symphony orchestra differently and every attendee can exchange their personal experience with the other to then have a shared experience.
- Increased community groups refers to community groups forming to help with the arranging and planning of the event to ensure that the community can have positive outcomes and profit from the event. This, in turn, has an impact on the study due to the different types of people attending the performance that then influence the way the event needs to be marketed, planned and organised.
- Revitalising a tradition will always have a positive impact because it brings back a tradition that could have been lost if the event hadn't made it part of the overall plan. This will ensure that a culture such as classical music and live classical music performances will be revitalised for the community to be able to experience it for a long time to come.

Social and cultural event negative impacts:

- ✓ Substance abuse: The surge in new people can increase the number of community people as well as tourists abusing drugs and alcohol that can lead to various other problems. This can give the community a bad reputation and, in turn, fewer tourists will be willing to visit the event.
- ✓ Bad behaviour: Tourists and community members will be more willing to misbehave themselves than usual due to a change in surroundings. This will also give the community a bad reputation and, in turn, fewer tourists will be willing to visit the event.

#### Political positive impacts:

- An event can obtain international prestige for its host community, which will have a positive impact on its overall tourism and its economy. This impact can ensure that an event will take some time to calm down, in terms of shows being planned and new shows being booked, and not attract attendees. In this study it is a goal to retrieve international prestige to ensure that the event does not lose attendees, but only gain.
- Social cohesion is when the community or society is included in the event and take part in the process to host the event.
- When a political profile is improved, the country or community and its leaders portray a better profile than before which, in turn, improves community participation as well as tourism. This will encourage political parties to donate funds to ensure the financial wellbeing of events as well as their growth.

#### Political negative impacts:

- ✓ Risk of event failure: The failure of the event will be detrimental to the economy and to the community. If the event fails, all the funds that were used to arrange the event will be lost and the community will be less likely to help after the failure.
- ✓ Lack of accountability: The governance will take no accountability if an event fails because they do not want to be associated with failure. This, in turn, will decrease the community's trust in the governance and weaken their willingness to help plan an event or participate in it.

#### Environment positive impacts:

- If an event showcases the environment, it places an emphasis on the importance of preserving the environment and all that it holds. This impact will ensure that a wider variety of attendees will attend the event because it is trying to help the environment.
- Increased environmental awareness helps the community know what is important for the environment and what our actions should be in the future. As stated, such an event will make the community aware of the environmental needs and, in turn, attract different types of attendees that want to help the environment.

#### Environment negative impacts:

- ✓ Environmental damage: The environment will be put under a lot of stress due to the increase in people in the area and, if the environment is not monitored, the impact can be permanent and very bad. This will then decrease the number of attendees in

the future due to attendees becoming more environmentally aware and they will only support events that are serious about the environment.

- ✓ Noise disturbance: An event can have a big influence on noise pollution and disturbance in the city due to the number of attendees. The community will not be as willing to help plan and support the event if the levels of noise disturbance are not monitored and kept in check.

Tourism and economic positive impacts:

- Increased job availability will expand the community, which will broaden the scope of attendees that will be attracted by the events.
- As the economy grows and expands, more business opportunities will come to light and enable entrepreneurs to broaden their businesses and increase the availability of jobs in the community. These opportunities will, in turn, attract more people that will increase the number of attendees at the events that are held in the community.
- More income, jobs and business opportunities enable the economy to grow and increase their tax revenue as there are more people receiving an income from an employer and the money spent on other necessities also increase tax revenue. Increased tax revenue enables the community to host more events for the people of the community.

Tourism and economic negative impacts:

- ✓ Opportunity costs: An event can be very expensive to plan and produce. Although there are many positive economic impacts of an event, if the event fails it will have a big impact on the community that has to get back to the financial stance they were in before the event.
- ✓ Community resistance to tourism: Due to so many negative impacts and community members not being willing to support events, the community can become hostile and resistant to the prospect of tourism, this can lead to no more events and the economic decline of the tourism in the city.

### **2.2.3 Role and policy principles of events**

To understand events as a tourism aspect, it has to be determined where it fits into tourism as a whole. Connell and Page (2010) and Dredge et al. (2013) stated that the roles of events in tourism development constitutes the core propositions that created and delimit this sub-field, there are four propositions:

- Events attract tourists.
- Events attributes to place marketing.
- Events animate attractions and places, this means that a person with a park/facilities is automatically in the events business.
- Events can act as a catalyst for other forms of development/improved capacity to attract tourists by infrastructure gains and more effective marketing.

Smith (2012) stated that there are three main policy principles in regard to events, policy related to events, policy that is formulated to help events and events as public policy. Governments act as managerial bodies to ensure the safety of hosted events as well as their relevance to ensure that the beliefs of a current political regime is promoted by the event. A tool for managing the influences and issues linked to events as well as contributing to sustainable development was provided by developing a specific guideline and six regulations for public events and event management (Hanrahan & Maguire, 2015). City authorities can also instigate, promote, manage and fund events. In other words, events are used as a policy instrument.

Cities increasingly started creating new event development agencies responsible for the organising and realisation of city event projects (Getz, 2012). These organisations have given their power to arrange these major events to other parties as well as the event funding. The third approach concentrates mainly on the public policy that are formed around events with the sole objective of leveraging potential positive outcomes. The concept of event leveraging can be seen, firstly, as knowledge of the possibilities that events can make for the host community and its members and, secondly, as an intention to grasp this potential and possibilities on various levels of community operations (Quinn, 2013).

This approach highlights the necessity of pre-event organising, as well as during and after event analysis and evaluation. Smith (2014:21) states that, to achieve expected positive outcomes from leveraging initiatives, a leveraging approach needs to be “an integral part of the decision-making process in the early stages of event planning”. In other words, it is necessary for city event managers to not only create, but to implement and evaluate tactics that employ all opportunities that offered to the community by events. As Smith (2012) ends, communities should think about the ways in which to plan events in correlation with their current wider policy goals.

#### **2.2.4 The importance of understanding event trends**

There are various trends and forces that have an impact on events. Due to events becoming more relevant and attractive, competitiveness has also grown with events. Getz already

stated in 1997 (1997:22) that events need to become more innovative and original to earn a place or to be competitive to attract artists and attendees, not to mention funding (again stated by Getz 2012). Events are so widespread that it has become a business of sorts and requires a professional person to promote, bid on, develop and manage the event to ensure that it achieves results. Volunteers can still be used and are encouraged to participate, but they will have to undergo training to achieve the necessary skills for the event to succeed (Getz, 1997:25, supported by Getz 2012)).

Getz (1997:23-24, supported by Getz 2012) stated that, when an event is hosted, it can stimulate the construction of new facilities and facilities are needed to host events, some of the new buildings for venues are squares, plazas, trade show centres and parks that are used as event facilities. Event marketing is growing to be a large aspect that is important for success, sport events are attracting the most attention due to professional marketing to increase sponsorship (Getz, 1997:24, supported by Getz 2012). Accountability is an important issue that can be managed through a good risk management plan and sponsors, the community and funding bodies need to maintain better accountability. These trends and forces need to be taken into account when planning or hosting an event to ensure success.

### 2.3 UNDERSTANDING DIFFERENT TYPES OF EVENTS

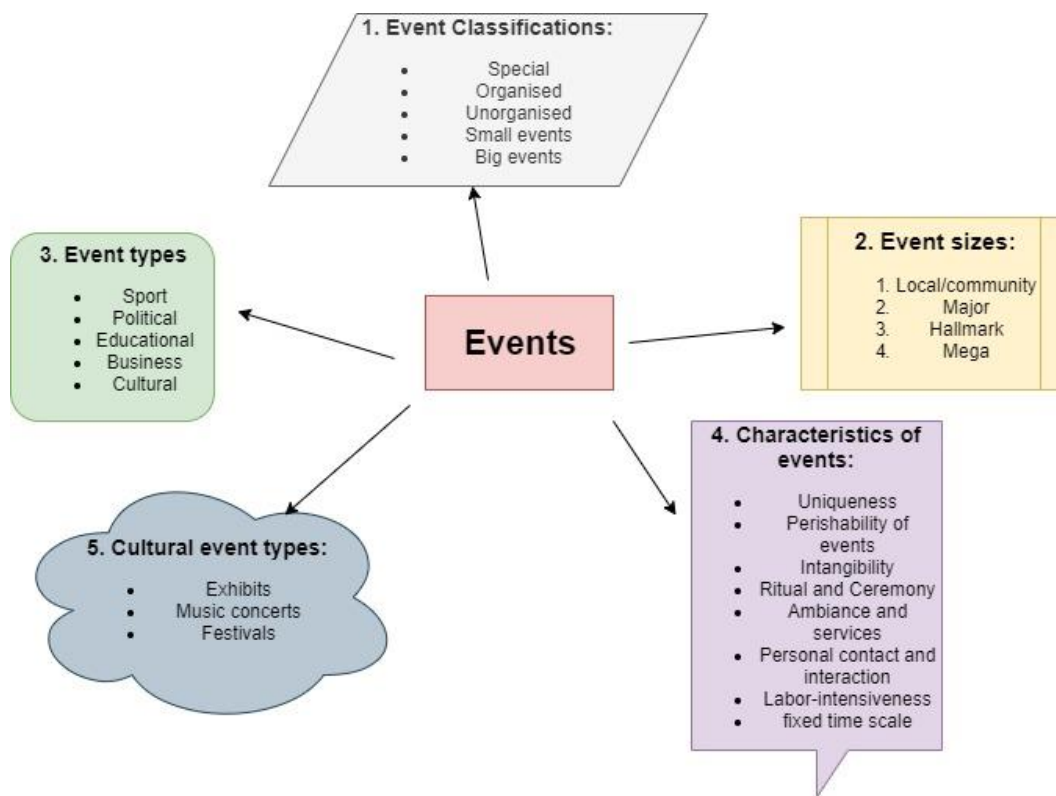


Figure 2. 1: Event classifications, sizes, types and characteristics (Source:Own)

### **2.3.1 Event classifications**

Figure 2.1 shows the event sizes, types and characteristics that will be discussed.

Getz (2005:16) gave two definitions for special events:

*“A special event is a one-time; or infrequently occurring event outside the normal program or activities of the sponsoring or organizing body.”*

*“To the customer or guest; a special event is an opportunity for an experience outside the normal range of choices or beyond everyday experience.”*

The definitions can then be summarised as an event that is infrequent and not a normal occurrence in a person's life (Devies & Brown; 2000, Arcodia & Robb; 2000, Getz 1997, Mihalik & Cummings; 1994). Engblom (2010:16) defined a special event as: “a planned occasion with fixed duration for the celebration of something, and it can be a one-off or be occasionally recurring.” Examples of special events are birthday parties, kitchen teas and baby showers.

An organised event is an event where a plan has been drawn up, known as an operational plan, with objectives; a budget and guest lists depending on the size of the event. Whereas an unorganized event can be seen as a birthday party or family gathering where family and friends were invited and the plan was loosely made (Shone & Parry, 2004:15).

According to Jago and Shaw (1998, supported by Webster et al., 2018) events are determined on size and impact. A small event can be defined as an event that is targeted at family or friends where the guests do not exceed 100 attendees. A big event is targeted at local communities and/or other communities that have an expected attendee number of 100 and above.

In conclusion, events are a one-time occurrence that is time limited and that enables attendees to take part in social gatherings and leisure opportunities that is memorable.

### **2.3.2 The size of an event**

The most common categories or types (shown in Figure 2.1) according to Jago and Shaw (1998, supported by Webster et al., 2018) are local/community, major events, hallmark, and mega-events. *Local/community* events are defined by Janiskee (1996:404) as family fun events and community considers 'owned', because family and volunteers of the host community are used to arrange and plan the event. An example of a local/community event is BBC Children in Need or Comic Relief.

UK Sports (1999a) made three elements that need to be considered for an event to be a major event:

- Must involve competition/conflict between teams and/or individuals that represent a number of nations.
- Must attract public interest both internationally and nationally, through spectator attendance and media coverage.
- Must be of international importance to the sport concerned and feature prominently on its international calendar.

An example of a major event is the Isle of Man hosts the TT Races or Silverstone has the British Formula 1 Grand Prix. Ritchie (1984:2, supported by Webster et al., 2018) defined *hallmark events* as: 'Major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination in the short term or long term (Devies & Brown; 2000, Arcodia & Robb; 2000, Getz 1997, Mihalik & Cummings; 1994, Engblom, 2010). Such events depends on their success on their uniqueness, timely significance or status to create interest and attract attention.' Getz (2005:16-17) stated that hallmark events have the ability to give a competitive advantage for their host communities. An example of a hallmark event is the Notting Hill Carnival. Cummings and Simonetta (1993, supported by Engblom, 2010) define hallmark events as a one-time occurrence or event that increases the awareness and appeal of a tourist destination.

Getz (2005:18) defined *mega-events* as 'the volume should exceed one million visitors, it should cost a capital of at least \$500 million and it should have a reputation of a 'must-see'. Mega-events yield extraordinary high levels of tourism, prestige, media coverage, or economic impact for the host community, venue or organization just by the size of the events (Getz (2005:6; Devies & Brown; 2000, Arcodia & Robb; 2000, Getz, 1997, Mihalik & Cummings, 1994, Cummings & Simonetta; 1993). This type of event may impact nations, communities or entire continents, as they require a lot of human and financial resources as a rule (Douglas et al., 2001). There are five main forms of events which can all also be local/community, major, hallmark or mega-events depending on the size of the event.

### **2.3.3 Event types**

UK Sports (1999, supported by Getz 2012) defined *sports events* as an event where different countries or teams come together to compete against each other to determine who is the best, it can also be local/community, major, hallmark or mega-event. Getz (1997:7, 2012) stated that *educational events* entail seminars, workshops, and congresses. They are

all involved in learning processes and informational exchange. *Political events* are, for example, summits, royal occasions and political events that fall into the smaller category of events. Political events attract a lot of attention, because they entail visits by important personalities. Fenich (2008) stated that *business events* include meetings, exhibitions, incentive travel, conferences, and corporate events. All three can be seen in Figure 2.1. *Cultural events*, which includes festivals and music shows, are universal and pre-date the contemporary events industry (Nindi, 2005).

Engblom (2010:19) adapted Getz' (1997:6-7) typology of events and these are the type of events that fall under the different types/categories of events:

Table 2. 2: Typology of events (Adapted from Engblom (2010:19)).

<b>Type of event:</b>	<b>Description:</b>
Cultural events	<ul style="list-style-type: none"> <li>• Festivals</li> <li>• Carnivals</li> <li>• Religious events</li> <li>• Parades</li> <li>• Heritage Commemorations</li> </ul>
Art/entertainment	<ul style="list-style-type: none"> <li>• Concerts</li> <li>• Other performances</li> <li>• Exhibits</li> <li>• Award ceremonies</li> </ul>
Business/trade	<ul style="list-style-type: none"> <li>• Fairs</li> <li>• Expositions</li> <li>• Meetings and Conferences</li> <li>• Fund-raiser events</li> </ul>
Sport competitions	<ul style="list-style-type: none"> <li>• Professional</li> <li>• Amateur</li> </ul>
Educational and scientific	<ul style="list-style-type: none"> <li>• Seminars</li> <li>• Clinics</li> <li>• Congresses</li> </ul>

	<ul style="list-style-type: none"> <li>• Workshops</li> </ul>
Recreational	<ul style="list-style-type: none"> <li>• Games and Sports for fun</li> <li>• Amusement events</li> </ul>
Political/state	<ul style="list-style-type: none"> <li>• Investitures</li> <li>• VIP visits</li> <li>• Inaugurations</li> <li>• Rallies</li> </ul>
Private events	<ul style="list-style-type: none"> <li>• Anniversaries</li> <li>• Family holidays</li> <li>• Rites of passage</li> </ul>
Social events	<ul style="list-style-type: none"> <li>• Parties, galas</li> <li>• Reunions</li> </ul>

#### 2.3.4 Characteristics of events

Shone and Parry (2004:13, Bladen et al., 2012) stated that events have key characteristics that should be taken into account when planning the event and when looking at the definition. There are eight characteristics that are shown in Figure 2.1:

- Uniqueness: the event coordinator should take into account that what makes an event unique definitely depends on the participants, the circumstances/environment, the guests, etc.
- Perishability of events: refers to the fact that events will only run for a certain amount of time.
- Intangibility: this is related to mental values. Intangibility refers to something that cannot be seen or touched but can be experienced.
- Ritual and ceremony: events are also characterised by symbols, rituals, and artefacts that have some special meaning (Bladen et al., 2012).
- Ambience and services: the surroundings, catering services, participants, etc. at the event.
- Personal contact and interaction: events are gatherings where personal contact and interaction are inevitable.

- Labour-intensiveness: (staff) depends on the complexity together with the uniqueness of the event.
- Fixed time scale: can create a sense of organisation and somehow a sense of achievement (Shone & Parry, 2004:17).

## **2.4 UNDERSTANDING CULTURAL EVENTS**

Cultural events can be divided into festivals, music concerts and exhibits. According to Etiosa (2012:14) and Davies and Brown (2000) festivals are public, themed celebrations because, without the invitation of the public to participate, it then becomes a private party or celebration. A music concert is a musical performance by one artist or multiple and/or bands or orchestras that are regularly scheduled or can be a one-time and periodic special event. Exhibits can range between museums, monuments, art galleries, folklore, attractions and/or entertainment (Richards, 2001:24).

According to Kushcheva and Tuononen (2013) there are four different types of cultural event themes:

- The historical event: These are victories in great battles, revolutions, the union of a country, important cultural achievements, the recognition of its independence or all things that have great meaning to the life of the society were the event is taking place.
- State, religious, city holidays: Over 75 holidays and festivals are celebrated annually. This is the event that is most widespread reason for the organisation of cultural events. Cultural events are widely based on holidays and traditions of the past, these events would usually happen in the open such as Christmas.
- The anniversary of the cultural figure: These are typically the anniversary of an artist chosen by a foundation for festival projects. Projects usually start because of significant dates in their lives.
- City anniversary: The founding anniversary of the city brings a lot of visitors for entertaining events.

### **2.4.1 Music events**

Music events are a form of cultural event and have four distinct features according to Aldskogius (1993:56) and Stone (2008). They have a ruling music genre such as rock, country, pop and classical; arranged during a specific period or date once a year; they are open to the public and they take place within a specific or limited region. Music is a very interesting form of diversity, it includes classical, jazz, rock and word music that reacts to

different social spheres and interacts with public policy in different ways. Music events can be interpreted as a unique moment that celebrates by using/through ceremonies and/or rituals to satisfy specific needs. There are a variety of events such as artistic performances, band contests, theatrical performances, music festivals, celebrity appearances, and open days that fall under music events according to Watt (1998) as cited by Buschness (2015:12).

Music events can also be divided into other categories such as (Bhatia, 2001; Engblom 2010):

- Entertainment, Arts and Culture: These events attract large crowds; the concerts are extremely viable in terms of a financial standpoint.
- Promotional events: In this category it is generally to differentiate from its competitors and to ensure that it is memorable. This can be used to promote new artists or type of music.
- Festivals: All festivals, even religious festivals, fall under this category.
- Fundraising: Can be used to help a struggling music artist or producer for the community.
- Varied events: Some music events do not follow the norm of even go against it and for this reason it can fall under a varied event category.

According to Webster et al. (2018:28) there are eight social and cultural values that attendees experience with music events. Music events or live music events enhance social bonding because it allows attendees to spend time with friends and family and it gives opportunities to meet new people with the same interests. Attendees experience mood-enhancement when attending a live music event, it makes the attendee feel like he/she has an emotional connection with the artists, it is energising, uplifting and exciting (Webster et al. 2018:15). Attendees feel as though they can escape from their day-to-day lives when they attend live music events; it helps with health and well-being.

A music event provides the attendee with a feeling of relaxation that enhances health and wellbeing. A unique experience is one of the main values that live music events provide the attendees and which is very different from recorded music (Holt, 2010). It gives the attendees a chance to inhabit the same physical space as the artist, and even provides the chance to meet the artist. Attending a live music event can become a part of a person's lifestyle which helps with identity formation.

This impact all depends on the frequency at which an attendee takes part in a live music event. A feeling of inspiration can be achieved by attending live music events. Artists can feel inspired to write new music from live performance experiences and an attendee can feel

inspired by the live music for appreciation of music and genres (Webster et al., 2018:17). Behr et al. (2016b:411) stated that live music events can engage an attendee's senses to participate by singing or dancing, this is a sensory experience that live music events provide attendees. Behr et al. (2016b:411) also stated that attendees may have the potential for transcendence when attending a live music event, this can only be described as losing oneself.

Live music events have a big economic impact on the country in which they are being held, Page and Carey (2009:2) said that revenue from live music events overtook revenue from recorded music in 2008, and the new UK music report stated that, since 2014, live music events have been the largest generator of revenue in the music industry (UK music 2017a:11-12). Sweney (2018) showed that a report of £2.1 billion revenue from live music events such as concerts and festivals or theatre has been reached and it will grow by a further 7% in 2018. Over 40 000 full time jobs have been sustained by music tourism in 2017, £2.5 billion spent directly by music tourists and over 800 000 overseas music tourists (Webster et al., 2018:18).

Webster et al. (2018:57) named a few challenges for live music events. Venues; to find a suitable venue for the event, the way the venue is portrayed by the public and the size of the venue. Alcohol and under 18's, the upholding of the legal age for drinking at music events and to ensure that the drinking does not lead to the event being influenced in a negative way. Funding and governance is a challenge due to the community not always being willing to help with the funding of the events (Webster et al., 2018:62). Is the event in a safe space? The challenge of gender and security will always be a high priority to ensure that all genders and races are safe at the event.

Trying to get the correct promoters who are willing to put in the work to reach enough attendees for the event. Musicians will also be a challenge for a music event, the suited musician, an artist that will attract enough attention (Webster et al., 2018:69). Are they willing to perform for nothing if needed? Is there enough funding to afford this artist?, will he/she be performing original music or be performing covers (depends on the event needs).

In this study, the focus will be on music events with specific focus on the classical genre; symphony orchestras and their live performances. These are a form of music and cultural events that have different aspects that make them unique in terms of music and who participates in this type of event. It can be used for various forms of music, such as jazz, rock, classical and even pop music (Buschness, 2015). Orchestral music is a very unusual form of music and, for that reason, it can be used in all of these various forms of music to make it different or even a hit song as said by artists (Buschness, 2015).

## 2.5 MARKETING AS A SUCCESS FACTOR OF EVENTS

Events have certain aspects that can determine whether the event will be successful and whether it will reach its objectives. A number of authors have analysed the factors contributing to the success of different types of events, be it a music event or a sport event (See Table 2.3).

Table 2. 3: Success factors of events

<b>Authors:</b>	<b>Title:</b>	<b>Findings:</b>
Saayman, Marais & Krugell, 2010	Measuring success of a wine festival: is it really that simple?	Key success factors are: hospitality factors, information dissemination, quality venues, marketing and sales, and value and quality.
Williams & Saayman, 2013	Relationship between travel motives and key success factors of visitors at jazz festivals.	Key success factors are: hospitality factors, quality venues, information dissemination, marketing and sales, and value quality.
Williams, 2011	Key success factors in managing the visitor experience at the Cape Town International Jazz festival.	The success factors are: Effective marketing, quality and good management, festival attractiveness, entertainments and activities, accessibility.
Park, 2010	Communicating with Audiences: The Strategic marketing of music festivals	By applying an effective marketing plan, the ticket sales maximised and made the festival more successful.
Grimes, 2016	Validation of symphony orchestras in the twenty-first century.	Symphony orchestras have to adapt to the new market; by doing effective marketing, they will achieve success.
Manners, 2011	The critical success factors for managing the visitor experience at a major musical event.	The key success factor that got a mean value of 4 and higher in each city is marketing.
Caciur, 2012	Organisation of a large-scale music event: planning and production.	Marketing communication and segmentation is a large part of an event's successful outcome. Web

		marketing, public relations and advertising and promotions were the forms of marketing that were used in this study.
--	--	--

In the following paragraphs, a short description of the studies will be given to better understand the importance of marketing as a success factor of events. In Saayman, Marais and Krugell (2010) the main focus was to conduct a management assessment to determine whether markets have different requirements based on a previous assumption in terms of the markets. The data that was collected was then factor analysed to determine the key success factors and the following factors were identified: quality and good management, effective marketing, wine farm attributes, festival attractiveness and entertainment and route development, marketing activities, of which effective marketing was the most important. It was also found that every market is different and that various requirements should be taken into account to make the event a success. Effective marketing plays a critical role.

In Williams and Saayman (2013) the focus was to establish whether various target market segments had other needs and how the managerial aspects of the event will keep the target markets satisfied and to have them return to the festival. The data that was collected was used to establish the attendee's travel motives and what the target markets saw as key success factors. Five success factors were identified in the study. These were: quality venues, value and quality, information dissemination, hospitality factors, and marketing and sales. Marketing and sales were determined to be more important for culture seekers, followed by Jazz lovers and that all festivals and events have different target markets that also have various key success factors.

In Williams (2011) the focus of the study was to establish the key success factors that manage the visitor experience at events/festivals. Five key factors were determined. These were: hospitality factors, information dissemination, quality venues, information dissemination, marketing and sales and value and quality. Marketing was seen to be less important when the attendees already know the festival and event, but to attract new targets and new visitors it will have a relative impact. However, for visitor satisfaction, marketing is important.

Park (2010) focused on strategic marketing for music festivals, by placing emphasis on communicating with audiences. Successful events also have to work and expand on markets and marketing. The goal was to maximise ticket sales through marketing and to have the marketing plan focus on sales goals. It was determined that all events, both known and

lesser known, need marketing strategies and a marketing plan to ensure that attendee numbers are growing.

Grimes (2016) examined and compared the business practices of symphony orchestras to conclude their ability to thrive and remain relevant. Three business practices were identified as the most important to keep the symphony orchestras relevant. These were: financial stability, the socio-economic environment and marketing strategies. A new marketing strategy of social media marketing has been found to play a critical part in maintaining relevance for symphony orchestras by being able to reach a larger audience.

Manners (2011) focused mainly on establishing critical success factors to control the visitors' experience when they attend major music events in South Africa. Six critical success factors were identified. These were: marketing, venue, souvenirs, and technical aspects, accessibility and parking and amenities and catering. Marketing was the third most important factor with a mean value of 4.36 that indicates that it has a big influence on the experience of the visitors, with an influence on the marketing importance also being determined by city and venue. Overall, the study showed that marketing is an important factor and also a critical success factor when it comes to other studies on events and will always play a role in the experience and management of an event.

Caciur (2012) wrote that the aim of the study was to point out the steps that need to be taken when planning events as well as to compare approaches. In this study, a few different things in terms of marketing were named as important aspects when planning an event. For example, in the initial planning for marketing screening, the planning process as marketing planning, implementing the marketing strategies when suited and the marketing in the event when the event is started. Marketing was important throughout this study as part of the planning process, showing that marketing has a place and impact in every step of the planning process.

As seen in Table 2.3, all events have a few success factors in common of which marketing is one. When marketing is done correctly, then the event will attract more attendees and, based on the approach, it might even attract a different or broader market. Effective marketing is a key ingredient for the success of an event and therefore should be studied thoroughly.

## **2.6 UNDERSTANDING SYMPHONY ORCHESTRAS AND THEIR DEVELOPMENT**

### **2.6.1 History and definition of Symphony orchestras**

Symphony orchestras consist of 80 to 120 musicians, including strings, woodwind, percussion, harp, brass and piano (Schumann, 1985). According to Koury (1986) and Willshire (2017) the functions of an orchestra are to perform symphonic music concerts and support other productions such as opera, ballet and/or popular music. The ancient Greeks first used the word orchestra and to them it meant the front part of a stage but, in the middle ages, it included the musicians (Orchestra, 2019:internet). The kings and queens of France and the Italian churches organised the first orchestra in the late 6<sup>th</sup> and 7<sup>th</sup> centuries. Most of them were stringed instruments and only played for ballets, dance parties and operas (Orchestra, 2019:internet).

According to Orchestra (2019:internet) European composers, such as Johann Sebastian Bach or George Frideric Handel wrote music just for orchestras in the early 1700s. Haydn, Mozart and Beethoven perfected the classical symphony in the 1700s and early 1800s. Composers in the 20<sup>th</sup> century such as Strauss and Stravinsky created classical works that needed large ensembles. Later on, new electronic instruments were added to create a new sound (Orchestra, 2019:internet).

From this information, a timeline has formed from when the orchestra started to where it is today. The ancient Greeks in the 800 to 500BCE. is the first known use of orchestra and it then evolved through the ages to stringed ensembles in the 6<sup>th</sup> and 7<sup>th</sup> century. As Figure 2.2 shows, the orchestra then grew in the 1700s and 1800s where more known composers started in the industry and now, in the 20<sup>th</sup> century, classical works and electronics are used to adapt to the needs of the attendees.

Orchestras are important cultural institutions. According to Glynn (2000), they produce and develop art for the public. For this reason they play or can play an important role in modern society. Slabbert and Saayman (2010) stated that orchestras form part of a destination's tourism offering and that they have a role to play in modern society.

As indicated in the start of this chapter, a symphony orchestra is a form of event and, according to Buchness (2015:9), the late 20<sup>th</sup> and early 21<sup>st</sup> century started with orchestras nationwide losing funding and support. The changes in the music industry have made music so readily available that the circumstance of going out for a night at the orchestra has decreased as sales of digital music has with time increased over the past thirteen years (Buchness, 2015:9).

# ORCHESTRA HISTORY TIMELINE

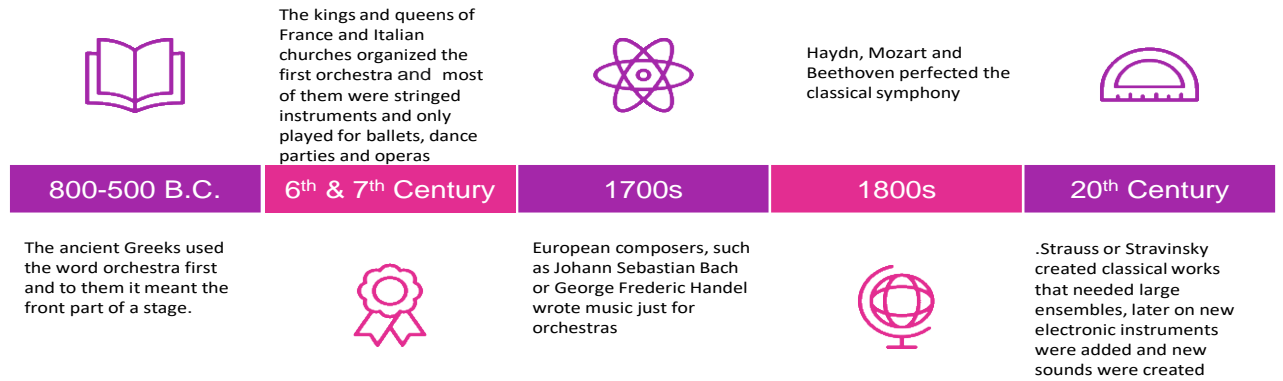


Figure 2. 2: Orchestra history timeline (source: own)

According to Bedell (2012), the number of people attending classical music performances in the United States of America is declining every year, and this decline is affecting many symphony orchestras across the country. Buschness (2015) stated that, in 1953, the entertainment spending was \$45 000 000 on orchestral concerts in the United States of America and only a mere \$9 000 000 on professional football. Beene (1988) in his study, 'Autopsy of an orchestra' found that orchestras have started to fail from 1981-1986 (as cited by Buschness, 2015). Table 2.4 shows the number of orchestras that have failed from 1981-1986.

Table 2. 4: Failing orchestras from 1981-1986

1981-1981	13 of 30 major orchestras posted deficits	1/3 of regional orchestras posted deficits
1985-1986	21 of 30 major orchestras posted deficits	2/3 of regional orchestras posted deficits

Source: Autopsy of an Orchestra (Beene, 1988)

## **2.6.2 The audience of Symphonic Orchestras**

To understand how to attract a greater number of attendees it is important to understand the profile of current attendees. In the following paragraphs various studies show the profile of the current attendees of Symphony orchestra performances.

Pitts et al. (2013) studied an audience attending a performance and found the following. Sixty percent of the audience was male and 40% was female. Over 70% of the respondents were reaching retirement age from 56 to over 75 years of age. Audience members were in professional occupations or retired, fairly educated, influential, white and middle class. The study was conducted on music events, more specifically; symphony orchestra performances and took place in England.

Manners, Saayman and Kruger (2014) had a different audience attendance in comparison with Pitts, where 66% of the audience members were female and 34% were male. The average age of the attendees were 46 years and 25% of the attendee's spoke English. 45% of the respondents have a professional occupation, 39% have a degree/diploma and the respondent's province of residence was Gauteng (49.8) and Western Cape (34%) in South Africa. This study was conducted in South Africa during a live artist performance.

Dobson (2010) conducted two studies in regards with audience attendees of orchestra's. Study one was done with non-concert attendees of orchestra performances or concerts. These attendees were 30% male and 70% female. All participants had a professional occupation, 40% of the attendees do not listen to classical music and all attendees are non-regular concert attendees. Study two focused on regular attendees of orchestra performances and concerts. 64 of 141 were female, 59 were male. 29% of the sample were aged between 56 and 65 and 22% were aged 66-75; while the age brackets 18-25,26-35 and 36-45 each contained less than 10% of the sample. This study was conducted on two separate symphony orchestra performances in England.

Gilmer (2008) had similar results to Manner, Saayman and Kruger study. 57% of the attendees were female and 43% were male, the average age range is between 45-64 years in terms of 41% of the attendees. 42% are college educated and earn more than \$75,000 a year 15.6% of orchestra audiences were older than 60, and 26.9% of the audience was under 30. This study was conducted in the United States and the main focus was Philharmonic philharmonic orchestra performances.

Saayman and Saayman (2014) had similar results as Pitts, 65% of the attendees were male and 35% were female. The average language that the attendees use is English. Most (72%) of the respondents were unmarried, 21% has a professional occupation and 22% are self-employed and an average age of 42 years out of 190 respondents. This study was

conducted in South Africa and focused on the clustering of symphony orchestra performance audiences.

According to the above studies the age range of the attendees are between 42 and 75 which shows that the age profile is currently aging and a younger markets needs to be targeted, the common language is English that is a universal language. Gender varies between the different studies and it was found that most of the attendees are in a professional occupation and holds a tertiary qualification.

## **2.7 CONCLUSION**

The purpose of this chapter was to focus on the literature review related to events and where these events originated as well as what the events comprise. The various positive and negative impacts of events were given, to see what benefits an event can provide. Event roles, principles and trends were outlined to show that events are still relevant and are the main form of revenue for certain communities. Events and their characteristics were determined. The marketing that is currently used by orchestras was determined as well as ways that it can be improved. The various characteristics of events were outlined and defined, event types and categories were defined and described in full while giving a definition for the purpose of the study.

The chapter made it clear that there are various types, sizes, categories and characteristics of events that have an influence on the event as well as the type of planning needed for the event. Music events were outlined as the focus type of event in this chapter and study, with various definitions and important aspects of music events given. Various studies were assessed to look at the success factors of events to see whether marketing was one of the main success factors. Symphony orchestras as a form of music event was then described in full to show that it is the focus point of this study.

A short overview of the history of the symphony orchestra ranging from 800 B.C. to the 20<sup>th</sup> Century, showing the main influencers and creators of the symphony orchestra. The types of audiences that attend current symphony orchestra performances and concerts were compared to various studies and an profile of the current attendees was given, based on the study. When looking at the purpose of the chapter and the goal that was to be achieved, it is clear that a full overview of events and where these events originated was given, along with the composition of events and the characteristics of orchestras.

# **Chapter 3:** *Understanding Social media marketing*

## **3.1 INTRODUCTION**

This chapter takes an in-depth look at social media marketing and why it is the type of marketing that was chosen for this study. At the beginning of the chapter various definitions of marketing will be compared to see how these have changed and, if they have changed, to determine a definition of marketing for this study. The different characteristics of marketing are then needed to understand when and why marketing is used for certain businesses or events, and how it will help the event and increase the number of attendees.

Marketing functions are important to know when determining whether they should be used because they can be economic, legal and even managerial. This will make it easier for the marketer to use when it is determined for what function marketing should be used. Marketing can influence the community, the company's managerial aspects and even the economy, this is a difficult decision that the marketer must make to ensure that the function for which marketing is being used is the correct function for the event.

After the functions of marketing have been determined and listed, the different types of marketing will be defined to provide an overall view of the marketing that is available for use and the aspects that separate them from each other. This will give an overview of the types of marketing and what a wide range of marketing is available to the community and what can be done differently. Social media marketing will then be defined at length to determine a definition for the purpose of this study. The benefits and challenges of social media marketing is important to be able to determine how it should be used in this study and how to implement it in the field of events.

To determine how and where to use social media marketing, the correct tools should be determined with the networks and how it should be implemented in the event that was chosen. After the definition of marketing, different types of marketing and social media marketing has been determined. These aspects should be considered before creating an ad for social media. Their use must be listed and inspected to be able to understand what will attract attendees. After all this has been researched in this chapter, the results will then be compared to the research information. Recommendations will then be determined. The purpose of this chapter is to focus on the literature review related to social media, where it comes from and what it comprises. How social media can be used as a form of marketing

will be also be determined in this chapter. A closer look will be taken at the types of media messages that need to be posted or advertised to increase user engagement/interactions.

### 3.2 Conceptualising Marketing

#### 3.2.1 Defining marketing

There have been various definitions of marketing through the years it is an ever-changing definition that grows as the time changes. Table 3.1 below shows various definitions of marketing.

Table 3. 1: Definitions of marketing

<b>Author:</b>	<b>Definition:</b>
Eldridge (1970)	“Marketing is the combination of activities designed to produce profit through ascertaining, creating, stimulating and satisfying the needs and/or wants of a selected segment of the market.”
American Marketing Association (2004)	“Marketing is an organisational function and set of processes for creating, communicating and delivering value to customers and for managing relationships in a way that benefits both the organisation and the stakeholders”
Kotler (2000)	“A societal process by which individuals and groups obtain what they need and want through creativity, offering, and freely exchanging products and services of value with others “
The UK Chartered Institute of Marketing (2005)	“Marketing is the management process which identifies, anticipates, and supplies customer requirements efficiently and profitably.”
Pride and Ferrel (2006:4)	“Marketing is the process of creating, distributing, promoting and pricing goods, services, and ideas to facilitate satisfying exchange relationships with customers in a dynamic environment.”

As shown in Table 3.1 the definition of marketing is never the same and new aspects are added to the definition.

For the purpose of this study, marketing is defined as: The process through which a company or individual attracts the attention and/or participation of a consumer by applying various marketing methods.

When marketing events, the characteristics of events should be used in the marketing space (Growther, 2010).

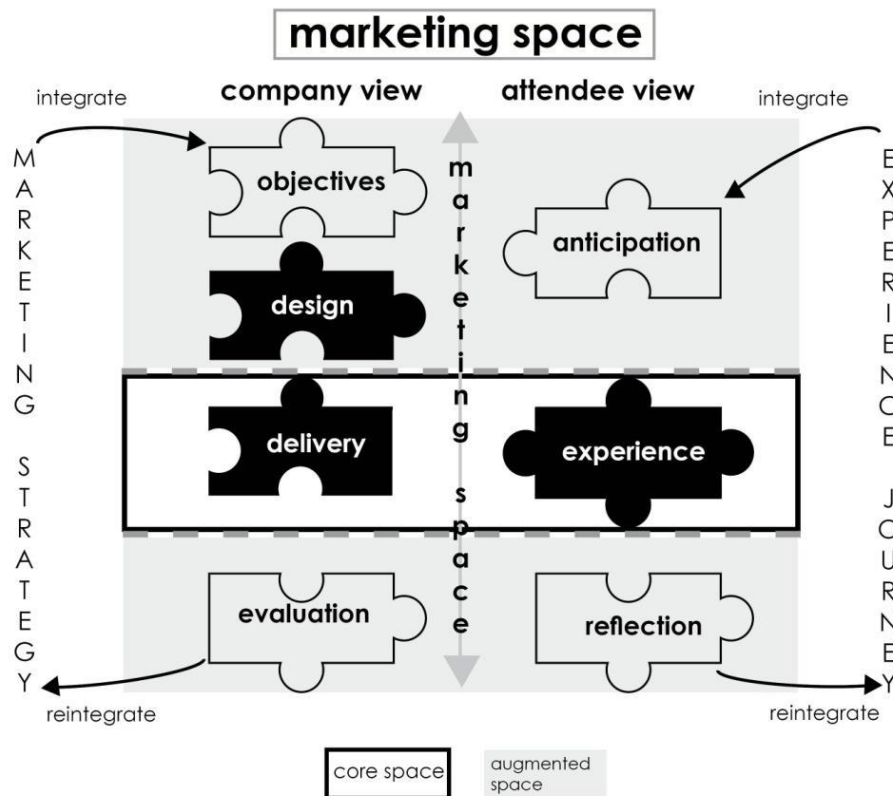


Figure 3. 1: Marketing space illustrated (Source: Growther, 2010)

Figure 3.1 illustrates that the marketing space is interpreted from both the attendees and the organisational perspective, which shows that there are parallel processes running. For attendees, the processes include anticipation, experiencing, and reflection whereas, for the organization or event, it includes setting event objectives, delivery, design and evaluation. The processes for the organisation come together to make a unique marketing space that will impact the attendee's reflection, experience and future behaviour (Getz, 2007) stated that at the experience stage of the marketing space, attendees are more relaxed, uninhibited and open to new ideas. This enables the attendee to be more commutative and the marketer will be able to establish and maintain relationships (Getz, 2007).

### 3.2.2 Guidelines for effective marketing

Marketing does not happen by accident; it is an activity that needs to be managed. Baker (2003:140, supported by Kotler 2019) listed twelve guidelines for effective marketing as follows:

- Understanding the sources of competitive advantage: focuses on superior resources (economies of scale, financial experience, and shared experiences), superior positions (costs, differentiation and protected niche) and superior skills (specialized knowledge, customer orientation and flexible organisation).
- Understanding differentiation: focuses on superior product quality, innovative product features, superior service, unique product or services, strong brand name, and wide distribution coverage. The main focus is to continuously strive to serve customer needs more effectively (McDonald, 1994).
- Understanding the environment: This is very similar to the SWOT analysis that looks at the opportunities and threats. The two environments are macro environment (economic, political/regulatory, technological and societal) and market/industry environment (Customer behaviour, industry practices suppliers, channels, and market size and potential) (Kotler, 2019).
- Understanding competitors: This guideline tries to develop a structured competitor monitoring process and to include the results in the marketing audit. Direct competitors, substitute products, potential competitors, forward integration by suppliers, competitors' strength and weakness, backward integration by customers and competitors' profitability (McDonald, 1994).
- Understanding strengths and weaknesses: a formal position audit must be done of the product/market position in each segment in which the company competes. The results must be included in the audit. The following must be audited, buy, produce, distribute, market, service, finance, manage, conceive/design and marketing opportunities must be looked for and where the companies can use their strengths.
- Understanding marketing segmentation: a segment must be chosen and served, the company should not straddle between segments. Understand how the market works (market structure), list what is bought (when, where, how), list who buys (demographics and psychographics), list why the target market buy (needs, benefits sought) and search for groups with similar needs.
- Understanding the dynamics of product/market evolution: the product life cycle should be taken into account in this guideline as the life cycle will determine the segments.
- Understanding a portfolio of products and markets: portfolio analyses must be done to determine appropriate goals and allocate resources effectively as follows: maintain and manage for sustained earnings in the first box, invest and build for growth in the second box, selectively invest in the third box and manage for cash in the fourth box.

- Setting clear strategic priorities and sticking to them: focus resources on best opportunities to achieve continuous growth in the sales and profits, have a written strategic marketing plan to follow for three years (must contain: a mission statement, market overview, financial summary, portfolio summary, SWOT on key segments, marketing objectives, assumptions, marketing strategies, and a budget. The strategic plan can be turned into a detailed one year plan, an agreed marketing organising process is needed to do this and then finally focus on important performance indicators with discipline.
- Understanding customer orientation: make the customer the arbiter of the quality, planning in cross-functional teams around customer groups and main processes if possible, in all functions customer orientation must be developed and ensure that every function serves the customer and not their own narrow functional interest. This must be driven from the board downwards (Kotler, 2019).
- Being professional: training in marketing concepts, tools and techniques must be done; the following are important: market segmentation/positioning, market research, database management, product life cycle analysis, gap analysis, portfolio management, and the four P's (product management, pricing, place and promotion).
- Giving leadership: no doom and gloom thinking is allowed in the business, the environment allows for tough companies and companies with insight to have more opportunities, the team must be led strongly and poor performance must not be accepted.

### **3.2.3 Characteristics of marketing**

When analysing marketing, certain key characteristics are important (Kotler, 2019). These are: supply exceeds demand; intense competition within markets; customers are at the centre of companies' business; businesses focus on marketing problems; the purpose is to satisfy customers' needs and wants; businesses creates extensive product lines; the customer determines what offerings are provided; a wide range of marketing activities is used and organised to satisfy customers' needs and businesses focus is on profit rather than sales volume.

According to a study conducted with MBA graduates, four important skills were identified to be able to use marketing effectively (Bruce & Schoenfield, 2006):

- ❖ Decision making under uncertainty: adapting to new situations; making decisions with incomplete/imperfect information and integrating information that was obtained from a wide variety of sources.
- ❖ Communication skills: oral and written communication skills.

- ❖ Data collection and analysis: information gathering skills and quantitative skills.
- ❖ Strategic/analytical thinking: thinking strategically and analytically.

Kotler (2019) and Bconsi.blogspotcom (2016) said that, without marketing, the business may crash due to sales not improving and no revenue being made. To use marketing effectively as a tool for business, the characteristics need to be known and understood:

1. Social process: Marketing is seen as part of the social process, if a company prioritises towards a social demand then the product will contribute well.
2. Managerial Process: Marketing is part of the managerial process, it benefits both the customers and companies. In this process, individuals and groups can obtain their desired success. The management knowledge is very helpful, this process is related to people and it is communicating in a commercial way (Bconsi.blogspot.com, 2017).
3. Process of creating utility: there are four types of utilities; time, place, possession and form. It is most important to business owners and advertising professionals concerning the consumers' spending habits. Products are purchased by consumers (Kotler, 2019).
4. Exchange process: Marketing is part of the continuous process of commercial exchange (Bconsi.blogspot.com, 2017) .
5. Consumer orientation process: Products are created for demand around consumers. Consumers are identified by their needs and demands and therefore a product is created (marketpull).
6. Process of earning profit: The value of the product will ensure customer satisfaction. Marketing will increase the performance of the product to earn profit.
7. Dynamic process: It is a continuous process of creating exclusive value for individual customers. (Bconsi.blogspot.com, 2016)
8. Improvement of standard of living: Marketing ensures the satisfaction of both parties.
9. After sales services: Marketing is after selling of a product
10. Achievement of organisational objectives: Marketing helps to achieve organisational goals, this process is important to earn profit easily.
11. Selection of target markets: Target markets needs to be identified so that customers can come in easily.

### **3.2.4 Marketing functions**

Marketing can be divided into five different functions or aspects according to Deepak and Jeyakamur (2019) that can give a clear view of what marketing can be used for:

1. Marketing is an economic function: that embraces all business activities that are required to get services and goods from the producers and place it into the consumers hands.
2. Marketing is a legal process which transfers the ownership of goods during the marketing process from the seller to the buyer or even from the producer to the user.
3. Marketing is a system of interacting business activities: marketing is the process that business enterprises, institutions, or organisations use to interact with the customer or consumer to earn profit, satisfy the customer and manage a relationship.
4. Marketing is a managerial function: how the organisation or business uses and/or processes marketing and establish the strategic dimensions of marketing activities.
5. Marketing is a social processes: Marketing is the delivery of a standard of living to society.

Cunningham and Cunningham (1981) stated that societal marketing performs three functions.

- Knowing and understanding the consumers' changing needs and wants, by doing the necessary research to obtain the information.
- Efficiently and effectively managing the supply and demand of goods and services.
- Efficient provision of distribution and payment processing systems.

Through knowing and understanding the functions and aspects of marketing, it can be determined that marketing is important and/or detrimental for the interactions; between producers of goods and the buyers; transfer of ownership of goods and services and delivery of a standard of living. According to Deebak and Jeyakumar (2019:3) there are eight aspects that stand out in marketing or that can be seen as what marketing comprises:

- ✓ Study of consumer wants and needs: as supported by Cunningham and Cunningham (1981) the needs and wants of consumers motivate purchases, therefore it needs to be determined and studied.
- ✓ Study of consumer behaviour: Analysing the buyer behaviour will help the marketer in market segmentation and targeting.
- ✓ Production planning and development: This includes everything from the product idea to the product development; even branding; packaging and contracting.
- ✓ Pricing policies: The marketing goals and objectives can determine the pricing policies of a product.

- ✓ Distribution: Optimal distribution is important to reach the maximum number of consumers for maximum sales at minimum cost.
- ✓ Promotion: Be it personal selling, advertisement and/or sales promotion, the correct mix is needed to achieve marketing goals.
- ✓ Consumer satisfaction: Consumer satisfaction is key in marketing; the product or service must satisfy the customer.
- ✓ Marketing control: The marketing activities are controlled by conducting a marketing audit.

There are various functions of marketing. According to Keleher (2020:internet) and Bradley (2019:internet) there are seven functions of marketing. There are: (1) distribution: getting the products or services to the consumers, (2) marketing research: gathering information about the target market, (3) price: correct pricing will determine competitiveness, (4) finance: finding the capital needed for creation and advertising, (5) product management: Effective management of products and services, (6) promotional channels: promotion of products and services can attract customers and (7) matching products to consumers: will only be determined after the price and target market has been chosen.

As can be seen in previous studies, the functions of marketing change according to the need and goals of the marketer, the goals that the marketer wants to achieve will determine the functions that the marketing needs to do to obtain the goals. Some of the similar functions that are used are promotion, pricing, consumer satisfaction and product management or development. The studies below again just support the main functions of marketing.

There are four major categories for strategic alliances that are marketing alliances that fall into the functions of marketing according to Kotler et al. (2019). These are:

- Product or service alliances: A company uses a different company to provide its market offering which is seen as customer-perceived value offering, or companies market their complementary market offering together or they join their resources together in a new market offering.
- Promotional alliances: A company carries a marketing communication promotion for a different company's market offering.
- Logistics alliances: services are offered to one company by another company for their market offering.
- Pricing collaboration: Companies join in a special pricing collaboration.

Clark (1931:10) stated that the two main functions are selling and buying. The purpose of selling is to find a market in which the seller's available product can be sold at a profitable

price. Buying is to procure a product for the customer at a satisfactory price as well as the quality; variety; and quantity of goods which he/she desires.

There are these functional and cultural components of marketing according to Hooley et al. (1990), sales support, promotion and customer needs identification and matching. Verhoef and Leeflang (2009) took a view on the function of marketing and extended it; noting that the marketing department also has capabilities such as creativity; innovation; accountability and integration/cooperation; not just managing the connection between the organisation and the customer.

### **3.2.5 Types of marketing strategies**

According to Yodiz (2016:internet) there are two main types of marketing strategies: Business to business (B2B) and Business to consumer (B2C). The most commonly used is business to consumer. The two main types of marketing then get divided into eight sub-strategies for the two main strategies; namely paid advertising (for example, print media), cause marketing (linking a product or service to a social cause), relationship marketing (consumer building), undercover marketing (focuses on marketing the product), word-of-mouth (the impression the product or service leaves on people and then they spread that impression), internet marketing (marketing items are shared and promoted on the internet ), transactional marketing (encourage shopping with coupons, discount or shared events) and diversity marketing (catering for a diverse audience by using beliefs, culture and views at the same time).

Bartlett, Ghoshal and Birkinshaw (2004) and Yodiz (2016) named and defined four broad or worldwide known marketing strategies:

1. International strategy: the strategic and operational decisions are made in this strategy and developed to then be transferred from home to abroad to be adapted to local market.
2. Multinational strategy: in this strategy strategic and operational decisions are decentralized to a strategic business unit in each country that will allow that unit to change products to local markets
3. Global strategy: here the firm offers standardized products across various country markets with a competitive strategy that is dictated by the home office
4. Transitional strategy: here the firm wants to achieve not only global efficiency but local responsiveness as well, by integrating and coordinating activities across countries.

According to Schwarzl and Grabowska (2015:193) there are four online marketing strategies namely: affiliate marketing (this is when a partner promotes products or services from

another partner/company that is called the merchants), e-mail marketing (contacting customers directly via email), keyword advertising (placing paid banners on results pages of search engines) and online advertising (this not only includes banners but videos with various other types of advertisement that will be placed on search engines).

### **3.2.6 Implementing the functions of marketing**

To be able to ensure that the functions of marketing are incorporated throughout the marketing venture, a proper marketing plan should be developed. Kotler (2019) stated that the following marketing elements should be part of the marketing plan:

- Executive summary and table of contents: A summary of the senior management and the main goals that want to be reached as well as recommendations.
- Situation analysis (content): This section gives background data on sales, competitors, the market, costs and forces in the macro-environment. Relevant trends? This will be used to do a SWOT analysis.
- Marketing strategy (competition, customer, channel and company strategic approach): Define the groups and needs, marketing, mission and financial objectives, that the market offerings are intended to satisfy. Inputs are required from purchasing, sales, finance, manufacturing and human resources (Kotler, 2019).
- Financial projections (cash analysis): A expense forecast, sales forecast and a breakeven analysis will be part of this section.
- Implementation controls: Outline of the controls for monitoring and adjusting implementation of the plan. A contingency plan can also be included to outline steps that should be taken in times of price wars or strikes.

There are different ways to look at marketing and/or the development of marketing by a marketing manager. For example, the tactical perspective: pricing; promotion, product and place better known as the four P's or a strategic perspective: selection of target market; marketing analysis, brand positioning strategies for value creation in consumers (Verhoef and Leeflang, 2009). The four P's have been extended to 7P's and are better known as the seven pillars of marketing (Tracey, 2004: internet) for example:

- ✚ Product: Determining whether the product is the correct move for the business and whether it will be able to compete with the competitors.
- ✚ Pricing: Determining whether the price of the product is appropriate for the market it is in and will still attract consumers.

- ✚ Promotion: Determining how to inform consumers of the product or services that the business offers and how to market them to the consumers.
- ✚ Place: Determining the correct place to sell the product or service that the business offers and, by finding the correct place, it may lead to a rise in sales.
- ✚ Packaging: By determining the correct packaging of the product, it may lead to attracting more consumers, because people build an image 30 seconds after seeing the product.
- ✚ Positioning: The placement of the product or services is very important, it determines how the consumers not only see the product, but how they see the company as well. If the positioning is correct, positive things will come from it.
- ✚ People: The people that need to be taken into account in this pillar, are not only the consumers, but the people making the product. If you have the right people creating and making the product or service then the rest will come easier than without them.

### 3.2.7 Defining different types of marketing

There are 41 types of Marketing and counting at the moment (Chi, 2020). Table 3.2 defines 14 of these 41 different types of marketing:

Table 3. 2: Types of marketing

Type:	Description:
Traditional Marketing	Traditional marketing refers to brand promotion on any kind of channel that has existed since before the invention or start of the internet.
Outbound marketing	Outbound marketing refers to intrusive promotion such as print ads, TV ads, cold calling, and email blasts.
Inbound Marketing	Inbound marketing is focused on ' <i>attracting</i> ' customers rather than interrupting them.
Digital Marketing	"Digital marketing is the opposite of traditional marketing, leveraging technology that was not available traditionally to reach audiences in new ways."
Search engine marketing	Search engine marketing, or SEM, includes all activities in the effort of ensuring that the business's products or services are visible on search engine results pages (SERPs).
Content Marketing	Content marketing is a main instrument in inbound and digital

	marketing due to content is what enables audiences as well as search engines, such as Google, to get a hold of the information they need on the web.
Social media marketing	“Social media marketing is making content to promote your brand and products on social media platforms like Facebook, Instagram, LinkedIn, and Twitter.”
Video marketing	“Video marketing is a type of content marketing that involves using video as a medium.”
Voice marketing	“Voice marketing is leveraging smart speakers like Amazon Alexa and Google Home to educate people and answer questions about their topics of interest.”
Email marketing	“Email marketing involves sending educational or entertaining content and promotional messages to people who willingly subscribe to your receive messages from you.”
Conversational marketing	Conversational marketing is the ability to have 1 on 1 personal conversations through multiple channels, meeting customers how, when, and where they want.
Buzz marketing	“Buzz marketing is a viral marketing strategy that leverages interactives events, refreshingly creative content and community influencers to encourage word-of-mouth marketing and expectancy for the product or service the brand is about to launch”
Influencer marketing	Influencer marketing is designed to tap into an existing community of engaged followers on social media.
Acquisition marketing	“While all types of marketing are geared toward acquiring customers, the majority of types have broader and softer goals such as improving brand awareness or driving traffic.”

It is clear, according to Table 3.2, that every type of marketing is very different in strategising; promoting; pricing and even positioning.

According to Hubspot (2013) outbound marketing is also known as traditional marketing as both are used by firms to attract a large public to try and obtain feedback. Rancati et al. (2015) stated that outbound marketing is interruption based and, in turn, is perceived as the

traditional model of promoting a product, whereas consumers have to pay attention to the marketing message or deal with it in some other way.

Inbound marketing is seen or defined as a digital marketing strategy that is aimed at bringing the customer to the company (Cantin, 2014). Hubspot (2016) stated that inbound marketing helps customers find their way to the product of company through using channels such as search engines, blogs and social media. Kotler et al. (2017), Ramos (2014) and Staler (2014) stated that content marketing is a component of inbound marketing and that content marketing uses organising, distribution and creating, amplifying interest, useful and relevant content to get to a clearly defined audience that will create content conversations.

Rowley (2003) defines content marketing as a process where a company identifies, analyses and tries to satisfy customer demands to gain profit by using digital content that is distributed through electronic channels. According to Kee and Yasdanifard (2015:1056) customers are tuned in and linked to the digital world throughout the day because they have the ability to access the internet by using their computers, laptops and mobile phones. A survey showed that users between the ages of 18 to 34 who have a Facebook account log onto their accounts or social media websites the moment they wake up. Companies use content marketing because it is more about storytelling and it is very useful when the company has a rockstar product or service (Solomon, 2013).

According to Skiera, Eckert and Hinz (2010:488) the most popular form of online marketing is search engine marketing, that enables marketers to place advertisements that depend on the keywords that the users search. Edelman et al. (2006) stated that search engine marketing is the largest source of revenue for Google that is the leader of search engine providers. Search engine marketing research is minimal due to it being relatively new. One stream of research looks at the most effective design of keyword auctions and improvements (Chen et al. 2009, Edelman et al. 2006, Feng 2008, Liu et al. (in press), Varian, 2006) or it looks at the bidding behaviour in key auctions (Edelman & Ostrovsky 2007). There are other studies looking at the impact that click fraud has on the search engine provider's revenue.

Influencer marketing is defined as: "a rapidly growing industry that attempts to promote products or increase brand awareness through content spread by social media users who are considered to be influential" (Carter, 2016:2). Krasniak (2016) stated that the following platforms are important where marketers use influencer marketing: Instagram (89% of marketers are influencer marketers), Facebook and Twitter (70% of marketers), YouTube (59%), Blogs (48%) and Snapchat (45%). According to Izea (2017a) there are two different levels of influencer marketing, micro and macro influencers, this is determined by the

number of followers. Micro-influencers have 500 to 10 000 followers. Whereas Influencermarketinghub.com (2017a) established a mega-influencer category.

Social media marketing is considered a component type of inbound marketing as customers are less interested in traditional advertising whereas social media marketing shares content on social networks such as Facebook, Twitter and Instagram (Kotler et al., 2017) and the content is easily and voluntarily accessible on demand. In this study the main type of marketing that will be considered is social media marketing together with what it comprises and factors that determine how people react to the marketing.

### 3.3 Social media as a marketing strategy

#### 3.3.1 Analysing social media marketing

As previously stated, the definition of social media marketing is creating content to promote your brand and products on various social media platforms like Facebook, Instagram, LinkedIn, and Twitter. Table 3.3 illustrates the various definitions of social media marketing.

Table 3. 3: Definitions of social media marketing

Author	Definition
Kirtiş & Karahan (2011:262)	“Social media roughly means different ways in which internet users interact with one another online, and involves activities like creating and commenting on blogs, sharing content or communicating with friends.”
Cant & Van Heerden (2013:435)	“Social media are the latest generation of network-based applications and content that have brought about a revolution in participatory communications, building communities, and creating and sharing information.”
Anon (2013e:32)	“The use of a variety of websites that allow users to share content, interact and develop communities around similar interests.”
Anon (2013e:125)	“Social media describes online tools used to share and publish opinions, and perspectives, and include blogs, message boards, podcasts, Wiki sites, and blogs. Messages can be delivered via text, images, audio, and video.”
Kaplan & Haenlein (2011:254)	“Social media is a group of Internet-based applications that build on the ideological foundations of Web 2.0,

	and that allow the creation and exchange of user-generated content.”
--	--

For the purpose of this study the definition of social media marketing will be: using creative ideas and content to advertise and distribute information and promotions for products and brands via social media platforms such as Facebook, Twitter and Instagram.
---

Some of the things that occurred when social media marketing originated was, according to Evans (2012:12) and Jarad (2014), where consumers are now aware that they own everything, even the internet itself; consumers got irritated by the spam and pop-up adverts that were happening contentiously and the consumers that were not online started looking for other forms of marketing that bothers them that in turn created the do not call list.

Evans (2012:13) highlighted two opportunities in social media marketing, the opportunity to make a formal marketing platform that gives consumers the chance to share information with other consumers that is readily available to them, and giving the consumer more information to enable them to make a better decision when having to decide between products and/or services. Social media marketing can be divided into two: brand awareness, which can be personal or as business brand; and networking which means building relationships online according to Coles (2015:4).

### **3.3.2 Social media marketing theories**

According to Leung (2012:65) and Muñoz-Leiva, Hernández-Méndez, and Gómez-Carmona, (2019) there are four marketing theories and models that are related to social media marketing issues:

#### **1 Motivation, opportunity, ability (MOA) theory**

This theory states that an individual's information processing from an advertisement is mainly influenced by three factors, motivation, opportunity and ability. This theory refers to motivation as readiness, interest, willingness and desire to process information in an ad. Opportunity is the situational factors that either enhance or impede the information processing. Ability is the extent to which consumers have the needed resources (intelligence, knowledge, money) to make the outcome happen. This theory is measured before and after advertisement exposure, the MOA levels after the advertisement was

showed should be different from those before the advertisement was showed (Muñoz-Leiva, Hernández-Méndez, and Gómez-Carmona, 2019).

## 2 Attitude-toward-the-ad (Aad) model:

This model refers to the individual's favourable/unfavourable feelings toward a particular advertisement after being exposed to the ad. Aad is opposed to cognitive reactions, such as ad cognitions and brand cognitions because it focuses on the consumer's affective reactions to ads. Aad has been a big focus of marketing and advertising research across time (Dutta-Bergman, 2006; Muñoz-Leiva, Hernández-Méndez & Gómez-Carmona, 2019).

## 3 Attitude-toward-the-website (Aws) model:

This is the model that refers to web user's favourable/unfavourable response to web content in natural exposure situations. Jeong and Choi (2004) studies the effects that different picture presentations can have on hotel websites on Aws and consumers' behavioural intentions. The study found that the picture realism and the picture content greatly influences Aws of hotel websites and Aws is a strong predictor of behavioural intentions.

## 4 Word-of-mouth (WOM) and electronic word-of-mouth (eWOM):

WOM is the verbal communications of consumption related information between groups, especially consumers. The power of WOM is related to the reliability/trustworthiness of the source and the flexibility of interpersonal communication. There are two drivers or perspectives for WOM (Rosen, 2009), motivation-based that means that the WOM is driven by motivation that indicates that the product or service must be interesting to be talked about and the other is accessibility-based that means the product is visibly accessible to the consumers and therefore they encourage WOM (Muñoz-Leiva, Hernández-Méndez & Gómez-Carmona, 2019).

WOM is limited in its reach of consumers due to it only being person-to-person communication, by using the internet and Web 2.0 technologies WOM has grown stronger and adapted to electronic word-of-mouth (eWOM). The few differences between WOM and eWOM is that eWOM uses the internet to communicate, eWOM is written whereas traditional WOM is spoken, eWOM is multidirectional communication due to it being free to create and share information online (Thackeray & Neiger, 2009), with eWOM consumers share information to weak social ties and lastly the reach and growth of eWOM is vast in comparison with WOM (Muñoz-Leiva, Hernández-Méndez & Gómez-Carmona, 2019).

In conclusion, when using social media, various things should be taken into account, the motivation behind the user using the social media network, the opportunity the user has to use the network and the ability in terms of resources the user has to use social media

networks. These factors need to be taken into account when creating a marketing plan or strategy when using social media marketing to ensure that the target market gets reached. The user's attitude toward the advertisement will determine the user's willingness to interact with the advertisement or to attend the performance, and the same can be said for the user's attitude toward the website that is being used. When a marketer thinks of word-of-mouth, only the normal verbal WOM comes to mind, a marketer should start using eWOM to his/her benefit as it has clear advantages that can be used to obtain more attendees or interaction with social media networks from users.

### **3.3.3 Benefits and challenges of social media marketing**

Marketing departments have three key problems (Kotler, 2004; Knoll, 2016): namely

1. Department does not have the resources needed to get its primary job done.
2. To unite the company towards the customer, marketers have realised that the marketing staff do not have the needed management skills or power to do so.
3. There is constant gnawing between marketing and other sections in the company.

There are different sites that a marketer can use to his/her benefit, for example Facebook, Twitter, Instagram, YouTube and LinkedIn, but there are others that are beginning to make a wave; Google+, blogging, webinars, Skype and podcasts. It is clear that there are various sites of platforms that a marketer can make use of when using Social media marketing. A marketer must look at benefits as to why they are using certain platforms of marketing and a motivation to use that platform. An example of a motivation is a lack of funds that can be used for marketing or accessibility. According to Coles (2015:4) there are a few benefits of using social media:

- It's free
- You have a huge audience
- It's a new communication tool to be used alongside more traditional methods.
- A marketer can engage easily with your consumers.
- You will have a visible presence on the web.
- You receive real-time feedback.
- You can do it 24/7, 365 days a year, at a time that fits you or your business needs.
- It is not location specific.
- It is a less coerced or difficult environment.
- You can do it in your pyjamas.

Coles (2015:4) named a few short and easy benefits for social media marketing, but Table 3.4 shows the various benefits and disadvantages of social media marketing according to studies done.

Table 3. 4: Advantages and disadvantages of social media

<b>Advantages of social media marketing</b>	<b>Disadvantages of social media marketing</b>
Social media guides users when the marketer goes into an unknown social environment (DeAndrea et al., 2012:16).	Users want to be part of a community where they can share their thoughts, files, images, experiences, videos and links. (Mansfield-Devine, 2008:4)
Social media removes the administration part which is needed in traditional mass media, thus reducing cost for the organisation (Kirtiş & Karahan, 2011:261).	Users will not want to engage on a social media platform if and when there is a certain level of speculation and distrust (Milano et al., 2011:10)
Gives users the ability to create and share their own content by means of combinations of videos, photos and comments with other readers/users (Leung et al., 2013:4; Evans, 2010:16).	Social media requires considerable backing in terms of time (Michaelidou et al., 2011:1156)
Social media allows users to respond to what they have seen, read or heard from other users on social media sites by posting comments that all users of the site can see and react to in turn (Anon, 2013e:125).	Organisations with who does not have enough resources, employees that have poor technical competencies and bad management are at risk to find social media challenging (Milano et al., 2011:10)
Social media helps organisations to identify new business opportunities and have a positive impact on the organisational climate (Langheinrich & Karjoth, 2010:51).	It is unlikely that users will connect on social media platforms if they experience it as cognitively demanding and costly (Bowman et al., 2012:6; Parra-López et al., 2011:643)
Social media smoothes, eases and extends the reach of both the organisation and the user (Badawy, 2009:220).	
Social media enhance or enables more communication, thus enhancing communication strategies of both the	

organisation and the consumer (Kirtiř & Karahan, 2011:262).	
---	--

According to Leung (2012:17) and Pham and Gammoh (2015) there are various benefits and challenges of social media marketing. Some of the benefits of social media marketing are:

- Advertising and promotion: Gregurec et al. (2011) found that social media gives a business the ability to segment or divide the market automatically and effectively based on the users profiles
- Brand awareness and reputation: Brand awareness is enhanced by social media marketing (Montalvo, 2011). Yan (2011) identified nine benefits that social media brought to businesses in terms of branding: differentiating the brand, enhancing brand awareness and informing the vision behind the brand.
- Sales increase: Verret (2011) stated that social media makes the sales process faster, more efficient and even more productive in the hospitality industry.
- Customer relationships: According to Mathwick, Wiertz and De Ruyter (2008) social media can communicate customers with businesses and solve their problems for free and therefore it is a cost-effective tool for customer relationship management.
- Word-of-mouth marketing: Trusov et al. (2009) found that word-of-mouth is a particularly prominent feature of social media.

Lueng (2012:23) found the following challenges in social media marketing:

- Return on investment (ROI): There are two problems generated by a narrow ROI focus according to Hoffman and Fodor (2010). ROI is made to be short-term while developing online customer relationships that lasts a long time and the other is that ROI ignores qualitative objective of social media.
- Negative word-of-mouth: Negative word-of-mouth can be seen as a problem but according to Starkov and Mechoso (2008) comments that are negative WOM can be seen as an opportunity for reparation or resolution of negative situations.
- Legal risk: Certain situations should be avoided according to Tenenbaum and Zottola (2011) for example make sure that what the business is posting avoids copyright infringement.

### **3.3.4 Social media networks**

Assaad and Gomez(2011:13) stated that the expansion of Web 2.0 and social networks as (Facebook, Twitter, YouTube etc.) have had a big impact on the way companies conduct marketing. O'Reilly (2005) and Salo, Lankinen and Mantymaki (2013) defined the innovations and developments of Web 2.0 as follows:

- Services instead of software in the package: the services are found in the foreground, but not in the user interface. This, in turn, means that applications are independent from operating systems and the equipment.
- Mixable data sources and data transformations: applications must collect primary task data that must be available at any time, this then makes the sequence with other sources possible.
- Architecture of participation: a fundamental property of Web 2.0 from users to developers is the active use of the parties, the results must be documented and stored for long-term. In the WWW, Web 2.0 stands for general principles and developments, that are supported by electronic equipments such as Ajax or RSS.
- Networks rather than communities: Natural need satisfaction options are available in Web 2.0 applications like self-presentation, documentation, communication, and created categorisation.

Social software is defined as “the scope of applications which allow social connections, group interactions, and the information exchange in the web supported environments” (Bragg, 2007). Social software is the main part of the Web 2.0 and the applications in the definition of social software are divided into three main focus areas; communication, relationships and information.

- Focus on relationship and social networking: social interactions have changed drastically with the arrival of computers and networks, Web gives the users the opportunity to communicate with others and to build relationships. There is a difference between social networking and community; social networking focuses on representing the user whereas community focuses on common interests and strong results that give a sense of community.
- Focus on communication: a form of communication is instant messaging (IM) that is real time direct text based communication that is between two or more people that are using personal computers or other devices, along with shared software clients.
- Focus on information:
  - Blogs: a type of website, where an individual makes regular entries of descriptions of events, commentary, or other material such as videos or graphics.

- Wiki: has one or several linked websites
- Podcasting: provision and production of media files through the internet
- Social tagging: creation of the description and categorisation.

According to Greenberg (2009) and Ahmad, Musa and Harun (2015) there are three strategies for the organisation for better leverage of social networks; treat social networking as a new and diverse channel within customer management strategy (CRM) (use CRM solutions to manage customers, interactions, communications and contacts), enhance and extend CRM through social networking (social networking enhances CRM with new ways to manage conversations and engage customers) and play to the strengths of both CRM and social networks (using these two together will help to analyse information, listen to customers and respond to customers).

Innovation: Pei (2015) named the following tips for using social networking sites:

Table 3. 5: Tips for using social media sites

<b>Tips on using social networking sites:</b>
<ul style="list-style-type: none"> <li>• Interaction and information sharing are important features of these sites.</li> </ul>
<ul style="list-style-type: none"> <li>• Create a profile about yourself and your products or services in an unobtrusive way.</li> </ul>
<ul style="list-style-type: none"> <li>• Once you have found possible connections ask them to become part of your network.</li> </ul>
<ul style="list-style-type: none"> <li>• Find quality connections.</li> </ul>
<ul style="list-style-type: none"> <li>• Update the content on your page regularly.</li> </ul>
<ul style="list-style-type: none"> <li>• Make sure other potential connections can find you. Make your page appealing.</li> </ul>
<ul style="list-style-type: none"> <li>• Set time aside to respond to other people’s comments.</li> </ul>

Coles (2015:3) also made a few tables illustrating the current marketing networks and the new marketing networks that are available to us when using social media. Table 3.6 will illustrate the current marketing networks versus the new marketing networks compared to their uses, adapted from those of Coles.

Table 3. 6: Uses of new marketing tools versus current marketing tools (adapted from Coles, 2015:3)

<b>New marketing tool</b>	<b>Uses</b>	<b>Current marketing tool</b>
YouTube	Record seminars Demonstrates products Engage your customers	In-person demonstration Newsletters Telephone
Facebook	Build new relationships Engage with your customers Increase brand exposure	Networking events Telephone Newsletters Static website
LinkedIn	Networking business-to-business Build your business connection base Promote useful articles online	Networking events Online personal website Newspaper and magazine articles
Twitter	Publish your articles Short conversation posts	Newspaper and magazines Telephone

### **3.3.5 Using social media marketing**

Berthon et al. (2008) and Shareef et al. (2019) found that companies use social media to generatively co-create informational objects that range from product design to advertising campaigns and organisational processes. Social media marketing can engage customers and its success rests on it, because the more they involve, improve brand experience, the more the buy-in, and loyalty and willingness to adopt new products. Small to medium businesses use social media to cut advertising expenses, try new approaches to marketing, reinforce customer engagement and increase traffic to the physical locations (Pentina et al. 2012).

According to studies by Qualman (2011) 93% of companies use social media networks for marketing and branding. Pham and Gammoh (2015:327) named four fundamental dimensions of social media marketing strategies, variety, diversity, intensity, and connectivity:

- Different types of social media platforms have different effects, for example blogs and microblogs are used for building brand performance and brand judgment.
- Different marketing activities generate different effects. For example, promotion and entertainment would work best to create brand awareness.
- The intensity of the marketing activities will positively moderate the effect of social media marketing
- The connectivity of the marketing strategy positively moderates the effect of social media marketing.

According to Coles (2015:12), when deciding to use social media marketing the question of what do you want to achieve in 3 to 12 months must be answered: a larger prospect base to talk to, a certain number of connections and/or followers, a monetary amount, a reputation for being an expert in your field, and/or a certain number of visitors to your website. After that, three questions should be answered, “What is my purpose in using social media?”, “What am I hoping to achieve?”, and “What is my desired outcome?”

When making a social media marketing plan that consists of the purpose, what needs to be achieved, who is my target market, and what is our team’s six-month objectives; a SWOT analysis needs to be done to determine what needs to change in the current marketing strategy and what can be perfected. The theme of the marketing must also be determined and, in this case, it is symphony orchestras with different music genres with every show. According to Coles (2015:20) this should be included in the topic when using different sites, for example on Facebook topics like what has happened in the industry, funny stories and announcements. On Twitter retweet other people’s experiences of the orchestra; show or tweet own articles or posts for further advertisements, on YouTube, videos that show the product should be posted or advertisements for upcoming shows.

### **3.4 Considerations when creating an ad**

Coles (2015:23) stated that there are six aspects that makes people share, according to Jonah Burger, which include the following:

- Social currency: People enjoy sharing things or content that makes them feel good.
- Triggers: Try to create a reminder that keeps the product inside people head.
- Emotion: Create an atmosphere where the respondents care about the product.
- Public: Making it public knowledge that other people are aware of your product or service and thereby attracting others.
- Practical value: Make the product or service seem useful to the respondents

- Stories: Make the product or service seem like a story that is interesting or even true.

These aspects should be taken into account when the ad is created, but the design is determined by various other aspects such as colour and/or text. Various studies on such social media ad designs have been done; the studies found the following as important for designing social media ads:

Table 3. 7: Criteria for the design of social media ads

<b>Author:</b>	<b>Criteria:</b>	<b>Description:</b>
Zailskaite-Jakste et al., 2017: 1374 Frazier, 2018:internet Gotter, 2018:internet Gotter, 2019: internet	Colour	Some colour pairings are difficult to see.  Older people like blue, purple and green and most dislike orange.  Younger people like yellow, red and orange although most dislike orange. Purple, yellow and brown are after orange as least liked colour.  A colour emotion guide will work well in designing an ad.
Ramadan et al., 2018:15 Frazier, 2018:internet Major, 2020: internet Weaver, 2020:internet	Text	Use the right amount of text, one or two lines.  A short description of the offer.  Not more than 125 characters.
Frazier, 2018:internet Ramadan et al., 2018:15	Typology	Select a font that aligns with the image, sans-serif is best for web.
Du Plessis, 2017:3 Nair, Lee & Hosanagar, 2018:internet Johnson, 2020: internet Major, 2020: internet Gotter, 2019:internet	Contents	Use emotional and philanthropic content to encourage engagement.  The contents used should be themed contents.  A call to action phrase should be used as well as a link that goes directly to the relevant landing.

Frazier, 2018:internet Tiago et al., 2017:22	Contrast	If using a dark background, a light text should be used with it.
Zailskaite-Jakste et al., 2017:1374 Gotter, 2018:internet Major, 2020: internet Weaver, 2020: internet Gotter, 2019: internet	Images	Images that stand out should be used High-quality, relevant and eye-catching images should be used. Visual components grab attention, images should be 1:91:1 and no more than 20% of the image should be text.
Gretzel, 2017:10 Gotter, 2018:internet Major, 2020: internet Gotter, 2019: internet	Videos	Videos should be incorporated into social media ads. High-quality, relevant and eye-catching videos should be used. Most videos are watched without sound, keeping the video short is key - 30 seconds and under.

These studies show that font, colour, picture and even the video that is used can make a difference in the reaction of the consumer and whether or not they will engage with the post. In terms of colour, the pairings are important as well as the age group that is being targeted. For younger attendees, yellow, red and orange is important (Zailskaite-Jakste et al., 2017: 1374). When using text, use the right amount of text, one or two lines (Ramadan et al., 2018:15), high-quality, relevant and eye-catching scenes should be used when making a video (Gretzel, 2017:10).

High-quality, relevant and eye-catching images that stand out should be used (Zailskaite-Jakste et al., 2017:1374). Use emotional and philanthropic content to encourage engagement from the respondents when deciding on what type of contents to use for an advertisement (Du Plessis, 2017:3) and select a font that aligns with the image, sans-serif is best for web (Ramadan et al., 2018:15).

Music events can use social media marketing to reach a broader target market and potentially increase the attendance. The design and contents of the posts on social media networks should be determined by asking attendees what will attract their attention and what will make them immediately interact with the post.

The assumption that can be made from of this chapter is that, in the terms of symphony orchestra shows, social media marketing will be more affective in attracting attendees because it will be more widespread than word-of-mouth, posters and/or adverts. Social media marketing is also cost effective, which will help struggling symphony orchestras to attract more attendees without having to spend a lot of money on marketing. The design of the posts and videos can also help in changing the target market which will increase the number of attendees, ensuring that every show attracts sufficient attendee's to help the orchestra grow. The effectiveness of the social media marketing strategy on symphony orchestra attendees should, in turn, be tested. The design of post, poster or video that will attract their attention should also be determined.

### **3.5 Conclusion**

The purpose of this chapter was to focus on the literature review related to social media, where it comes from and what it consists of. How social media can be used as a form of marketing will also be determined in this chapter. A closer look will be taken at the types of media messages that need to be posted or advertised to increase user engagement/interactions. Defining marketing and different definitions of marketing through the years was done in this chapter to obtain a full encompassing definition for the purpose of the study. The guidelines for effective marketing were given and described to give a wider range of information regarding how to ensure that the marketing that is done works and reaches the goals set out.

The characteristics and functions of marketing were outlined and described according to various studies to illuminate why marketing is important and what it can achieve if it is used correctly. The implementation of the functions of marketing was given to show that it should be done correctly to ensure that the goals were reached by the marketing plan. Various types of marketing were defined and discussed to consider the types that are available to an event planner or marketer that enables the marketer to make an informed decision when choosing the correct type of marketing. In this case it was social media marketing.

Social media marketing was defined and a definition for the purpose of this study was derived from those definitions. The benefits, advantages and challenges of social media marketing were described at length to consider what can be done to ensure that the disadvantages are only few when the marketing is being implemented. The various social media marketing networks were outlined to show the different networks that are available to the marketer to use when implementing social media marketing for example Facebook. What happens when social media marketing is used was determined together with ways to

use it for the benefit of the event. When creating an advertisement, different aspects need to be considered as to what should be used to ensure that the ad reaches enough attendees and how to create a good advertisement be it a video or a post. When looking at the purpose of the chapter, it is clear that a full review of social media marketing and what it encompasses was given.

# **Chapter 4:** *Research methodology*

## **4.1 INTRODUCTION**

The purpose of this chapter is to describe the method of research. This study aims to explore the potential of social media as a marketing medium for symphonic orchestras. The success of any research study is dependent on the appropriate methods chosen. Research methodology is seen as the overpass that brings a philosophical standpoint (on ontology and epistemology) and method (perspective and tool) together (Hesse-Biber & Leavy, 2011). It is important to conduct research because it keeps society ahead of the past through ongoing research and it also adds new knowledge to present facts (Khan, 2011:19).

To reach the aim of the study both quantitative and qualitative methods were applied. Firstly, quantitative research is seen as a process that is objective and systematic in its way of using numerical data from only a selected subgroup of a population to generalise the findings to the universe that is being studied (Maree, 2016). For this purpose, a questionnaire was developed and distributed to respondents for self-completion whilst attending a performance of the Symphonic Orchestra of North-West University (used as secondary data for the current study). Secondly, qualitative research is seen as a research method that relies on linguistic (words) rather than numerical data, and employs meaning-based rather than statistical forms of data-analysis (Maree, 2016). For this purpose an interview guide was developed, and in-depth interviews were held with selected participants interested in supporting Symphonic Orchestra's and their performances.

In the following chapter the research methodology will be explained in detail.

## **4.2 RESEARCH METHODOLOGY**

The research method is part of planning and designing a research project. The researcher choose the method/s that will address the problem and choices need to be made between quantitative, qualitative or mixed research methods. In the case of this study both quantitative and qualitative research is used.

#### **4.2.1 Research design**

Research design is a framework, plan or strategy that moves from the underlying assumptions to specifying the selection of participants, the data-gathering methods to be used and the data-analysis to be done (Maree, 2016:72). Terre Blanche and Durrheim (2004) defined the research design as convincing the reader of the statistical validity of the research through naming and motivating the methods that will be used to obtain the required data. There are three categories of research design, descriptive, exploratory, and causal design.

In the case of this research, the research design for the quantitative research (secondary data) is descriptive and causal in nature. Descriptive design explores and explains an individual, situation of group (Surbhi, 2017:internet) and, in the case of a causal research design, an investigation into an issue or topic to determine the effects that it can have on another variable (Maree, 2016). This research design is relevant since the research aims to determine in what way specific types of social media messages influence respondents to participate in social media activities. The research design for the qualitative research is exploratory because there is no clear, single set of outcomes and, based on this, it was decided to follow an interview survey (Maree, 2016) (c.f. Figure 1.1) for the research process.

#### **4.2.2 RESEARCH METHOD**

In this study, primary data and secondary data are used. The research method used in this study is a sequential mixed method, first quantitative followed by qualitative research (Maree, 2016).

##### **4.2.2.1 Quantitative research**

Quantitative research uses numerical data from only a selected subgroup of a population and follows a systematic and objective process. The findings can be generalised to the population that is being studied (Elias & Theron, 2012). Quantitative methods include experimental (single-respondents, quasi-experimental and true experimental) options as well as non-experimental (descriptive, correlational, survey, ex post facto or comparative) options. The most important parts of quantitative research are objectivity, numerical data and generalisability. In this study questionnaires were used as a quantitative research method.

#### **4.2.2.2 Qualitative research approach**

Hesse-Biber and Leavy (2011) stated that qualitative research is a wide and exciting interdisciplinary landscape comprising of diverse perspectives and practices for generating knowledge. Qualitative research is more interested in how people arrange themselves and their surroundings and how the inhabitants of these surroundings make sense of everything around them by using symbols, social structures, rituals, and so forth. Qualitative methods include interactive studies (case study, critical studies, grounded theory, phenomenological and ethnography) and non-interactive studies (historical analysis and concept analysis).

In this study, the case study approach is used, which is defined as the empirical inquiry about a specific contemporary case that is taking place in the real world. The type of case study used is exploratory, which can be defined as situations where the intervention that is being evaluated has no clear, single set of outcomes. Structured interviews were held with the respondents which require detailed and in-depth answers.

#### **4.2.3 RESEARCH PROCESS**

The research process is twofold, firstly an in-depth review of literature was done and secondly an empirical study.

##### **4.2.3.1 Literature Review**

A literature review or study is that part of the research that reviews other research studies that have been done on the same topic as that planned by the current researcher; it also helps the researcher identify gaps in research (Ridley, 2012:3). The purpose or value of a literature review is to give an in-depth understanding and context to the material or relevant key words and the various terminology, to establish a conceptual theoretical framework and also to identify models, influencing aspects and theories on the topic in the study. The two main chapters dealing with the review of literature are Chapters 2 and 3. Chapter 2 is focused on the in-depth analysis of events, life events and the main success factors of events. Chapter 3 analysed marketing and the different types of marketing mediums available and whether and how social media marketing can be used as a marketing medium.

Therefore, academic articles and textbooks were consulted to ensure that all the relevant information was reviewed. Furthermore, specialised websites also assisted in providing contemporary information on social media practices. With regard to the use of websites, a process of searching for relevant and recent articles or websites that have the material

needed for the study was used. Google scholar or Google search, databases such as JStor, Science Direct, Emerald and the North-West University library and online library were used and the most relevant articles or reports were analysed. The keywords used to search for information were, events, cultural events, music events, symphony orchestras, marketing, social media, types of marketing, marketing functions, event attendees, marketing criteria, social media marketing, social media platforms and social media marketing criteria.

#### **4.2.3.2 Empirical study**

The empirical study was twofold, quantitative research (secondary data) followed by qualitative research.

##### **4.2.3.2.1 Empirical study for quantitative research**

###### **a. Target population**

According to BJS Research (internet), for research to begin, a target population must be determined/identified, the definition of the target population is the group or population that the researcher is interested in analysing. An example of target populations are a company's customer base, students at a particular institution or the populations of particular countries. The population consists of a group of all the relevant sampling units to the research questions that were being asked. For example, in this study the population is the attendees of symphony orchestra performances (Elias & Theron, 2012). Once the population has been determined, the researcher can determine the sampling method and the appropriate sample size.

###### **b. Sampling and description of sample**

A sample is defined as a population subset consisting of a predetermined number, which is the sample size, which are randomly selected sampling units from the population. In this section, the method according to which the sample was collected and the size of the sample are discussed (Elias & Theron, 2012).

- **Sampling method**

According to Acharya et al. (2013:330) there are two types of sampling methods, probability sampling and non-probability sampling. Probability sampling is where every individual in the population has an equal chance of being selected for the study. There are various types of probability sampling, simple random sampling, systematic sampling, stratified sampling and cluster sampling (Sharma, 2017:750).

Among the advantages of probability sampling is the aim is to reduce potential human bias; it is seen as a fair way of selecting the sample and it is easier to conduct than a simple random sample (Sharma, 2017:751). Disadvantages of probability sampling are there can be sampling errors, the sampling methods need a complete list of the members of the population and there may be sampling bias when the population has the same opinion (Sharma, 2017:753).

Non-probability sampling is when the likelihood of an individual being chosen for the study is unknown and there is selection bias in the study. There are four different types of non-probability sampling, quota sampling, purposive sampling, self-selection sampling and snowball sampling according to Sharma (2017:750). The advantages of non-probability sampling is that it can give researchers justification to make generalisations from the study, it can give qualitative research designs different phases that enable researchers to build on each phase afterwards and there can be no other way of accessing the sample.

Some of the disadvantages of non-probability sampling are that it can be very prone to researcher's bias; there is a likelihood of self-selected bias and these biases can lead to the sample not being representative of the population. This study made use of a non-probability sampling method, convenience sampling, and thus the odds of being selected for a sample cannot be calculated (Maree, 2016). Convenience sampling is used when population elements are selected based on the fact that they are easily and conveniently available. This method was chosen for the current research project, since it is cost-effective, and a list of possible respondents was not available.

- Sample size

The sampling size is defined as the number of representatives from the population needed to conduct the statistical analysis or accuracy of results required (Maree, 2016). The population size for attendees was unknown, but it was less than 1 000 000 (N). Krejcie and Morgan's (1970) formula of sampling size was used for this part of the study; the table for determining the sample size stated that, for a population of 1 000 000, a sample size of 348 is needed to represent a cross-section of the population.

For this study, the number of questionnaires needed to ensure representation is 348 (N) given the fact the convenience sampling was used. This sample size was seen as sufficient since the population was less than 1 000 000. However, the Miderpark Church, where the performance as held have 700 seats. For the current performance 273 tickets were sold and

therefore 273 questionnaire were distributed of which 196 were completed in detail (72% response rate)

c. Data instrument and collection

- Development of the measuring instrument

It is important to design a questionnaire according to literature to ensure that the correct information is collected. According to Table 4.1, the different stages of questionnaire development are illustrated:

Table 4. 1: Development of questionnaires

Questionnaire development	Issues	Examples
What will the questionnaire measure?	Emotion Behaviour Knowledge	The York Angina Beliefs Questionnaires (Furze et al. 2001)
What types of scale can be used?	Likert type Multiple choice Frequency	The York Angina Beliefs Questionnaires (Furze et al. 2001)
How are items generated for the questionnaire?	Wording issues Questionnaire layouts Free text options?	Check research questions, explore literature experts, and target population. Follow established guidelines. (Oppenheim 1992, Bowling, 1997).

(Adapted from Rattray& Jones, 2005)

Stage 1, according to Table 4.1, will determine what the questionnaire will measure. Will it measure emotion, behaviour or knowledge? In this study, the questionnaire will measure all three aspects, emotion, behaviour and knowledge. The respondents will be asked how they feel about certain things that will be in the advertisements, what advertisements will get a certain behaviour from the respondents and what knowledge they have or want to acquire of the topic in the study. Stage 2 for the types of scales will be determined by what questions need to be asked, if it is emotion or behaviour based, a Likert or multiple choice question will be used, if it is frequency based a frequency table will be used. Lastly, Stage 3 will determine from where the questions and items in the questionnaire will be retrieved, from other studies, guidelines and/or experts.

Questionnaires are used to collect data from participants for research purposes. When the results of the questionnaires are interpreted, the process of developing the questionnaire should be defined in detail to enable the researcher to decide how he/she wants to

implement the findings. According to Bell (2005) there are four things that are important when creating a questionnaire. These are: appearance of the questionnaire, question sequences, wording of questions and response categories. The questionnaire should appear and be user-friendly, look neat, provide clear instructions, not use too small a font and be printed on good quality paper to encourage respondents to complete the questionnaire (Bell, 2005).

The sequence of the questions must not confuse the respondent and should be easy to complete. Start off with easy questions such as age and gender then move to 'yes or no' questions and, lastly, to Likert-scale questions that ask the respondent to evaluate the statement on a 5-point Likert-scale (Hopkins, 2005).

The wording of questions again adds on to the sequence of questions because, if the wording and grammar of the questions are not correct, it may confuse the respondent and will discourage him/her from completing the questionnaire. Response categories refer to types of questions and, according to Bell (2005), the types of questions used in a questionnaire is determined by the data needed to draw conclusions. For example; open questions; closed questions; closed-open questions and biographical questions.

The questionnaire (Appendix A) consisted of two sections:

Section 1: Contained socio-demographic questions for the respondents. These questions were, for example, year of birth, highest level of education, which country he/she lives in and occupation. This section also included general questions related to the orchestra and the support thereof. Various previous studies done in a tourism context were consulted in this regard and included the work of Kruger, Scholtz and Saayman (2012), Saayman and Scholtz (2012), Slabbert and Van Loggerenberg (2012) and Steyn (2015).

Section 2: The respondents had to indicate to what extent certain aspects are important for him/her to actively follow the orchestra's social media page. This was also done by using a 5-point Likert-scale where 1 represented "Not at all important" and 5 "Extremely important". This section also had another Likert-scale question where the respondents had to indicate how often they take part in certain social media activities. A 5-point Likert-scale was used where 1 represented "Never" and 5 "All the time."

The statements were adapted from other studies on social media interactions, for example: Cvijikj and Michahelles (2013), Gummerus et al., (2012), and Vromen et al., (2016). The steps that were proposed by Field (2003) and Tustin et al., (2005); questionnaire measures,

types of scales to be used and how items are generated for the questionnaire (as previously stated in Table 4.1); were followed to design and validate the questionnaire. To ensure the content validity an in-depth review of literature was done (See Chapters 2 and 3). Statistical consultation services assisted in the setting and wording of the questions. Since this is used as secondary research, the questionnaire was prepared by the TREES research team at North-West University, Potchefstroom campus.

- Data collection

There are four types of data collection methods: group administration of questionnaires, postal or email survey, face-to-face surveys and telephone surveys according to McMillan and Schumacher (2001).

Group administration of questionnaires entails the distribution of questionnaires to respondents by a group of fieldworkers. Postal or email surveys entails contacting respondents via e-mail platforms and, in the case of face-to-face surveys, respondents are interviewed and recorded. Lastly, telephone surveys involve a conversation with respondents that is recorded (McMillan & Schumacher, 2001). In this study, groups administration of questionnaires were used, which has various advantages and disadvantages. For example, an advantage is that the response rate is optimal, the method is relatively cheap and the research manager can check the questionnaires for accuracy. Some disadvantages are costs could be high when using standardised tests and the primary researcher does not have much control over what happens in the field.

Fieldworkers, of which the researcher was one, were asked to distribute the questionnaires to the respondents when they arrived at the location on the date of an NWU Symphony Orchestra performance. Some of the questionnaires were collected and distributed in between the breaks of the performances, which gave the respondents time to complete the questionnaires in full. The fieldworkers were trained in ethical ways to approach the respondents as well as how to ask them to complete the questionnaire. The fieldworkers were informed of the purpose of the study so that they were able to explain it to the respondents. After the questionnaires were completed, the fieldworkers collected the questionnaires by asking the respondents if they had completed the questionnaire or if they needed more time. If the respondent was done with the questionnaire, the fieldworker then took the questionnaire and gave it to the leader of the fieldwork.

Although the aim was to collect 350 questionnaires, the fieldwork resulted in 195 completed questionnaires. A limited number of people attended the performance, and some did not

want to participate. The research is thus only relevant to the group of respondents that attended the performance. The questionnaires were captured in Microsoft Excel. The data was transferred and run through the Statistical Package for the Social Sciences (SPSS).

d. Data analysis

Quantitative analysis of the data consists of graphic analysis and summarises the measurements and the sample data. The data is presented in the form of frequency tables and figures to ensure that the results are clear that that it allows for interpretation. Specifically, factor analysis, *t*-tests, and ANOVAs were identified as relevant since these methods contribute to reaching the objectives of the study. The data was analysed in SPSS in the form of frequency tables for descriptive statistical analysis.

- Frequency tables

Frequency tables show the different response categories of the variables together with the frequency (number) of respondents and the frequency is usually expressed in a percentage of the sample size, in each of the different categories (Maree, 2016). All the results were presented in frequency tables as the first part of the descriptive analyses. This provided a bird's-eye view of the data and led to valuable insights to the responses.

- Factor analysis

A factor analysis is used to minimise data and thus shows which items belong together based on the way the questions were answered (Maree, 2016). Kline (2014:2) also defined factor analysis as “a number of statistical techniques of which the aim is to simplify complex sets of data”. The reduction of data is done by looking for groups among the inter-correlations of a set of variables according to Pallant (2010:181). The factor analysis is done for the Likert-scale questions to determine what motives the respondents agree with the most with regards to the symphony orchestra social media platform and the social media platform that they are most likely to use.

- *t*-tests and ANOVAs

A *t*-test is used in three scenarios, for example; when two groups have to be compared based on the score; when the average score on two variables needs to be compared and; when a variable needs to be compared to a specified constant value (Maree, 2016). A *t*-test is used when a researcher wants to examine the relationship or association between two nominal variables. In the case of this research the relationship for comparison of social media engagement by demographic variables (gender, language, age and education), comparison of social media engagement by eye-catching strategies (videos, memes, Gifs,

Posters, pictures, text and others), comparison of social media engagement by receiving notifications on a mobile device, comparison of social media engagement by using social media at selected times of the day (when waking up, during morning, during afternoon, during early evening, evening, late at night/morning and all times of the day/nights), comparison of social media engagement by social media activities related to the event being assessed and support for symphonic orchestras (currently following the event and recommendation of the event) was tested to see what the outcome will be.

An ANOVA is used to compare the differences between several related or dependent groups (Maree, 2016). In this case the Comparison of social media engagement by the role of influencers was tested to see what the outcome will be.

#### **4.2.3.2.2 Empirical study for qualitative research**

As part of the secondary research, the respondents were asked whether they were interested in participating in in-depth research discussions related to the marketing of symphonic orchestras. Interested respondents therefore provided their contact details to be part of the second phase of the research. These contact details were only handled by the researcher with no one else gaining access to this information.

Qualitative interviews were held with selected participants. Maree (2016) defined interviews as two-way conversations where the interviewer asks the participant various questions to determine their beliefs, ideas, views, behaviours and opinions. In-depth interviews are characterised by the number of respondents involved, their structure, depth, and length. The interviewee is usually encouraged to speak openly and give their opinions and explain the matters that are brought up. The interviewer will then try to investigate matters deeper in the structured interview. The interviewer will not lead the interviewee but allow him/her to speak freely on the topic at hand, keeping the atmosphere friendly but still not influencing the subject, this was a challenge for the interviewer. Finn et al. (2000:75) stated that the disadvantages of this type of interview can be the reduced comparability, and the fact that the quality of data depends on the interviewers communication and listening skills.

#### **e. Target population**

The target population for this part of the study was the attendees of the Symphonic Orchestra live performances to determine specifically whether the attendees use social media and whether it will be effective as a marketing medium. The target population for the

qualitative research is the same as that of the target population for the quantitative research. However, the group were asked if they wished to participate in the qualitative research.

f. Sampling and description of sample

The sampling for the qualitative research was based on people's willingness to participate in the second phase of the research – thus convenience sampling.

- Sample size

The sampling size is defined as the number of representatives from the population needed to conduct the statistical analysis or accuracy of the results required (Maree, 2016). There are six rules regarding the sampling method or size used in qualitative research according to Curtis, Gelser, Smith and Walshburn (2000), it should provide rich information, be relevant to the framework, should produce credible descriptions, enhance transferability of the findings, should be feasible in terms of money and time and ethical precautions should be taken.

The sample size for the qualitative research method was 10-15 respondents. With the completion of the quantitative research, 15 respondents provided their contact information to be part of the study going forward.

- Sample inclusion criteria

It was important to only include participants in the qualitative research that had previously attended performances of symphonic orchestras. With the distribution of the quantitative questionnaire as a fore-runner of the qualitative interviews this was achieved.

g. Data collection

- Development of the interview guide

Interviews were used to determine the specifics of the preferences of the respondents in terms of social media marketing such as pictures, videos, fonts and typology. The interviews were conducted through online face-to-face communication due to the current COVID-19 pandemic. The respondents were asked which online interview system will be best for them in terms of availability and convenience. The respondents were also asked at the start of the interview whether they give permission to be recorded for research purposes. The interview was held on a specific date and time and in a professional setting to ensure that the respondents were comfortable to respond to the questions. The interview recordings and scripts are held confidential and secured (Veal, 2006:75).

The respondents were asked to take part in the interview through a message or call that was made to their phones; their numbers were obtained through a voluntary question in the questionnaire distributed as part of the secondary data. Because only 15 respondents gave their contact information on the questionnaire in the first phase, the interviews had to provide sufficient information to make consistent determinations for conclusions and recommendations. In this phase of the research, a qualitative method was used to gather information to understand behaviour, yield knowledge, understand attitudes or learning of situations.

The measurement instrument that was used is a semi-structured questionnaire or interview guide (Maree, 2016) (Appendix B).

The interviews consisted of four sections:

Section 1: Socio-demographic questions, for example the year the respondent was born, gender and the province he/she lives in.

Section 2: Contained questions on interest in symphonic orchestras, for example how often the respondent attends live performances and two reasons why he/she attends specifically the performances of symphonic orchestras.

Section 3: Contained social media interest questions, for example what social media platform he/she uses on a regular basis, what is his/her second most preferred social media network and did he/she see adverts for the NWU Symphony orchestra recently on social media.

Section 4: Contained social media design questions to determine the design of social media advertisements for symphony orchestras. Questions related to colour and fonts.

This instrument is commonly used in research projects to corroborate data emerging from other data sources. This method was used because the questions asked in the interviews were partially determined by the data that was collected during the quantitative phase and partially by the in-depth literature review. The criteria used for the qualitative interviews include the following: the use of colour (Frazier, 2018; Gotter, 2018); text and typography (Frazier, 2018; Major, 2020); content (Nair, Lee & Hosanagar, 2018; Johnson, 2020; Major, 2020; Gotter, 2019); contrast (Frazier, 2018); images (Gotter, 2018, 2019; Major, 2020; Weaver, 2020) and videos (Gotter, 2018, 2019; Major, 2020) (See appendix B). The focus of the interview was to obtain in-depth knowledge on participants' preferences regarding social

media advertisements in terms of colour, font, whether or not there should be a video on the social media platform and whether information pertaining to the orchestra should be added into the advertisements.

- Data collection

The respondents were contacted by using the details that were provided and an interview time and date were provided by the participants that was suited to them. The respondents chose the interview method that suited them best between zoom meeting and video call (both methods being face-to-face online methods). The respondents were given time to respond fully to every question, the interviews lasted up to one hour. A total of 10 respondents were interviewed and the data was saturated after the 10<sup>th</sup> interview as the answers that were given were the same. The interviews were recorded with the respondents' permission and the answers were transcribed to obtain a clear view of the criteria for the design of social media advertisements for symphony orchestras. The collection was done by conducting the interviews with the respondents and then transcribing the interview sessions.

- h. Data analysis

The data was collected, prepared and organised (for example into text data as in transcripts (Cresswell, 2007:147). The data was then processed by compiling the data into sections or groups of information that will also be known as themes or codes to make "sense" of what was uncovered and compiled (Creswell, 2003; 2007). The themes or codes consisted of phrases, expressions, or ideas that were common among the participants (Kvale, 2007). The themes, or codes were analysed by interpreting the data as best as possible to make sense of the words or observations and, finally, the data was represented in discussion format (Cresswell, 2007:147). The research question was kept in mind in the analysis of the data to ensure that the conclusions were logical (Maree, 2016). A third-party consultant was needed to review the codes or themes to determine the quality and effectiveness based on their evaluation of the interview transcripts (Creswell, 2007). In this case it was the researcher's study leaders that helped the researcher correct question format and relevance.

### **4.3 Conclusion**

The purpose of this chapter was to describe the method of research. This study aims to explore the potential of social media as a marketing medium for symphonic orchestras. The success of any research study is dependent on the appropriate methods chosen. The methodology of the study was described in length and also the steps that was taken during and after the collection of the data.

# **Chapter 5:** *Empirical results*

## **5.1 INTRODUCTION**

This chapter contains the results of the empirical study that will reveal the analysis of the data gathered through questionnaires and in-depth interviews. The results were compiled, processed, analysed and displayed. To obtain the final data and understand the answers that were given by respondents, the data will be analysed to determine the socio-demographic portfolio for the current attendees of the symphony orchestras performances.

The important aspects that play a role in respondents' willingness to interact with the social media sites of the orchestra will be determined and outlined in this chapter that will also give more insight as to whether further study is needed in this area. After the aspects of interaction with social media sites has been determined, the social media sites that are the most used and how often these sites are used will be assessed to look at what social media site is currently the most actively used.

All of this data will then be assessed through the use of tables, figures, T-tests and ANOVA tests that will give further information for the use of social media sites going forward. After the quantitative data has been assessed, the qualitative data that was obtained through interviews will then be assessed. The data that was obtained in the qualitative research will determine how an advertisement must be assembled through the use of colours, fonts, images, themes and videos or posts. The combination of the various aspects will also be determined in this section to obtain a wider range of advertisement mixtures that can be used.

## **5.2 RESULTS OF THE QUANTITATIVE RESEARCH: respondents attending a Symphonic orchestra performance at North West University**

### **5.2.1 Descriptive analyses**

#### **5.2.1.1 Socio-demographic characteristics of respondents**

According to Table 5.1 the largest percentage of attendees were female (54%), the age group that was the highest in attendance was between 21 and 25 years of age (29%). A large group of attendees had already obtained their postgraduate degrees (29%) and the second largest group of attendees are current students (21%). Ninety-six percent (96%) of the attendees are residents of South Africa. The largest group of attendees have other occupations such as nurse, accountant, administrative assistant and farmer; and the second

largest group of attendees are current students. This correlates with the venue where the performances were held, namely the NWU Auditorium. When comparing these results with other similar studies, it was evident that respondents in the current study were more diverse in terms of age. There is thus potential to expand the market and broaden the marketing strategy (Saayman & Saayman, 2014; Gilmer, 2008).

Table 5. 1: Demographic aspects

<b>Demographic aspects</b>	<b>Percentage</b>	<b>Demographic aspects</b>	<b>Percentage</b>
<b>Gender:</b>		<b>Age:</b>	
Male	46%	12-20 Years	15%
Female	54%	21-25 Years	29%
<b>Language:</b>		26-30 Years	7%
Afrikaans	85%	31-49 Years	15%
English	12%	50-65 Years	21%
Setswana	1%	66 + Years	13%
Other	2%	<b>Country of Residence:</b>	
<b>Level of Education:</b>		Namibia	2%
No School	2%	RSA	96%
Matric	12%	UK	2%
Degree (current student)	21%	<b>Occupation:</b>	
Degree (already obtained)	19%	Student	33%
Postgraduate (current student)	13%	Teacher	6%
Postgraduate (already obtained)	29%	Pensioner	5%
Other (Specify)	4%	Lecturer	5%
		Manager	4%
		Other	47%

### 5.2.1.2 Interest in Symphonic Orchestra music and performances

The overall percentage of the respondents (78%) attended 0-5 concerts in the past three years and only a small percentage (6%) attended more than eleven concerts in the past three years (Table 5.2). The respondents indicated that they, themselves, are mostly the highest (53%) influence to listen to symphony orchestra and friends and family an equal (20% respectively) follow self-influence. The largest percentage (23%) of attendees made the decision one week before the time to attend the performance and a small percentage (10%) decided on the day to attend the performance. Compared to other studies, it is clear that very few attendees go to more than three concerts in three years (Dobson, 2010; Pitts et al., 2013). This shows the importance of applying effective marketing strategies two to three weeks before the performance.

Table 5. 2: Decision aspects

<b>Decision Aspects:</b>	<b>Percentage:</b>
<b>Number of concerts attended in the past three years</b>	
0-5 concerts	78%
6-10 concerts	16%
11 + concerts	6%
<b>Influence for listening symphony orchestra music</b>	
Self	53%
Friends	20%
Family	20%
Marketing messages	3%
Other	4%
<b>Timing of decision to attend the concert</b>	
1 week	23%
1 Month	14%
2 weeks	21%
1 Day	13%
Today	10%
Other	19%

### 5.2.1.3 Marketing efforts related to Symphonic Orchestra events

Table 5.3 shows that the largest number of respondents found out about the performance through word-of-mouth (50%). Social media (31%) was second highest and Posters (18%) was the third highest option. It was clear that respondents did not follow the event on social media (69%) but an overwhelming percentage of respondents would recommend the event on social media (89%). The results support the research done by Manners, Saayman and Kruger (2014) who also state the importance of word-of-mouth communication for music events.

Table 5. 3: Marketing efforts related to symphonic orchestra events

<b>Event following aspects:</b>	<b>Percentage:</b>		<b>Event following aspects:</b>	<b>Percentage:</b>
<b>How did you hear about the event</b>	<b>Yes</b>	<b>No</b>	<b>Currently follow event on social media</b>	
Magazine	3%	97%	Yes	31%
Previously attended	9%	91%	No	69%
Word-of-mouth (from someone else)	50%	50%	<b>Recommend this event on social media</b>	
Social media	31%	69%	Yes	89%
Radio	2%	98%	No	11%
Newspaper	13%	87%		
Posters	18%	82%		
Website	7%	93%		
Other	14%	84%		

### 5.2.1.4 Social media behaviour and preferences

#### 5.2.1.4.1 Aspects creating an interest on social media

Figure 5.1 illustrates that pictures (56%) contribute to creating an interest, followed by videos (51%). Text paragraphs (23%) are the least effective at catching the respondents' attention. This supports postplanner.com (2018) that pictures are more effective to catch a respondents attention to then further illustrate to keep the respondent interested.

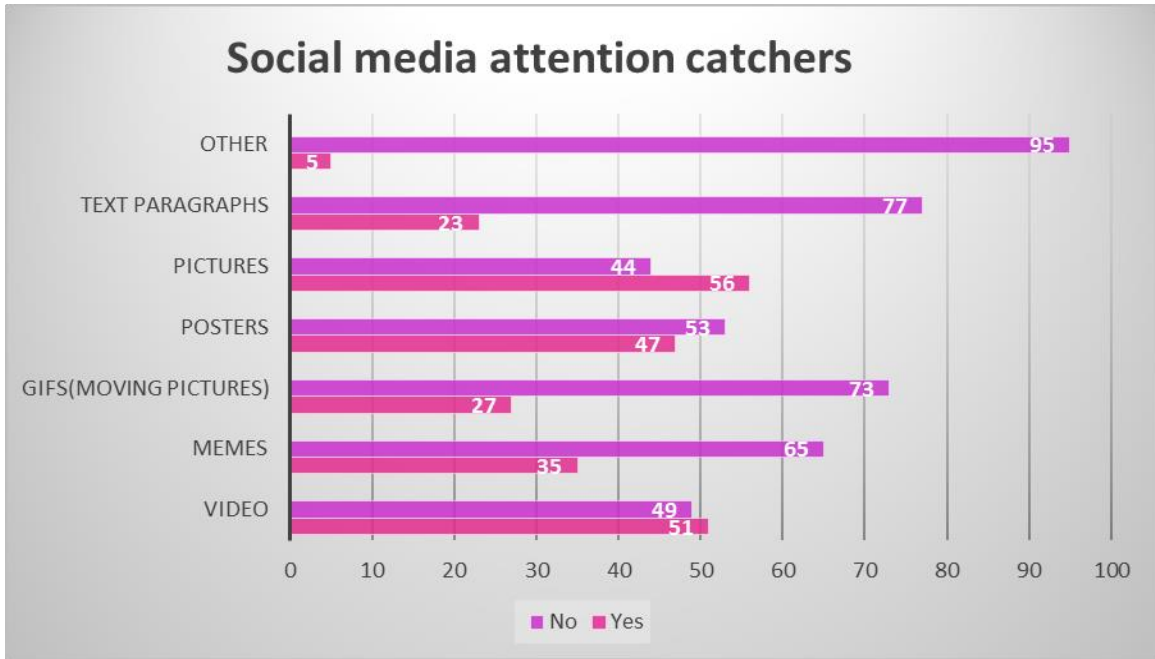


Figure 5. 1: Aspects creating an interest on social media

**5.2.1.4.2 Social media network usage**

As illustrated in Table 5.4 MySpace (98%) is the social media network that is the least used by respondents and Blogs (89%) thereafter. Facebook (13%), YouTube (12%) and Instagram (15%) are the social media networks that respondents are always connected to and use often. Google+ (16%), Facebook (23%) and Pinterest (11%) are the social media networks that respondents use at least twice a day. Based on the mean value, it is clear that YouTube (M=2.79), Facebook (M=2.69) and Instagram (M=2.49) are the social media networks that the attendees use the most during their everyday lives. It is, however, clear that they are not necessarily always connected. YouTube creates opportunities for symphonic orchestras to showcase their performance. This can contribute to the marketing efforts of the orchestra. Postplanner.com (2018) clearly showed that Facebook, Instagram and Youtube are the most used social media sites by respondents and the findings illustrated in Table 5.4 also supports the article.

Table 5. 4: Frequency of accessing social media networks during the day

Social media	Not using/registered	Rarely (some days)	Sometimes (1-2 times daily)	Often (few times a day)	Always connected	Mean & Standard deviation
Facebook	21%	29%	23%	14%	13%	2.68 (±1.31)
Twitter	71%	17%	8%	2%	2%	1.47

						(±0.87)
Google+	51%	17%	16%	8%	8%	2.04 (±1.29)
YouTube	20%	28%	17%	22%	12%	<b>2.79</b> <b>(±1.32)</b>
MySpace	98%	1%	0%	0%	0%	1.04 (±0.34)
Blogs	89%	9%	7%	0%	1%	1.16 (±0.55)
Linkedin	64%	24%	8%	1%	3%	1.55 (±0.89)
Instagram	40%	16%	13%	16%	15%	<b>2.49</b> <b>(±1.5)</b>
Pinterest	46%	22%	11%	12%	8%	2.13 (±1.33)
Other	80%	5%	3%	3%	9%	1.58 (±1.28)

#### 5.2.1.4.3 Social media notifications

Figure 5.2 shows that 57% of the respondents receive notifications instantly with 34% that read them immediately. Clearly respondents want to be connected but they filter which posts to react to immediately and which to leave for a later read. This creates an opportunity to get the attention of the respondents but the message should be right. The article written by Bigcommerce (2018) also shows that respondents become more agitated, they are scared that they will miss something, if they do not react to their notifications immediately.

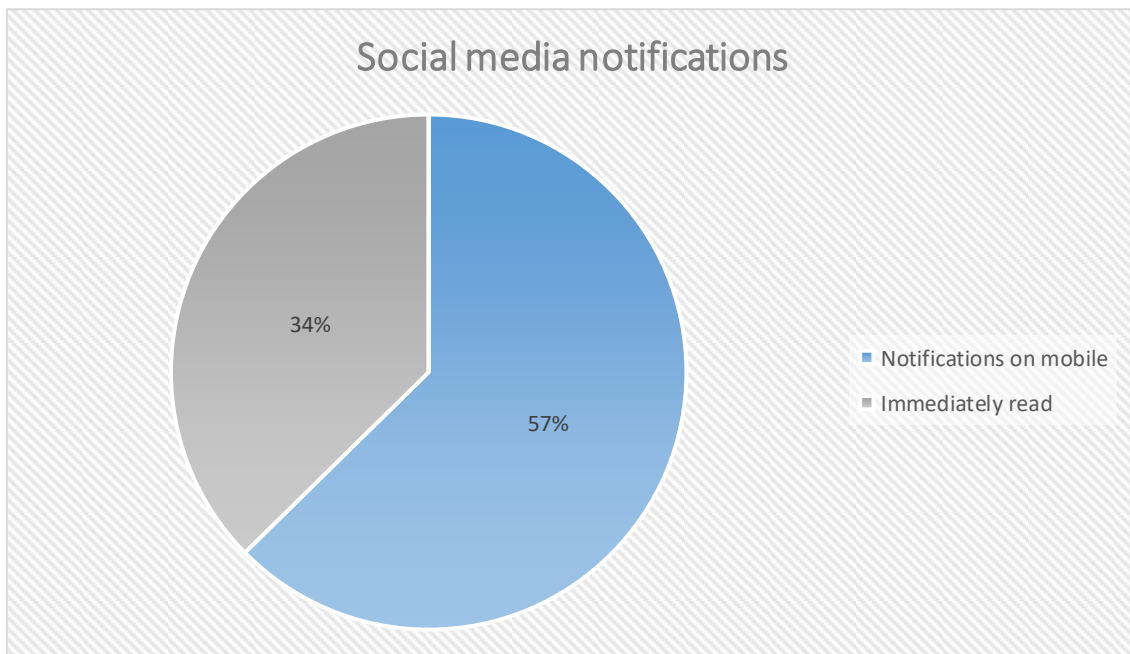


Figure 5. 2: Receiving and reacting to notifications on

The respondents also shown a preference for accessing social media via their phone (85%) followed by their laptop (10%) and tablet (5%). The 24-hour access to phones allows for direct contact with the potential market. Respondents prefer using their phones to access their social media for ease of access, according to Bigcommerce (2018).

#### 5.2.1.4.4 Preferred time of social media usage

Respondents use social media in the evenings (45%) and during the afternoon (32%). Figure 5.3 shows that the respondents do not (78%) spend time on social media at all times of the day. Although a popular medium, it seems that respondents manage it so that there is limited exposure. Various articles support this finding that respondents are more likely to use social media in the evenings and that they are not on social media at all times of the day (Bigcommerce, 2018 & Postplanner, 2018).

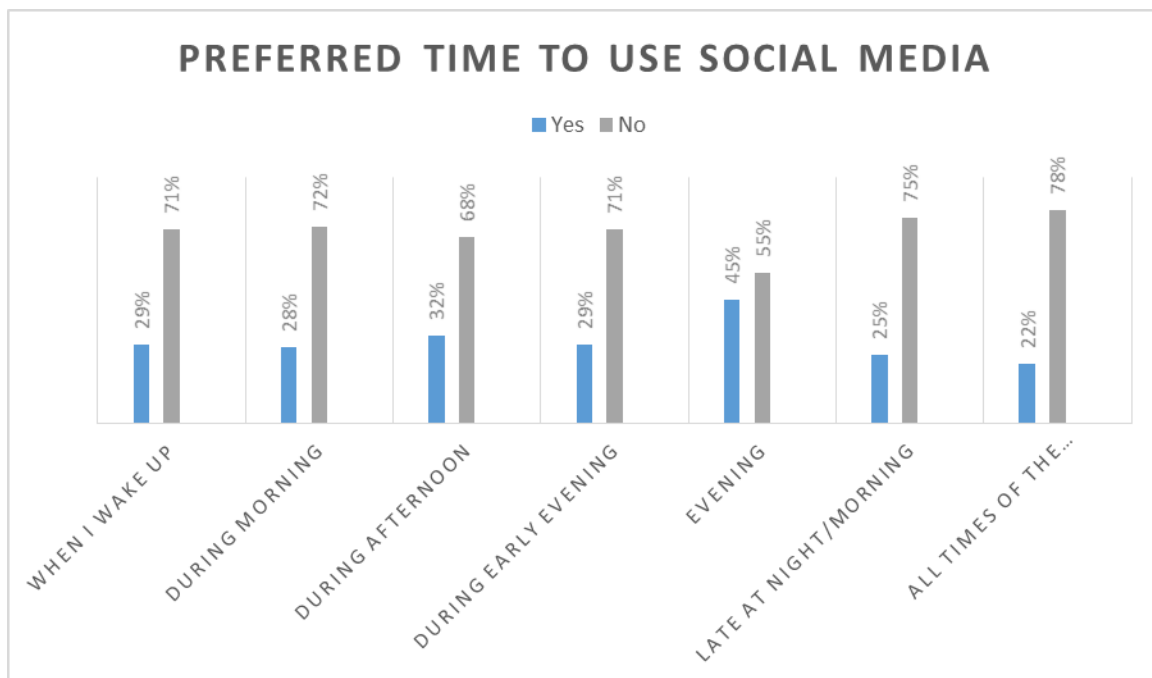


Figure 5. 3: Preferred time to use social media

#### 5.2.1.4.5 Following the orchestra’s social media site

##### a. Aspects influencing active engagement on the social media site

This section asked respondents to indicate to what extent they agree with the given statements on a 5-point Likert scale (where 1 is “not important” and 5 is “extremely important”) (See Table 5.5). The following were the aspects that are important for a respondent to actively follow the symphony orchestra’s page (averaged out of 5):

- Concert dates should always be made clear on the page as well as the length of the show (M=4.39)
- Social media posts should be free of grammatical errors (spelling mistakes) (M=4.34)
- Content should be visually pleasing (photos, videos etc.) (M=3.86)
- The site administrators should reply as soon as possible to enquiries (M=3.66)
- Only information applicable to the orchestra should be shared (M=3.31)

The statement “I want to get to know orchestra members on a personal level through social media posts” has the lowest average (M=2.16) which means that respondents do not want to know the orchestra members on a personal level through social media. Buschness (2015) also stated that attendees do not want to know anything about the orchestra members to be able to be attracted to an event, but that the marketing done for the event should be done professional and visually pleasing to accommodate the aging markets.

Table 5. 5: Motivation to use social media page

<b>Motivation to use social media page</b>	<b>Not important</b>	<b>Slightly important</b>	<b>Important</b>	<b>Very important</b>	<b>Extremely important</b>	<b>Mean &amp; Standard deviation</b>
The amount of information available on the post	2%	11%	36%	23%	28%	3.64 (±1.07)
Only information applicable to the orchestra should be shared	6%	16%	37%	22%	19%	3.31 (±1.13)
Content should be visually pleasing (photos, videos etc.)	3%	8%	25%	30%	35%	3.86 (±1.07)
The social media site should provide two-way communication between the concert organisers and the attendees	17%	24%	26%	17%	14%	2.82 (±1.29)
Orchestra members should share personal experiences on social media	23%	32%	23%	14%	8%	2.52 (±1.22)
All types of interesting information pertaining to orchestras should be posted	9%	21%	35%	23%	12%	3.08 (±1.13)
There should be testimonies from others who attended the concerts	18%	21%	25%	28%	8%	2.86 (±1.23)
Social media site updates should take place	7%	11%	29%	28%	25%	3.55 (±1.17)
The site administrators should reply as soon as possible to enquiries	7%	6%	30%	26%	31%	3.66 (±1.18)
Social media posts should be free of	4%	3%	13%	16%	64%	4.34

grammatical errors (spelling mistakes)						(±1.05)
Educational symphony orchestra information should be posted	9%	11%	30%	29%	20%	3.40 (±1.19)
I also want to get to know orchestra members on a personal level through social media posts	36%	28%	21%	11%	3%	2.16 (±1.12)
The page should provide the background/history of the orchestra	6%	15%	35%	25%	18%	3.34 (±1.12)
Posts should contain attractive colour schemes	9%	13%	29%	27%	21%	3.38 (±1.21)
Competitions and promotions should be posted on a regular basis	15%	22%	32%	17%	14%	2.94 (±1.24)
The page should show how orchestra managers do their part towards the sustainability of such events	15%	26%	29%	19%	10%	2.82 (±1.20)
New developments in the symphony orchestra industry should be posted	8%	16%	32%	29%	15%	3.28 (±1.14)
Cooperation with other orchestras should be posted	7%	15%	33%	27%	18%	3.34 (±1.14)
Concerts dates should always be made clear on the page as well as the length of show	1%	1%	11%	32%	55%	4.39 (±0.81)
Interesting developments regarding the orchestra should be posted	4%	7%	36%	30%	23%	3.60 (±1.04)
The font types used in the adverts that are posted are important	12%	15%	23%	20%	30%	3.40 (±1.36)
Short videos with sound should be posted	8%	15%	30%	21%	26%	3.42 (±1.24)

## b. Engagement levels

This section asked respondents to indicate to what extent they take part in the social media activities on a 5-point Likert scale (where 1 is “never” and 5 is “all the time”). The following are the extent to which respondents participate in social media activities (averaged out of 5):

- Seek information (M=3.50)
- Look at photos/videos (M=3.49)
- Read other statuses (M=2.98)
- Read posts by businesses (M=2.64)
- Share posts (M=2.40)

The activity that the respondents take part in the least is “take part in discussion” (M=1.93) which means that the respondents do not see social media as a platform to hold discussions but rather to obtain information with regard to symphonic orchestras. Thus, respondents want to engage on social media without wanting to interact with people. Akram and Kumar (2017) showed the negative aspects of social media, but also stated that respondents have only a few activities that they regularly take part in on social media such as look at pictures, seek information or service providers and share posts.

Table 5. 6: Frequency of taking part in social media activities

Engagement	Never	Rarely	Sometimes	Often	All the time	Mean & Standard Deviation
1. Share posts	27%	31%	22%	14%	6%	2.40 (±1.19)
2. Update status	37%	37%	14%	6%	5%	2.04 (±1.10)
3. Take part in discussions	43%	34%	15%	8%	2%	1.93 (±1.03)
4. Read others statuses	19%	17%	26%	23%	15%	2.98 (±1.33)
5. Read posts by businesses	29%	16%	28%	18%	9%	2.64 (±1.32)
6. Upload photos/videos	28%	33%	21%	5%	6%	2.36 (±1.17)
7. Look at photos/videos	11%	12%	19%	32%	25%	3.49 (±1.28)
8. Seek information	9%	12%	22%	32%	24%	3.50 (±1.24)
9. Leave comments on posts	39%	29%	19%	9%	5%	2.12 (±1.16)
10. Create/follow events	36%	24%	22%	13%	5%	2.12 (±1.31)

### c. Social media network and usage preferences

Table 5.7 indicates that 91% of the attendees spend up to five hours a day on social media networks. Social media networks such as Facebook (32%) and Instagram (25%) are the most preferred networks amongst the attendees. The reasons that respondents prefer the networks are divided between other (58%) (that include, only known network, for information purposes, news and enjoy that particular network more) ease of use (15%), communication (4%) and to watch pictures or videos (10%). It is clearly a medium that should form part of a marketing campaign. Akrahm and Kumar (2017) stated that one of the negative aspects of social media is that respondents use social media for excessive hours a day that are also illustrated in this finding and that the most used sites are Facebook and Instagram to use for news or interaction with friends.

Table 5. 7: Social media network aspects

Social media network aspects:	Percentage:	Social media network aspects:	Percentage:
Hours, on average on social media		Preferred social network	
0-5 hours	91%	Facebook	32%
6-10 hours	3%	Instagram	25%
11-15 hours	4%	WhatsApp	11%
16 + hours	2%	Pinterest	3%
Reason for preferred social network		Other	29%
Easy to use	15%		
Enjoyment	2%		
For pictures and/or videos	10%		
News and information	8%		
Communication	4%		
Business use	3%		
Other	58%		

### 5.2.2 Inferential analyses

In this section, the aspects influencing social media engagement are analysed by firstly determining the relevant factors and, secondly, identifying the aspects that then influence these factors.

#### 5.2.2.1 Understanding social media engagement (factor analysis)

According to Balasundaram (2014:4) factor analysis is a method that aims to untangle diverse variables by finding common grounds for the variables to link together. Factor analysis gives explanatory summaries of data matrices that help to find patterns among diverse variables (Balasundaram, 2014:7). Principal component analyses (PCA) is commonly known as factor loadings that show or group the variables under few unrelated factors or latent variables. The illustration for PCA is variables (rows) and factors (columns), a variable that has a loading higher than 0.5 is a factor according to Balasundaram (2014:7).

Rotation improves the understandability of factors, it maximises the loading of each variable on the extracted factors while it also minimises the loading on the other factors. It changes the values of the variables, while also keeping the distinguishing values constant. Oblique rotations are used to transform factor analysis into simple structures (Balasundaram,

2014:10). Bartlett's test of sphericity measures multivariate normality for a set of distributions, it also tests whether the correlation matrix that was done within the factor analysis is an identity matrix because an identity matrix does not mean anything for the factor analysis, according to Balasundaram (2014:11).

Kaiser-Meyer-Oklín is a measure to determine whether or not a value distribution is adequate to conduct a factor analysis. According to Balasundaram (2014:12) if a measure is  $<0.05$ , it means an identity matrix cannot be produced and thus it is adequate to conduct a factor analysis. Any measure above 0.05 is not adequate for a factor analysis. Scree plot was designed to determine how many factors there are to look at. The scree plot shows all the eigen values, the "scree" refers to debris that has fallen from the mountain. In this case, the analysis has to stop when the eigenvalue criterion starts, for example in Figure 5.4, any factor after 3 is debris and does not meet the criterion.

Eigenvalue means measure the variance of a factor in between all the variables that are accounted for by the factor. If, according to Balasundaram (2014:8) the factor has a low eigenvalue it means that it has no contribution to the explanation of the variables and therefore can be ignored compared to other factors. Kaiser suggested that if a factor has a root greater than 1 than the factor should be retained.

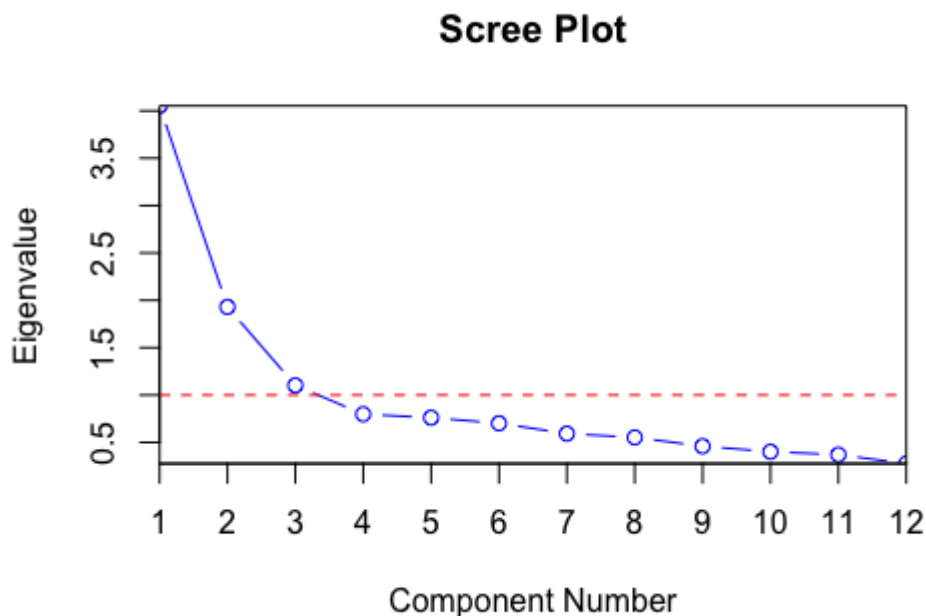


Figure 5. 4: Scree plot

According to Balasundaram (2014:13) the goal of a correlation matrix is to summarise the large amount of data to see if there are other patterns between the variables. A coefficient must be established to determine the patterns between the variables, and the factors as can be seen in Table 5.8.

Table 5. 8: Factor correlation mix

<b>Factor</b>	<b>1</b>	<b>2</b>	<b>3</b>
<b>1</b>	<b>1.000</b>	<b>.667</b>	<b>.750</b>
<b>2</b>	<b>.667</b>	<b>1.000</b>	<b>.727</b>
<b>3</b>	<b>.750</b>	<b>.727</b>	<b>1.000</b>

(Adapted from Promax with Kaiser Normalisation)

**Table 5. 9:** Factor analyses for social media engagement

	<b>F1</b>	<b>F2</b>	<b>F3</b>	<b>F4</b>	<b>F5</b>
	<b>Orchestra developments</b>	<b>Site administration</b>	<b>Orchestra information</b>	<b>Visual elements</b>	<b>Personal engagements</b>
Cooperation with other orchestras should be posted	0.918				
New developments in the symphony orchestra industry should be posted	0.852				
The page should show how orchestra managers do their part towards the sustainability of such events	0.687				
The page should provide the background/history of the orchestra	0.455				
Interesting developments regarding the orchestra should be posted	0.401				
Educational symphony orchestra information should be posted	0.388				
Social media posts should be free of grammatical errors (spelling mistakes)		0.822			
The site administrators should reply as soon as possible to enquiries		0.596			
Concert dates should always be made clear on the page as well as the length of the show		0.585			
Social media site updates should take place regularly		0.570			
Only information applicable to the orchestra should be shared			0.886		
There should be a good amount of information available of this orchestra			0.697		
Short videos with sound should be posted				0.665	
The font types used in the adverts that are posted are important				0.633	
Posts should contain attractive colour schemes				0.601	
Content should be visually pleasing (photos, videos etc.)				0.512	
Competitions and promotions should be posted on a regular basis				0.305	
Orchestra members should share personal experiences on social media					0.744
I also want to get to know orchestra members on a personal level through social media posts					0.657
All types of interesting information pertaining to orchestras should be posted					0.554
The social media site should provide two-way communication between the concert organisers and the attendees					0.501
There should be testimonies from others who attended the concerts					0.480
<b>Cronbach Alpha Value (Reliability)</b>	<b>0.87</b>	<b>0.74</b>	<b>0.67</b>	<b>0.81</b>	<b>0.80</b>
<b>Inter-item correlations</b>	<b>0.52</b>	<b>0.42</b>	<b>0.51</b>	<b>0.46</b>	<b>0.45</b>
<b>Mean Value</b>	<b>3.29</b>	<b>3.99</b>	<b>3.48</b>	<b>3.40</b>	<b>2.69</b>

### **Factor 1: Orchestra developments**

As per the respondents, orchestra developments are an important focus point for the symphony orchestras' social media pages. Cooperation with other orchestras, new developments in the symphony orchestra industry, pages should show how orchestra managers do their part towards the sustainability of such events, page should provide the background/history to the orchestra, interesting developments regarding the orchestra and educational symphony orchestra information should be posted on the page are the factors that are seen as orchestra developments. Based on the mean value (M=3.29) orchestra developments are the fourth most important factor that influence an attendee of the symphony orchestra to engage more on social media. Orchestra developments received a Cronbach Alpha value of 0.87, which is highly acceptable. This factor is focused on information and it is clear that respondents want to be informed and the orchestra can share interesting information with the potential market.

### **Factor 2: Site administration**

Site administration consisted of four aspects. These were: social media posts should be free of grammatical errors, site administrators should reply as soon as possible to enquiries, concert dates should always be made clear on the page as well as the length of the show, and social media site updates should take place regularly. Site administration received a mean value of 3.99 which, in turn, makes it the most important factor that influences an attendee's engagement with the orchestra's social media sites/platforms. The Cronbach Alpha value that site administration received was 0.74 which is acceptable. In this era, people require and expect instant feedback and information they can trust. In the social marketing efforts of orchestras, the importance of site administration should not be underestimated as this can make a difference to respondents.

### **Factor 3: Orchestra information**

Orchestra information is a key aspect that influences attendee engagement with orchestras' social media sites; only information applicable to the orchestra should be shared and there should be enough information available about the orchestra. This factor has a mean value of 3.48 that makes it the second most important factor that influences respondents' engagement with social media sites. Orchestra information obtained a Cronbach Alpha value of 0.67 which is fair for exploratory research.

### **Factor 4: Visual elements**

Visual elements have five different parts: short videos with sound should be posted, font types that are used in the ads are important; posts should contain attractive colour schemes;

content should be visually appealing (posts, videos etc.) and competitions and promotions should be posted on a regular basis. The mean value that visual elements received was 3.40 that made it the third most important aspect that influences respondents' engagement. Visual elements received a Cronbach Alpha value of 0.81 which is highly acceptable for this study. There is thus value in optimising the visual elements on social media platforms and in such a manner as to attract the attention of the target market.

### Factor 5: Personal engagement

Personal engagement as per respondents, are an important aspect of social media engagement. Orchestra members should share personal experiences on social media, I want to get to know orchestra members on a personal level through social media posts all types of interesting information pertaining to orchestras should be posted as the aspects that form part of this factor. Personal engagement received a mean value of 2.69 that makes this factor the least important for social media engagement. The Cronbach Alpha of 0.80 is highly acceptable for this study. It is interesting that respondents do not consider elements of personal engagement as important.

### 5.2.2.2 Comparison of social media engagement by demographic variables

#### a. Comparison of social media engagement by gender

A *t*-test was used to compare social media engagement factors by gender. The results are presented in Table 5.10.

Table 5. 10: *t*-test for social media engagement by gender

Factor	Male Mean & Std. dev	Female Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.30 (0.81)	3.32 (0.93)	0.908	1.362	0.02
Site administration	3.95 (0.71)	4.04 (0.80)	0.483	2.046	0.10
Orchestra information	3.47 (0.96)	3.50 (0.98)	0.863	0.443	0.03
Visual elements	3.36 (0.85)	3.45 (0.96)	0.539	1.090	0.09
Personal engagements	2.63 (0.89)	2.78 (0.93)	0.273	0.039	0.16

*\*Statistical significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8)*

\*\*\*\*

From Table 5.10, it is clear that no statistically significant differences exist between males and females with regard to factors influencing social media engagement. In all cases the females rated the engagement factors slightly higher than the males.

### b. Comparison of social media engagement by language

Table 5. 11: t-test for social media engagement by language

Factor	Afrikaans Mean & Std. dev	English Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.29 (0.89)	3.39 (0.67)	0.510	1.463	0.12
Site administration	3.99 (0.78)	4.05 (0.62)	0.710	0.998	0.07
Orchestra information	3.46 (0.96)	3.66 (0.85)	0.315	0.713	0.21
Visual elements	3.39 (0.93)	3.55 (0.55)	0.271	5.826	0.17
Personal engagements	2.63 (0.91)	3.04 (0.74)	0.026	0.374	0.45

From Table 5.11 it is clear that no statistically significant differences exist between Afrikaans and English speaking respondents with regard to factors influencing social media engagement. The English-speaking respondents rated the social engagement factors slightly higher than the Afrikaans-speaking respondents.

### c. Comparison of social media engagement by selected demographic variables: age and education

Table 5. 12: Spearman's rho correlation for social media engagement by age and education

		AGE	EDUCATION
Orchestra developments	Correlation Coefficient	-.164*	-.304**
	Sig. (2-tailed)	<b>0.03</b>	<b>0.00</b>
	N	179	173
Site administration	Correlation Coefficient	-0.06	-0.05
	Sig. (2-tailed)	0.39	0.49
	N	180	174
Orchestra information	Correlation Coefficient	0.01	-0.10
	Sig. (2-tailed)	0.93	0.20
	N	179	173
Visual	Correlation Coefficient	-.149*	-.209**

elements	Sig. (2-tailed)	<b>0.05</b>	<b>0.01</b>
	N	179	173
Personal engagements	Correlation Coefficient	-.213**	-.283**
	Sig. (2-tailed)	<b>0.00</b>	<b>0.00</b>
	N	179	173

Two significant correlations were found for orchestra developments with age ( $p=0.03$ ) and education ( $p=0.000$ ). As the importance of orchestra developments increased, the age of the respondents decreased ( $r_s = -0.164$ ) as well as the level of education ( $r_s = -0.304$ ). Younger, less educated respondents want information on orchestra development

Two significant correlations were found for visual elements with age ( $p=0.05$ ) and education ( $p=0.01$ ). As the importance of visual elements increased, the age of the respondents decreased ( $r_s = -0.149$ ) as well as the level of education ( $r_s = -0.209$ ). Younger, less educated respondents consider visual elements as very important elements that will encourage higher levels of social engagement.

Two significant correlations were found for personal engagements with age ( $p=0.00$ ) and education ( $p=0.00$ ). As the importance of personal engagements increased the age of the respondents decreased ( $r_s = -0.213$ ) as well as the level of education ( $r_s = -0.304$ ). Younger, less educated respondents want higher levels of personal engagement with orchestra members (See Table 5.12).

### **5.2.2.3 Comparison of social media engagement by usage variables**

a. Comparison of social media engagement by preferred social media platforms

Table 5. 13: Spearman's rho correlation for social media engagement by preferred social media platforms

		Facebook	Twitter	Google+	YouTube	MySpace	Blogs	LinkedIn	Instagram	Pinterest
Orchestra developments	Correlation Coefficient	.232*	-0.100	0.012	0.007	-0.127	-0.059	-0.033	0.039	0.150
	Sig. (2-tailed)	<b>0.003</b>	0.230	0.882	0.925	0.127	0.481	0.692	0.624	0.067
	N	166	147	160	162	145	144	149	157	150
Site administration	Correlation Coefficient	.228*	-0.046	0.033	0.066	-0.104	0.029	0.044	0.106	.251*
	Sig. (2-tailed)	<b>0.003</b>	0.579	0.675	0.404	0.212	0.729	0.593	0.185	<b>0.002</b>
	N	166	147	160	162	145	144	149	157	150
Orchestra information	Correlation Coefficient	0.057	-0.080	0.029	-0.017	-0.089	0.009	-0.015	0.035	.174*
	Sig. (2-tailed)	0.465	0.338	0.711	0.832	0.288	0.913	0.860	0.663	<b>0.033</b>
	N	165	147	160	162	145	144	149	156	150
Visual elements	Correlation Coefficient	0.095	-0.080	-0.012	0.136	-0.134	-0.053	0.029	0.016	.164*
	Sig. (2-tailed)	0.225	0.337	0.881	0.085	0.107	0.532	0.727	0.845	<b>0.045</b>
	N	165	147	160	162	145	144	149	156	150
Personal engagements	Correlation Coefficient	.291	-0.054	0.055	0.047	-0.148	-0.062	-0.022	0.091	0.110
	Sig. (2-tailed)	<b>0.000</b>	0.518	0.489	0.551	0.076	0.460	0.790	0.257	0.181
	N	165	147	160	162	145	144	149	156	150

\* small  $r_s = .10-.29$ ; \*\* medium  $r_s = .30-.49$ ; \*\*\* large  $r_s = .50-1.0$ .

One small significant correlation was found for Orchestra Developments with Facebook ( $p=0.003$ ). As the importance of Orchestra Developments increased so did the importance of Facebook ( $r_s = 0.232$ ). It would be in the interest of the Orchestra to make use of Facebook as marketing medium in sharing information related to the Orchestra. Two small significant correlations were found for site administration. These were with Facebook ( $p=0.003$ ) and Pinterest ( $p=0.002$ ). As the importance of site administration increased for the respondents, so did Facebook ( $r_s = 0.228$ ) and Pinterest ( $r_s = 0.251$ ). In dealing with social media sites it is important to ensure good site administration. One small significant correlation was found for Orchestra information and Pinterest ( $p=0.033$ ). As the importance of orchestra information increased, so did the importance of Pinterest ( $r_s = 0.174$ ). One small significant correlation was found for visual elements ( $p=0.045$ ). As the importance of visual elements increased, so did the importance of Pinterest ( $r_s = 0.164$ ). One small significant correlation was found for Personal engagements and Facebook ( $p=0.000$ ). As the importance of Personal engagements increased, so did the importance of Facebook ( $r_s = 0.291$ ).

With Facebook and Pinterest, the two most popular social media sites, it is important to give attention to providing relevant and update information, ensure that the sites are well administered, that visual elements add value to the experience of the consumer and that some level, but limited, of personal engagement is achieved.

#### **b. Comparison of social media engagement by hours per day spend on social media**

Table 5. 14: Spearman's rho correlation for social media engagement by hours per day spend on social media

		<b>Hours a day</b>
Orchestra developments	Correlation Coefficient	.174*
	Sig. (2-tailed)	<b>0.022</b>
	N	172
Site administration	Correlation Coefficient	.171*
	Sig. (2-tailed)	<b>0.025</b>
	N	172
Orchestra information	Correlation Coefficient	.178*
	Sig. (2-tailed)	<b>0.020</b>
	N	171
Visual elements	Correlation Coefficient	.184*
	Sig. (2-tailed)	<b>0.016</b>
	N	171
Personal engagements	Correlation Coefficient	.282*
	Sig. (2-tailed)	<b>0.000</b>

	N	171
--	---	-----

\* small  $r_s = .10-.29$ ; \*\* medium  $r_s = .30-.49$ ; \*\*\* large  $r_s = .50-1.0$ .

Significant correlations were found for all engagement factors and number of hours spend on social media. In all cases the correlations were small with Personal Engagement yielding the highest correlation coefficient ( $r_s = 0.282$ ). It is thus clear that as the importance of the social engagement factors increased so did the number of hours spend on these sites. This is important as a loyal visitor will require higher levels of service, quality information and some extent of personal engagement (See Table 5.14).

### c. Comparison of social media engagement by frequency of social media activities

Significant correlations were found for almost all engagement factors and the frequency of doing certain social media activities, of which the medium correlations will be discussed (See Table 5.15). A medium significant correlation was found for Orchestra development and sharing of posts ( $p=0.000$ ). As the importance of Orchestra developments increased, so did the frequency of sharing posts ( $r_s = 0.301$ ). Significant medium correlations were found for Site administration and Sharing of posts ( $p=0.000$ ), looking at photos and videos ( $p=0.000$ ) and seeking information ( $p=0.000$ ). In all cases, as the importance of Site administration increased for the respondents, they tend to share more posts ( $r_s = 0.352$ ), look more at photos and videos ( $r_s = 0.313$ ) and seek information more frequently ( $r_s = 0.304$ ).

Two significant medium correlations were found between visual elements and taking part in discussions ( $p=0.000$ ) and leaving comments on posts ( $p=0.000$ ). As visual elements became more important to respondents, they tend to take part in discussions more frequently ( $r_s = 0.302$ ) and leave comments on the posts more frequently ( $r_s = 0.350$ ).

Table 5. 15: Spearman's rho correlation for social media engagement by frequency of social media activities

		Share posts	Update status	Take part in discussion	Read other's statuses	Read posts by businesses	Upload photos / videos	Look at photos / videos	Seek information	Leave comments on posts	Create/ follow events
Orchestra developments	Correlation Coefficient	.301	.197	.267	.200	.188	.223	.201	.225	.297	.168
	Sig. (2-tailed)	<b>0.000</b>	<b>0.010</b>	<b>0.000</b>	<b>0.009</b>	<b>0.015</b>	<b>0.004</b>	<b>0.009</b>	<b>0.003</b>	<b>0.000</b>	<b>0.029</b>
	N	170	170	170	170	169	169	169	169	169	169
Site administration	Correlation Coefficient	.352	.289	.244	.296	0.143	.239	.313	.304	.292	.233
	Sig. (2-tailed)	<b>0.000</b>	<b>0.000</b>	<b>0.001</b>	<b>0.000</b>	0.064	<b>0.002</b>	<b>0.000</b>	<b>0.000</b>	<b>0.000</b>	<b>0.002</b>
	N	170	170	170	170	169	169	169	169	169	169
Orchestra information	Correlation Coefficient	.241	0.130	.197	0.090	0.051	.190	0.111	0.054	.201	0.055
	Sig. (2-tailed)	<i>0.002</i>	0.092	<b>0.010</b>	0.243	0.513	<b>0.013</b>	0.150	0.483	<b>0.009</b>	0.478
	N	169	169	169	169	168	169	169	169	169	169
Visual elements	Correlation Coefficient	.280	.235	.302	.343	.222	.258	.279	.199	.350	.208
	Sig. (2-tailed)	<b>0.000</b>	<b>0.002</b>	<b>0.000</b>	<b>0.000</b>	<b>0.004</b>	<b>0.001</b>	<b>0.000</b>	<b>0.010</b>	<b>0.000</b>	<b>0.007</b>
	N	169	169	169	169	168	169	169	169	169	169
Personal engagements	Correlation Coefficient	.367	.301	.341	.320	.257	.330	.236	.198	.333	.246
	Sig. (2-tailed)	<b>0.000</b>	<b>0.000</b>	<b>0.000</b>	<b>0.000</b>	<b>0.001</b>	<b>0.000</b>	<b>0.002</b>	<b>0.010</b>	<b>0.000</b>	<b>0.001</b>
	N	169	169	169	169	168	169	169	169	169	169

\* small = .10-.29; \*\* medium =.30-.49; \*\*\* large =.50-1.0.

Six significant medium correlations were found between personal engagements and sharing of posts ( $p=0.000$ ), taking part in discussions ( $p=0.000$ ), leaving comments on posts ( $p=0.000$ ), uploading photos and videos ( $p=0.000$ ), reading other’s statuses ( $p=0.000$ ) and updating status ( $p=0.000$ ). The most significant one of these correlations was between personal engagement and sharing of posts more frequently ( $r_s = 0.367$ ). It is evident from these results that, if one the respondents’ engagement on social media can be maintained, they tend to participate to a greater extent in social media activities, which can contribute to the marketing of the orchestra.

**d. Comparison of social media engagement by eye-catching strategies**

As seen in the descriptive research, different eye-catching strategies/methods can be used to assist in higher levels of engagement. There are discussed below.

- **Comparison of social media engagement by videos**

Table 5. 16: *t*-test for comparison of social media engagement by videos

Factor	Video YES Mean & Std. dev	Video NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.46 (0.81)	3.10 (0.92)	<b>0.006</b>	0.694	0.40
Site administration	4.07 (0.73)	3.91 (0.88)	0.185	0.605	0.18
Orchestra information	3.53 (0.97)	3.43 (0.97)	0.525	0.088	0.10
Visual elements	3.56 (0.81)	3.24 (0.97)	<b>0.019</b>	3.523	0.33
Personal engagements	2.85 (0.80)	2.52 (1.01)	<b>0.019</b>	6.829	0.33

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

There are three statistically significant differences: Orchestra developments ( $p=0.006$ ), visual elements ( $p=0.019$ ) and Personal engagements ( $p=0.019$ ). In all three cases, video was considered as an eye-catching method related to the engagement factors mentioned.

- **Comparison of social media engagement by memes**

Table 5. 17: *t*-test for comparison of social media engagement by memes

Factor	Memes Yes Mean & Std. dev	Memes NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.34 (0.81)	3.26 (0.92)	0.585	0.830	0.08
Site administration	4.03 (0.78)	3.98 (0.82)	0.717	0.031	0.07
Orchestra information	3.35 (1.01)	3.56 (0.93)	0.183	1.040	0.20
Visual elements	3.40 (0.82)	3.42 (0.95)	0.886	2.795	0.02
Personal engagements	2.79 (0.82)	2.64 (0.97)	0.275	3.815	0.16

\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)

Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\*

From Table 5.17, it is clear that no statistically significant differences exist between catching the eye of the respondent with the use of memes and catching the eye of the respondent without the use of a meme with regard to factors influencing social media engagement.

- **Comparison of social media engagement by Gifs**

Table 5. 18: *t*-test for comparison of social media engagement by Gifs

Factor	Gifs Yes Mean & Std. dev	Gifs NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.43 (0.80)	3.24 (0.91)	0.614	1.287	0.22
Site administration	4.03 (0.79)	3.99 (0.81)	0.743	0.059	0.05
Orchestra information	3.38 (0.98)	3.52 (0.96)	0.371	0.153	0.15
Visual elements	3.52 (0.86)	3.37 (0.92)	0.336	0.138	0.16
Personal engagements	2.84 (0.84)	2.65 (0.94)	0.194	1.045	0.20

\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)

Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\*

From Table 5.18, it is clear that no statistically significant differences exist between catching the eye of the respondent with the use of gifs and catching the eye of the respondent without the use of a gifs with regard to factors influencing social media engagement.

- **Comparison of social media engagement by Posters**

Table 5. 19: *t*-test for comparison of social media engagement by posters

Factor	Posters Yes Mean & Std. dev	Posters NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.40 (0.93)	3.19 (0.83)	0.126	1.823	0.22
Site administration	4.17 (0.67)	3.83 (0.88)	<b>0.005</b>	4.352	0.38
Orchestra information	3.56 (0.98)	3.42 (0.95)	0.337	0.008	0.14
Visual elements	3.42 (0.96)	3.40 (0.85)	0.893	2.266	0.02
Personal engagements	2.70 (0.97)	2.70 (0.88)	0.989	2.069	0.00

\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)

Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\*

From Table 5.19, it is clear that no statistically significant differences exist between catching the eye of the respondent with the use of posters and catching the eye of the respondent without the use of a posters with regard to orchestra developments, orchestra information, visual elements and personal engagements. There is a statistically significant difference between catching the eye of

the respondent with the use of posters and site administration ( $p=0.005$ ). Respondents for whom site administration is important also considered posters as an eye-catching method ( $M=4.17$ ) as opposed to those who do not consider it as such ( $M=3.83$ ).

- **Comparison of social media engagement by pictures**

Table 5. 20: *t*-test for comparison of social media engagement by pictures

Factor	Pictures Yes Mean & Std. dev	Pictures NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.48 (0.81)	3.16 (0.96)	0.106	1.861	0.23
Site administration	4.06 (0.75)	3.90 (0.87)	0.199	2.952	0.19
Orchestra information	3.35 (0.88)	3.66 (1.05)	<b>0.042</b>	4.324	0.29
Visual elements	3.46 (0.82)	3.35 (1.01)	0.460	4.402	0.10
Personal engagements	2.68 (0.86)	2.72 (1.00)	0.808	3.247	0.03

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.20, it is clear that no statistically significant differences exist between catching the eye of the respondent with the use of pictures and catching the eye of the respondent without the use of a pictures with regard to orchestra developments, site administration, visual elements and personal engagements. There is a statistically significant difference between catching the eye of the respondent with the use of pictures and catching the eye of the respondent without the use of pictures for orchestra information ( $p=0.042$ ). Respondents for whom orchestra information is important did not consider pictures as an eye-catching method ( $M=3.66$ ) as opposed to those who do consider it as such ( $M=3.35$ ).

- **Comparison of social media engagement by text**

Table 5. 21: *t*-test for comparison of social media engagement by text

Factor	Text Yes Mean & Std. dev	Text NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.23 (1.01)	3.31 (0.84)	0.651	2.453	0.08
Site administration	3.83 (0.89)	4.05 (0.77)	0.148	1.337	0.25
Orchestra information	3.58 (0.98)	3.45 (0.96)	0.449	0.310	0.13
Visual elements	3.13 (0.99)	3.50 (0.86)	<b>0.034</b>	1.005	0.37
Personal engagements	2.49 (1.02)	2.76 (0.88)	0.129	2.312	0.26

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.21, it is clear that no statistically significant differences exist between catching the eye of the respondent with the use of text and catching the eye of the respondent without the use of a text with regard to orchestra developments, site administration, orchestra information and personal engagements. There is a statistically significant difference between catching the eye of the respondent with the use of text and catching the eye of the respondent without the use of text for visual elements ( $p=0.034$ ). Respondents for whom visual elements are important did not consider text as an eye-catching method ( $M=3.50$ ) as opposed to those who do consider it as such ( $M=3.13$ ).

**e. Comparison of social media engagement by receiving notifications on a mobile device**

Table 5. 22: *t*-test for comparison of social media engagement by receiving notifications on a mobile device

Factor	Instantly receive Yes Mean & Std. dev	Instantly receive NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.43 (0.85)	3.08 (0.89)	<b>0.009</b>	0.002	0.40
Site administration	4.15 (0.69)	3.77 (0.90)	<b>0.003</b>	2.728	0.41
Orchestra information	3.69 (0.91)	3.19 (0.97)	<b>0.001</b>	0.183	0.51
Visual elements	3.56 (0.81)	3.18 (1.01)	<b>0.008</b>	4.343	0.38
Personal engagements	2.83 (0.87)	2.49 (0.95)	<b>0.015</b>	0.612	0.36

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.22, it is clear that statistically significant differences exist for all social media engagement factors and whether or not one instantly receives notifications on the mobile device. In all cases, respondents who considered the engagement factors as important tend to receive notices on their mobile devices instantly. This is an important element of the marketing strategy and it also showcases that respondents are seeking information on the go and instantly. In all cases, small and medium effect sizes were seen, which gives this prominence in practice.

**e. Comparison of social media engagement by acting on notifications on received on a mobile device (t-test)**

Table 5. 23: t-test for comparison of social media engagement by acting on notifications on received on a mobile device

Factor	React immediately Yes Mean & Std. dev	React immediately No Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.63(0.95)	3.27 (0.77)	<b>0.036</b>	3.217	0.37
Site administration	4.17 (0.81)	4.04 (0.76)	0.386	1.425	0.16
Orchestra information	3.85 (0.90)	3.57 (0.93)	0.133	0.050	0.28
Visual elements	3.73 (0.90)	3.39 (0.82)	<b>0.038</b>	1.289	0.38
Personal engagements	2.98 (1.01)	2.70 (0.82)	0.117	4.463	0.28

\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)

Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\*

From Table 5.23 it is clear that no statistically significant differences exist between reacting immediately to notifications and not reacting immediately to notifications with regard to site administration, orchestra information and personal engagements. There is a statistically significant difference between reacting immediately to notifications and not reacting immediately to notifications for orchestra developments ( $p=0.036$ ) and visual elements (0.038). Respondents for whom orchestra developments ( $M=3.63$ ) and visual elements ( $M=3.73$ ) are important tend to act on notifications received as opposed to those that do not act on notifications.

**g. Comparison of social media engagement by using social media at selected times of the day**

- **Comparison of social media engagement by use of social media when waking up**

Table 5. 24: t-test for comparison of social media engagement by use of social media when waking up

Factor	When I wake up Yes Mean & Std. dev	When I wake up No Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.37 (0.79)	3.29 (0.88)	0.581	0.578	0.09
Site administration	4.01 (0.80)	4.03 (0.72)	0.875	1.858	0.03
Orchestra information	3.59 (0.91)	3.45 (0.97)	0.380	0.052	0.14
Visual elements	3.45 (0.86)	3.43 (0.89)	0.904	0.034	0.02
Personal engagements	2.97 (0.84)	2.60 (0.91)	<b>0.010</b>	0.146	0.41

\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)

Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\*

From Table 5.24, it is clear that no statistically significant differences exist between using social media when the respondent wakes up and not using social media when the respondents wake up with regard to four factors influencing social media engagement. There is, however, a statistically significant difference for Personal engagement with using or not using social media when waking up ( $p=0.010$ ). Those that considered personal engagements as important tend to use social media when waking up ( $M=2.97$ ) as opposed to those not using it when waking up ( $M=2.60$ ). A small effect size is observed.

- **Comparison of social media engagement by use of social media during morning**

Table 5. 25: *t*-test for comparison of social media engagement by use of social media during morning

Factor	During morning Yes Mean & Std. dev	During morning No Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.39 (0.83)	3.29 (0.86)	0.476	0.343	0.12
Site administration	4.18 (0.74)	3.97 (0.74)	0.094	0.006	0.28
Orchestra information	3.49 (1.06)	3.50 (0.91)	0.972	1.530	0.01
Visual elements	3.54 (0.87)	3.40 (0.88)	0.351	0.062	0.16
Personal engagements	2.78 (0.81)	2.69 (0.94)	0.548	2.930	0.09

\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)

Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\*

From Table 5.25, it is clear that no statistically significant differences exist between social media engagement factors and those that tend to use or not use social media during the morning.

- **Comparison of social media engagement by use of social media during afternoon**

Table 5. 26: *t*-test for comparison of social media engagement by use of social media during afternoon

Factor	During afternoon Yes Mean & Std. dev	During afternoon NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.40 (0.79)	3.27 (0.89)	0.345	0.875	0.14
Site administration	4.19 (0.68)	3.95 (0.76)	<b>0.033</b>	0.476	0.33
Orchestra information	3.53 (0.87)	3.47 (0.99)	0.726	2.208	0.05
Visual elements	3.59 (0.81)	3.36 (0.90)	0.095	0506	0.25
Personal engagements	2.86 (0.83)	2.64 (0.94)	0.117	0.980	0.24

\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)

Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\*

From Table 5.26, it is clear that no statistically significant differences exist between using social media during the afternoon and not using social media during the afternoon with regard to four factors influencing social media engagement. Those that considered site administration as important tend to use social media during the afternoon (M=2.86) as opposed to those not using it during the afternoon (M=2.64). A small effect size is observed.

- **Comparison of social media engagement by use of social media during early evening**

Table 5. 27: *t*-test for comparison of social media engagement by use of social media during early evening

Factor	During early evening Yes Mean & Std. dev	During early evening No Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.27 (0.87)	3.34 (0.85)	0.643	0.052	0.08
Site administration	4.10 (0.67)	4.00 (0.7)	0.382	1.573	0.13
Orchestra information	3.61 (0.93)	3.45 (0.96)	0.310	0.023	0.17
Visual elements	3.53 (0.80)	3.40 (0.91)	0.322	0.837	0.15
Personal engagements	2.74 (0.83)	2.71 (0.94)	0.830	1.154	0.03

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.27, it is clear that no statistical significant differences exist between those that use or not use social media early in the evening and the social media engagement factors.

- **Comparison of social media engagement by use of social media evening**

Table 5. 28: *t*-test for comparison of social media engagement by use of social media evening

Factor	Evening Yes Mean & Std. dev	Evening No Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.40 (0.79)	3.25 (0.90)	0.231	0.587	0.17
Site administration	4.06 (0.74)	4.01 (0.75)	0.706	0.162	0.06
Orchestra information	3.46 (0.93)	3.52 (0.97)	0.680	0.017	0.06
Visual elements	3.56 (0.77)	3.34 (0.95)	0.089	3.491	0.23
Personal engagements	2.79 (0.80)	2.66 (0.98)	0.332	3.660	0.13

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.28, it is clear that no statistically significant differences exist between those that use or do not use social media during the evening and the social media engagement factors.

- **Comparison of social media engagement by use of social media late at night/morning**

Table 5. 29: *t*-test for comparison of social media engagement by use of social media late at night/morning

<b>Factor</b>	<b>Late at night/morning Yes Mean &amp; Std. dev</b>	<b>Late at night/morning No Mean &amp; Std. dev</b>	<b>p-value</b>	<b>F-value</b>	<b>Effect size</b>
Orchestra developments	3.43 (0.7)	3.28 (0.88)	0.294	1.115	0.17
Site administration	3.99 (0.84)	4.04 (0.71)	0.728	4.592	0.06
Orchestra information	3.59 (1.01)	3.46 (0.93)	0.458	0.182	0.13
Visual elements	3.55 (0.88)	3.40 (0.88)	0.328	0.057	0.17
Personal engagements	2.86 (0.85)	2.67 (0.92)	0.214	0.135	0.21

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.29, it is clear that no statistically significant differences exist between those that use or do not use social media late at night/morning and the social media engagement factors.

- **Comparison of social media engagement by use of social media all times of the day/nights**

Table 5. 30: *t*-test for comparison of social media engagement by use of social media all times of the day/night

<b>Factor</b>	<b>All times of the day/nights Yes Mean &amp; Std. dev</b>	<b>All times of the day/nights No Mean &amp; Std. dev</b>	<b>p-value</b>	<b>F-value</b>	<b>Effect size</b>
Orchestra developments	3.58 (0.99)	3.24 (0.80)	0.051	3.060	0.35
Site administration	3.98 (0.82)	4.05 (0.72)	0.657	1.002	0.08
Orchestra information	3.63 (0.98)	3.46 (0.94)	0.332	0.510	0.18
Visual elements	3.51 (1.04)	3.42 (0.83)	0.600	5.952	0.09
Personal engagements	2.81 (1.15)	2.69 (0.83)	0.529	8.875	0.11

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.30, it is clear that no statistically significant differences exist between those that use or do not use social media at all times of the day/night and the social engagement factors.

### 5.2.2.4 Comparison of social media engagement by social media activities related to the event being assessed and support for symphonic orchestras

#### a. Comparison of social media engagement by current following of the event

Table 5. 31: *t*-test for comparison of social media engagement by current following of the event

Factor	Yes Mean & Std. dev	NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.44 (0.76)	3.22 (0.93)	0.097	1.009	0.24
Site administration	4.27 (0.59)	3.87 (0.86)	<b>0.000</b>	8.027	0.47
Orchestra information	3.73 (0.78)	3.38 (1.02)	<b>0.014</b>	6.0088	0.34
Visual elements	3.46 (0.83)	3.38 (0.95)	0.576	1.380	0.08
Personal engagements	2.89 (0.86)	2.60 (0.94)	0.045	0.267	0.31

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.31, it is clear that no statistically significant differences exist between currently following the event and not currently following the event with regard to three factors influencing social media engagement. In terms of site administration ( $p=0.000$ ) and orchestra information ( $p=0.014$ ) there are significant differences. Those that considered site administration ( $M=4.27$ ) and orchestra information ( $M=3.73$ ) as important tend to follow the event as opposed to those not following the event. Small effect sizes are observed.

#### b. Comparison of social media engagement by recommendation of the event

Table 5. 32: *t*-test for comparison of social media engagement by recommendation of the event

Factor	Yes Mean & Std. dev	NO Mean & Std. dev	p-value	F-value	Effect size
Orchestra developments	3.33 (0.85)	2.70 (1.00)	<b>0.021</b>	0.374	0.63
Site administration	4.02 (0.75)	3.46 (1.17)	0.066	7.711	0.49
Orchestra information	3.53(0.95)	3.06 (0.88)	0.050	2.142	0.50
Visual elements	3.44 (0.87)	2.88 (1.11)	0.060	0.737	0.50
Personal engagements	2.76 (0.90)	1.94 (0.84)	<b>0.001</b>	0.028	0.91

*\*Statistically significant difference:  $p \leq 0.05$  (Pallant, 2007)*

*Effect sizes are categorised as small (0.2 – 0.4)\*\*; medium (0.5 – 0.8) \*\*\* and large (greater than 0.8) \*\*\*\**

From Table 5.32, it is clear that no statistically significant differences exist between recommending of the event and not recommending the event to site administration, orchestra information and visual elements. In terms of orchestra developments ( $p=0.021$ ) and personal engagement ( $p=0.001$ ) there are significant differences between those that will recommend and those that will

not recommend. Those that considered orchestra development (M=3.33) and personal engagement (M=2.76) as important tend to recommend the event as opposed to those not willing to recommend the event. Medium and large effect sizes are observed.

**c. Comparison of social media engagement by number of previous concerts attended**

Table 5. 33: Spearman’s rho correlation for comparison of social media engagement by number of previous concerts attended

		<b>Number of previous concerts</b>
Orchestra developments	Correlation Coefficient	-0.056
	Sig. (2-tailed)	0.468
	N	170
Site administration	Correlation Coefficient	0.111
	Sig. (2-tailed)	0.147
	N	171
Orchestra information	Correlation Coefficient	0.004
	Sig. (2-tailed)	0.959
	N	170
Visual elements	Correlation Coefficient	-0.079
	Sig. (2-tailed)	0.305
	N	170
Personal engagements	Correlation Coefficient	-0.129
	Sig. (2-tailed)	0.094
	N	170

\* small  $r_s = .10-.29$ ; \*\* medium  $r_s = .30-.49$ ; \*\*\* large  $r_s = .50-1.0$ .

It is clear from Table 5.33 that no significant correlations were found between the social engagement factors and the number of previous concerts attended.

**d. Comparison of social media engagement by the role of influencers**

Table 5. 34: ANOVA test for comparison of social media engagement by the role of influencers

<b>Factor</b>	<b>Self Mean &amp; Std. dev</b>	<b>Friends Mean &amp; Std. dev</b>	<b>Family Mean &amp; Std. dev</b>	<b>Marketing messages Mean &amp; Std. dev</b>	<b>Other Mean &amp; Std. dev</b>	<b>p-value</b>	<b>F-value</b>
Orchestra developments	3.15 (0.97)	3.39 (0.60)	3.47 (0.84)	3.58 (0.84)	3.41 (1.08)	0.29	1.272
Site administration	3.94 (0.82)	3.95 (0.76)	4.16 (0.69)	4.25 (0.76)	3.83 (1.21)	0.56	0.750
Orchestra information	3.53 (0.88)	3.40 (1.01)	3.50 (0.99)	3.25 (1.04)	3.44 (1.49)	0.929	0.216
Visual elements	3.25 (0.96)	3.44 (0.73)	3.64 (0.90)	4.00 (0.58)	3.40 (1.09)	0.11	1.923
Personal engagements	2.55 (0.95)	2.85 (0.68)	2.79 (0.97)	2.93 (0.92)	3.04 (1.12)	0.25	1.359

Based on the results of the ANOVA, it was clear that no significant differences exist between the social engagement factors and the aspects influencing listening to symphonic orchestra music.

**5.3 Results of the qualitative research: participants supporting symphonic orchestras**

**5.3.1 Socio-demographic characteristics of participants**

In-depth interviews were conducted with 10 participants that showed an interest in symphonic orchestras in the quantitative phase. Given that most of the respondents in the quantitative phase were between the ages of 21 and 29 years, the highest number of participants in the qualitative phase also forms part of this group. Seven of the interviewees were younger than 29 years and three were older than 59 years. Given that the orchestra is mainly performing in Potchefstroom and at the University, this is representative of the current market, but it can also shed light on increasing the number of younger people to become interested in this genre. Most of the participants were male and residing in the North West. There were also two participants from the Western Cape and one from the Free State. Six of the interviewees are two people in their current household with one that had three people, two that had four people and one that had seven people in their current household.

**5.3.2.2 Interest in symphonic orchestras**

On the question about where their interest started with regards to symphonic orchestras, four of the participants (2, 4, 7 and 8) indicated that they had been interested since childhood. One of the participants (9) stated that he/she grew up in a house with music and his/her parents played piano.

Participant 1 took piano lessons as a child and was therefore exposed to classical music with respondent 3 that played violin in pre-school and also played in an orchestra. Only participant 6 was never really interested in this genre of music. Interesting that participant 3 saw an orchestra in Germany and that sparked the interest.

It is clear that growing-up with this type of music made a difference in participant's interest. The fact that music formed part of their living circumstances also contributed to their interest. This agrees with previous research that found the attendees mainly attended live performances because they grew up with music in their home or they played an instrument themselves.

### **5.3.2.3 Interest in social media**

Participants were asked which social media platforms they use and why. The social media platforms that are used on a regular basis by a large number of participants are Instagram followed by Facebook, Pinterest, Twitter and YouTube being the second most used social media platforms according to the participants. Instagram (2, 3, 4, 5 and 10) and Facebook (6,7,8 and 9) are the most popular platforms and also the first and last social media platform used every day. Supported by Bigcommerce (2018) and Postplanner (2018) as stated in the findings in the questionnaires. Participants 6 and 9 use Facebook to interact socially with people, participants 2, 5 and 10 stated that they enjoy using Instagram for pictures and entertainment. It seems that there is entertainment value in using Facebook and Instagram which creates potential for symphonic orchestras, which form part of the entertainment sector of the tourism industry. It is important to determine the interests of participants when using social media. The participants listed viewing new trends (2, 6 and 9), keeping up with friends and family (8 and 9), viewing funny videos or posts (1, 4, and 5), and viewing posts on art and environmental advertisements and/or posts (2, 4, 8 and 10) as important. Participant's preferences in viewing range from environmental posts to buying shoes, but the similarities were also vast.

It was critical to assess participants' response to advertisements and, on this question, participants stated that they either do not respond to ads (1, 5, 6 and 8), or respond to ads if they draw their attention (2, 4, 7, 9 and 10) or if it is directly related to what they are interested (3, 4 and 8) in, for example shoes or green environmental ads.

Insights were needed about the posts of the NWU Symphony Orchestra and, on this question, it was clear that the campaign was not that successful as a large number of participants did not see an ad for the NWU Symphony orchestra recently on social media with only two participants (3 and 9) stating that they saw an ad for the NWU Symphony orchestra on social media recently. The level of awareness is thus not what is expected. This is not supported by TREES (2018) as the report states that NWU Symphony Orchestra regularly posts and updates their social media sites, but the participants clearly do not agree with that statement.

It is clear that there is an interest in social media and that it is being used. Instagram and Facebook are the two social media networks that should be focused on as these are the most used networks amongst the participants.

#### **5.3.2.4 Social media advertisement design**

It is important to design social media advertisements in such a way that they are appealing and push one to action, for example to purchase a ticket to the orchestra's live performance.

Preferences in terms of colour:

The majority of the participants (8 participants), thought that using colour in advertisements on social media is important for various reasons, it catches attention (participants 1, 2, 3 and 4) and makes the information visually pleasing (participant 10). Participants 8 and 9 stated that only specific colours are important in adverts and that they should be visually appealing and seasonal.

There are various colours that participants think are ideal for social media posts related to symphonic orchestras and some are the same and others are completely different. Some of the participants think the colour red or maroon (1, 4, 8 and 10) will be ideal, or blue or a shade of blue (2, 5, 9 and 10) will be ideal, some said that yellow or a shade of yellow (1, 3, 9 and 10) would be ideal for such an advertisement, other participants said that the colour black (2, 4 and 8) would be ideal and some participants said that green (1 and 9) is an ideal colour. Zailskaite-Jakste et al. (2017) support the findings with the participants and shows that age can make a difference in the colour that a participant prefers, for example older participants prefer the colour red.

The majority of participants said that black and white images are effective in advertisements with only a small number (2, 6 and 10) of participants saying no or it depends on the advertisement itself. Participant 2 stated that there is a time and a place to use black and white in advertisements, participant 10, on the other hand, stated that white and black is not as effective as colour in advertisements.

In terms of colour preferences, it was clear that colour is a very important aspect to attract participants' attention and to ensure that they will react to the post of video. The colours that were pointed out as the most important are red/maroon, blue, yellow and black. The participants also made it clear that black and white images have an influence on the level of interaction that participants have with a network or advertisement because they are effective in attracting attention.

Preferences in terms of fonts and sizes:

Five of the participants (1, 2, 5, 8 and 9) stated that they would prefer a straightforward font in the advertisements, another suggestion from the participants was to use a curly font for the heading of the ad and that the rest of the information should be more straightforward. Participant 5 said that a curly font is too busy. Participant 6 said that a straightforward font is preferred as he does not want

to struggle to read and participant 10 stated that the heading should be curly but the information must be plain to ensure the ease of reading.

Half of the participants (participants 2, 3, 5, 7 and 9) stated that more than one font should be used in advertisements to draw attention and the other half of the participants stated that the heading should either be in a bigger font or be in a different font depending on the advertisement. Participant 1 said that there should be a variance in fonts as it will catch the reader's attention, one font straight through would be too plain. Participant 3 stated that a type of consistency should be followed for example if the heading is curly then all writing should be curly. Participant 8 said that the font should not be the same through the advertisement and that no *comic sans* should be used.

In terms of fonts and sizes it is clear that participants prefer a combination of fonts and font sizes. The heading should mainly be bigger and in a different font whereas the contents of the post should be a smaller and more straightforward font as this will attract the participants' attention more effectively. Ramadan et al. (2018:15) stated that text in advertisements are important to catch the eye of a participant, the findings support this as participants react differently to certain fonts and styles of writing.

Preference in terms of content:

Some participants stated that they would prefer to see the time, place and date of the performance to be in the advertisement (1, 5, and 10); and other participants stated that they would prefer to see what will be played or the people that will be part of the performance in the advertisements. Participants 1 and 5 stated that the date, time and venue should be on the advertisement, participant 6 stated that things related to the show should be on the advertisement and participants 2 and 9 stated that more information pertaining to the show and what will be played should be on the advertisement.

A large number of participants (1, 2, 3, 4, 5, 8, 9 and 10) want to see posts that have themes in them and a video that shows them what to expect from the advertisement. Participant 7 just stated that a post should not really have a theme or themes. There are various themes that the participants said that would attract their attention in advertisements, for example themes that are seasonally related (1, 4, 6, 8 and 10) or the time of year, music related (2, 3, 7 and 9) for example classical music and themes where the community is working together.

In terms of contents, the participants mainly said that the times, date and venue of the performance must be in the post or advertisement. Participants want to see what is to be expected in the performance from seeing the advertisements like the themes and/or type of music, the theme must also be music related. Du Plessis (2017) stated that contents in advertisements can determine if an attendee will interact with a page or an advertisement and that the content of an advertisement should be very professionally thought through. The findings here supports the statements made by Du Plessis (2017).

### Preferences in terms of videos and posts

The participants were divided in terms of a video (1, 4, 6, 8 and 9) or a post (2, 3, 5, 7, 9 and 10) meaning that either would be ideal. All the participants said that videos should be used in adverts and that a video with sound would be preferred. Participant 1 said that it all depends on the time of the year and that this should then act like a type of muse to the performance planner. Participant 7 said that general themes such as Greek music should be used; participant 10 gave masquerade ball, Christmas and some seasonal themes as examples of themes that should be used.

The participants opted for a short video ranging from twenty seconds to one minute, but no longer than one minute. Participant 1 said that a video in terms of an orchestra will be more effective and participant 9 said that a post will show what is happening and a video will work better for a wider audience. Participants 2, 4, 6 and 10 stated that the video should not be longer than one minute, whereas participants 3, 7 and 8 said that the video should not be longer than 20 seconds. The video that is played should have music from the repertoire of the orchestra to get you in the mood according to the participants, or the video should just be straightforward and to the point. If there is music playing in the video it will attract the attention of the participants and if the music is dramatic in the beginning it will attract their attention in the first few seconds. Gretzel (2017) supports the findings that videos should be used in advertisements and that the video should range from 20 seconds to one minute in length, the contents of the video should be determined by the subject in question.

In terms of videos and posts, participants were divided between videos and posts which means that both can be used and will attract the attention of participants, the videos that are used should have sound and must not be longer than one minute but not shorter than 20 seconds.

### Preferences in terms of images:

The participants stated that images of instruments will attract their attention, or images of the orchestra or even images of the conductor. The overall group of participants stated that they affiliate the image of the conductor (1, 2, 3, 5, 8 and 9) with symphony orchestras, whereas a small number of the participants stated that they associate images of instruments with symphony orchestras.

The participants have a wide variety of combinations of colours, themes and or images that will encourage them to buy a ticket. For example, it has to look professional for them to take note. There are no specific colours or themes, even Christmas themed advertisements that they think will encourage them to buy a ticket. Participant 2 stated that it all depends on the genre; the colours should be historically accurate. Participant 5 opted for red, dark blue or gold, pictures of the conductor and a thriller theme. Participant 8 said seasonal colours, instruments pictures and themes that suit the time of the year. All of the participants stated that it is important to hear a sound bite of what to expect from a live performance. The participants were divided between

upbeat and lively music in a social media video and the music being determined by the theme of the post or advertisement being made.

In terms of images, it is clear that images of instruments, the orchestra and the conductor are the main images that will attract the attention of the participants when making an advertisement. The participants have various combinations of themes, colours and images that were chosen, but all of the participants stated that a sound bite is important. Zailskaite-Jakste et al. (2017) stated that imagery in advertisements can determine if a participant wants to interact with a social media page of an Symphony orchestra, thus the article supports the finding that certain images should be used depending on the subject or content of the advertisement.

Preferences in terms of composers and orchestra information:

The participants stated that they prefer well known music compositions to new music compositions. There are various composers that would attract the participants' attention, for example Mozart, Hanz Zimmer and some stated that the composer does not need to be part of the advertisement. The participants agreed that they would like to view information related to the members of the orchestra and the conductor for the sake of interest.

The participants stated that they would like to gain more information about the repertoire of the orchestra. Half of the participants stated that interviews with the orchestra conductor and members of the orchestra would attract them to watch the show and the other half of the participants do not think that it will attract them. Most of the respondents thought that it is important to add the price of the performance to the advertisement and a small portion of the participants do not think it is important to add the price to the advertisement.

In terms of composers and orchestra information, it is clear that no individual conductor is a must-have on advertisements, but sometimes a composer must be used to encourage attendees. The participants are divided between the want for information regarding the orchestra and conductor and not receiving any information regarding the orchestra. Participants agreed on the need for the price of the performance to be on the advertisement.

Preferences in terms of post time and contents:

The participants stated that the performance must be advertised from four to six weeks beforehand and a large number of the participants state that the advertisements should be posted at night time because that is when they are more active on social media. All of the participants would prefer the language used in the advertisements on social media to be English. Most of the participants do not have a preference regarding the voiceover on a video advertisement on social media.

Only half of the participants stated that they prefer a video with only music and images flashing with text and the other participants stated that they would like a combination of a scripted voiceover video and music with text and images flashing. There are various ideas for creative social media

campaigns for symphony orchestras, for example a flash mob, live online performances, capturing emotion and a countdown to a show.

It was thus clear that the participants want to receive advertisements of the performance by at least four to six weeks prior to the time and the advertisements should be posted at night time. Most of the participants do not have a prerequisite for the voiceover of the advertisements and the language that should be regularly used is English.

## **5.4 CONCLUSION**

The main purpose of this chapter was to outline the empirical results gained from the study to explore social media as a marketing medium for symphonic orchestra. This was achieved by handing out questionnaires to the attendees of the live performance of the NWU symphony orchestra and afterwards conducting interviews with attendees to establish criteria for the design of social media advertisements to attract more attendees.

From the quantitative study, it can be concluded that respondents only use certain social media networks with Instagram and Facebook being the top two; the respondents only use the networks for information, news and information use. Certain aspects will attract their attention and the respondents will only respond to notifications on these networks if it is to things in which they are interested. Five factors that will influence respondents' interactions with social media sites and networks were determined and outlined at length and those to be focused on were stated in full.

From the qualitative study, it can be concluded that advertisements are important as well as the way that they should be compiled to ensure interaction with the attendees. Videos, posts, images and colours are the most important aspects that were outlined by the attendees as well as how they should be portrayed and the most effective way in which should be used.

The purpose was achieved because the respondents gave clear answers to what social media platforms they use, the time at which they use the platform as well as the reasons that they are using the platform. These results mean that the respondents are interested in helping the orchestras or genre to reach a point where it is at its best in terms of attendance from respondents as well as community outreach to assist the orchestra to grow.

# **Chapter 6: *Conclusions and Recommendations***

## **6.1 Introduction**

The goal of this study is to explore social media as a marketing medium for symphonic orchestras, this chapter is to obtain the last objective of drawing conclusions and making recommendations that are derived from the first five objectives for the study. The first five objectives for the study are as follows:

1. Provide an introduction and background that examines symphony orchestras, a problem statement that describes the identified problem and the method of the study that explains how the researcher did the study as well as how the data is analysed.
2. Provide a literature review related to events and where these events originated as well as what the events comprise. Orchestras and their characteristics will be determined. The marketing that is currently used by orchestras will be determined together with ways that it can be improved.
3. Provide a literature review related to social media, where it comes from and what it comprises. Ways that social media can be used as a form of marketing will also be determined in this chapter. A closer look will be taken at the types of media messages that need to be posted or advertised to increase user engagement/interactions.
4. Offer a description of the research methodology and how this study was conducted. The research was divided into two phases. Phase 1 focused on secondary quantitative data and Phase 2 focused on primary qualitative data. The statistical methods related to these two phases were also discussed.
5. Provide results of the empirical study which will reveal the analysis of the data gathered through questionnaires and in-depth interviews. The results were compiled, processed, analysed and displayed.

The purpose of this chapter is to draw conclusions regarding the literature and empirical research conducted which revealed where the gaps were in literature, as well as how this study contributes towards minimising these gaps. Furthermore, recommendations are made towards the improved marketing of symphony orchestra events, especially from a social media engagement and post design point of view

## **6.2 Conclusions**

Conclusions are drawn concerning social media marketing for symphony orchestras, the design of a social media marketing campaign and the results of the study. The literature was discussed in Chapter 2 and Chapter 3 and the results were captured in Chapter 5.

### **6.2.1 Conclusions regarding what events are, what events are comprised of and what marketing is currently used by orchestras:**

- Events have certain aspects that makes them fit into tourism. For example it attracts tourists, contributes to a community's marketing and it acts as a catalyst for other developments. (c.f.2.1.2)
- Entertainment activities such as music concerts have several benefits for the communities where the event is taking place, for example, economic growth, creating job opportunities and promoting host destinations. (c.f.1.1.2)
- Live performances such as symphony orchestras are struggling to attract audiences and generate revenue to pay for expenses such as marketing and salaries. (c.f.1.1.2)
- Music events have four features that make them part of cultural events, such as having a dominant music genre, being arranged during a specific time, being open to the public and taking place within a specific place or region. (c.f.2.1.2)
- Symphony orchestras normally consists of 80 to 120 musicians. This includes strings, woodwinds, percussion, harp, brass and piano. (c.f.2.2.2)
- Symphony orchestras are slowly starting to become a fading genre as the numbers of attendees are falling drastically due to social media campaigns not being managed correctly with no successful adverts or posts. (c.f.2.2.2)
- Since 2000, symphony orchestras in South Africa have been struggling and more that 50% of the orchestras have been terminated due to new political leadership or cultural funding being redirected to other projects. (c.f.1.1.3)
- Symphony orchestras should be given good data marketing to gain more attendees that buy tickets to ensure that there is no financial loss. (c.f.1.2.3)
- Marketing has been seen and identified through various studies as a key success factor for events, be it through communication, web marketing, marketing plan development or various forms of marketing all at once. (c.f.1.2.1)

### **6.2.2 Conclusions regarding the types of marketing available, how social media can be used and what types of media messages need to be posted or advertised:**

- Marketing is comprised of various aspects such as the study of consumer wants and needs, consumer behaviour study and consumer satisfaction. (c.f.3.1.2)

- The various functions of marketing can be used as an advantage. These functions include product management, market research, matching products to consumers and financing. (c.f.3.2.1)
- Marketing has grown to such an extent that there are currently 41 different types of marketing. For example, inbound marketing, content marketing and social media marketing. This makes it clear that it is becoming increasingly difficult to choose a marketing type that will work for the target market. (c.f.3.2.2)
- Social media marketing is an ever-growing form of marketing that is cost-effective. It is a tool to monitor customer behaviour and is used all over the world. (c.f.1.2.2)
- Social media marketing is the use of creative ideas and content to advertise and distribute information and promotions for products and brands via social media platforms. (c.f.3.3.1)
- With social media, there are various benefits to using this form of marketing such as a huge audience. Marketers can engage easily with their customers. Marketers will have a visible presence on the web and receive real-time feedback. (c.f.3.4.2)
- Social media advertisement design plays an important role in attracting the attention of the intended target market. (c.f.1.2.2).
- There are various design aspects in social media marketing advertisements that should be taken into consideration when creating an advertisement such as colour, font and images (c.f.3.4.3)
- Videos that are used in social media advertisements should be no longer than 30 seconds, images should be high-quality, and the visual components should grab attention. (c.f.3.4.5).

### **6.2.3 Conclusions regarding the results of the study**

From the quantitative part of the study the following conclusions are drawn:

- ✓ The age group that attended the performance in the largest numbers was between 21 and 25 years of age (29%) and the second largest age group of attendees was between 50 and 65 years of age (21%). According to previous studies, this is not the regular age portfolio of the attendees of symphony orchestras (c.f. 5.2.1). It provides an opportunity to review the younger attendees and their social media preferences.
- ✓ Twenty nine percent (29%) of the attendees have already obtained their post graduate degrees. Previous studies showed that most of the attendees had just completed high school. (c.f.5.2.1)
- ✓ Several of the attendees (47%) have different occupations such as accountants, administrative assistants and nurses. This is also true for previous studies, as most attendees have a professional occupation. This finding will influence the size of the target market going forward with more studies by making the marketing more centred around professional attendees. (c.f.5.2.1)

- ✓ Respondents have attended 0 - 5 concerts in the past three years (78%), with only 6% of respondents attending 6+ concerts. The respondents that attend performances regularly can be seen as loyal attendees and can also be used to the advantage of marketers to encourage eWOM.
- ✓ Respondents identified that they, themselves, are the influence that made them watch symphony orchestra performances (53%).
- ✓ The respondents made the decision to watch the performance one week before the show (23%). By knowing this information, the marketer can then ensure that a blast of marketing is done a week before the time of the performance to ensure that enough respondents react to the advertisement as well as attend the performance (c.f.5.2.1.1)
- ✓ An overall majority of the respondents (56%) stated that images/pictures are the items that catch their attention more effectively than paragraphs of text. This finding shows that the visual market is growing and developing to the marketers' advantage as the images/pictures can be used to attract more attendees (c.f.5.2.1.1)
- ✓ Word-of-mouth (50%) was the respondents' main form of marketing that made them aware of the performance that was held. In this regard, it is clear that a high level of service must be given to the respondents as previous attendees are spreading the information and marketing the performance (c.f.5.2.1.1)
- ✓ A large number (69%) of respondents stated that they do not follow the event (NWU symphony orchestra) on social media. From this finding, it is clear that the current marketing is not successful and should be re-evaluated. New management of the marketing tactics should be tried and the outcome assessed to determine whether the change worked (c.f.5.2.1.1)
- ✓ A majority (89%) of the respondents said that they would recommend the event on social media (c.f.5.2.1.1)
- ✓ Facebook (13%), YouTube (12%) and Instagram (15%) are the social media platforms most used by the respondents. This showed which social media platforms should be focused on for the use of the marketing that will be done in the future.
- ✓ Facebook (23%) and Pinterest (11%) are the social media platforms that respondents use at least twice a day (c.f.5.2.1.1)
- ✓ Respondents receive notifications instantly 57% of the time and respond to them immediately 66% of the time. This shows that the respondents respond relatively quickly to notifications and this can be an advantage for the marketing of the orchestras to increase future attendances (c.f.5.2.1.1)
- ✓ Respondents use their cellphones (85%) mostly to view social media platforms (c.f.5.2.1.1)
- ✓ Respondents mostly (45%) access their social media platform in the evenings.
- ✓ Aspects that respondents stated would influence them to follow the symphony orchestra pages. This gives the marketer an idea of what should be in the social media posts or

videos in the future that will attract more attendees and increase the amount of activity on the social media sites of the orchestra (c.f.5.3.2.1)

- ❖ Concert dates should always be made clear on the page as well as the length of the show
  - ❖ Social media posts should be free of grammatical errors (spelling mistakes)
  - ❖ Content should be visually pleasing (photos, videos etc.)
  - ❖ The site administrators should reply as soon as possible to enquiries
  - ❖ The amount of information available on the post
  - ❖ Only information applicable to the orchestra should be shared
  - ❖ All types of interesting information pertaining to orchestras should be posted
- ✓ The following are the extent of how often the respondents take part in social media activities: (c.f.5.3.2.2)
- Seek information
  - Look at photos/videos
  - Read other statuses
  - Read posts by businesses
  - Share posts
  - Upload photos/videos
- ✓ Respondents stated that a large number (91%) spend at least five hours a day on social media and the most preferred social media networks are Facebook (32%) and Instagram (25%). (c.f.5.2.3.1)

#### **6.2.4 From the qualitative part of the study, the following conclusions are drawn:**

- The qualitative study showed that there is a very young market to work with in terms of current attendees, with seven of the ten interviewees being under the age of 29 years. In the case where the orchestra performs in Potchefstroom, it can be seen that it is only because the interviewees were friends of the orchestra players or that the number of young attendees is increasing.
- Only two of the interviewees came from a different province, which indicates that the current attendees are mainly from the host community.
- The interests of the participants vary from music due to growing up with music in the household, classical music due to playing an instrument and never really interested in the genre of music applicable in the study.
- The participants mainly use Instagram followed by Facebook, Pinterest and Twitter.
- Instagram and Facebook are the most popular social media platforms with the participants, and they use these platforms every day.

- The participants had various reasons that they used social media platforms, viewing new trends, keeping up with friends, viewing funny videos and posts; and viewing posts on art and environmental advertisements.
- The participants only respond to ads if it about something that interests them and sometimes don't even respond to ads.
- The participants made it clear that the current campaign used by the NWU Symphonic Orchestra is not successful because almost none of the participants saw an ad for the orchestra on social media recently.
- In terms of colour preferences, it was clear that colour is a very important aspect to attract participant's attention and to ensure that they will react to the post or video. The colours that were pointed out as the most important are red/maroon, blue, yellow and black. The participants also made it clear that black and white images have an influence on the level of interaction that participants have with a network or advertisement because they are effective in attracting attention.
- In terms of fonts and sizes, it is clear that participants prefer a combination of fonts and font sizes, the heading should mainly be bigger and in a different font whereas the contents of the post should be a smaller and more straightforward font; this will attract the participants attention more affectively.
- In terms of contents, the participants mainly said that the times, dates and venues of the performance must be in the post or advertisement. Participants want to see what is to be expected in the performance from seeing the advertisements such as the themes and/or type of music, the theme must also be music related.
- In terms of videos and posts, participants were divided between videos and posts which mean that both can be used and it will attract the attention of participants, the videos that are used should have sound and must not be longer than one minute but not shorter than 20 seconds.
- In terms of images it is clear that images of instruments, the orchestra and the conductor are the main images that will attract the attention of the participants when making an advertisement. The participants have various combinations of themes, colours and images that were chosen, but all of the participants stated that a sound bite is important.
- In terms of composers and orchestra information it is clear that no individual conductor is a must-have on advertisements, but sometimes a composer must be used to encourage attendees. The participants are divided between the want for information regarding the orchestra and conductor and not receiving any information regarding the orchestra. Participants agreed on the need for the price of the performance to be on the advertisement.

- It was thus clear that the participants want to receive advertisements of the performance at least four to six weeks before the time and these should be posted at nighttime. Most of the participants do not have a prerequisite for the voiceover of the advertisements and the language that should be regularly used is English.

### **6.5 Limitations of the study:**

- The selected respondent pool was limited due to the product under study. It is recommended to broaden a follow-up study. The findings of the study can be tested for similar symphony orchestras to determine differences and similarities, but due to the small group of respondents and participants it can only be generalised for other similar genres if a higher number of respondents participate.

A broader spectrum of events for the test of the results is recommended

### **6.3 Recommendations:**

Recommendations are made with regards to the use of social media as a marketing medium for a symphony orchestra.

#### **6.3.1 Recommendations regarding the social media marketing of symphony orchestras:**

- Advertisements should be posted on Facebook and Instagram as these are the platforms that are used the most by respondents and the posts should be made in the evening as the respondents are most active at that time.
- The advertisements should contain a few details of the history of the orchestra to attract a larger group of attendees that are above the age of 50 years.
- Respondents react to advertisements that are catching to the eye in terms of colour, text and images, thus more lively advertisements should be compiled to attract attention.
- Colours such as blue, red, maroon or yellow should be used more often in advertisements to ensure that they are attracting the respondents' attention.
- Black and white images of instruments, the conductor or the orchestra should be used more often as these attracts the attention of the respondents and will increase the respondents' interactions with the orchestra's social media sites.
- The respondents react to videos with a short sound bite of what the orchestra will be playing and thus more short videos should be posted on the orchestra's social media sites.
- Respondents should be notified at least six weeks before the time of the performance and the advertisement should also have follow up reminder ads to ensure that the respondent does not forget.
- The current attendees consist of a varied age group, which means that the marketer has a large target market to work with.

- Social media marketing is more cost-effective and therefore will not influence the orchestra's budget as much as other forms of marketing and will thus help them increase the numbers of attendees without it costing too much. A dedicated social media marketer should be appointed by the symphony orchestra that will handle the day-to-day uploads and posts to the orchestra's social media sites, this will still be more cost-effective than doing traditional marketing for the orchestra.
- The advertisements should only have relevant information of the performance and be free of grammatical errors to increase the amount of activity on the page of the symphony orchestra.

### 6.3.2 Recommendations regarding the design of a social media platform advertisement

- The recommendation for advertisement design on social media is as follows:

Table 6. 1: Advertisement design criteria

Criteria:	Description:
Colour	Colours will attract attention to the advertisement.  Black and white images will be effective in attracting attention.  Colours that should be used for symphony orchestra advertisements include red/maroon, blue/navy, yellow/gold and black.
Text	Use the right amount of text, one or two lines.  A short description of the offer.  Only the most needed information such as the time, date, place and price.
Typology	Select a font that looks professional and well put together with the images used.
Contents	Upbeat and lively music should be used if it is a video  Images of the instruments or the conductor should be used in advertisements.  Short pieces on the conductor as well as the orchestra members will intrigue the respondents.
Contrast:	If using a dark background, a light text should be used.  Black and white images will work well for contrast purposes.
Images	Images of the conductor or the orchestra members should be used.  High-quality, relevant and eye-catching images should be used.  The orchestra as a whole can also be used as long as it looks professional.

Videos	<p>Videos should be incorporated into social media ads.</p> <p>Videos with sound are preferred in the case of symphony orchestras.</p> <p>Music used in the video should be something that the orchestra will be performing.</p> <p>Videos should not be longer than one minute.</p>
--------	--

### 6.3.3 Recommendations for future studies

- The questionnaire should be further developed to determine how this can be tested on different types of events and not just symphony orchestras
- This study should be tested further on other events and/or even other tourism activities to determine whether the design criteria for social media advertisements will make the advertisements easier for the marketers and be able to increase their attendance numbers.
- A comparison should be drawn up with regards to how the design criteria will differ from other tourism activities to be able to create an overall design criterion for social media advertisements.

### 6.4 Value of the study

One of the main objectives of this study is to create or determine a design criteria for social media advertisements about symphony orchestras. This has not been done in previous studies and thus this will be the first design criteria for a performance advertisement. This study should be expanded to other activities within tourism as well as other fields of study to determine a general design criteria for social media advertisements.

### 6.5 Conclusion

From this chapter it is clear that some different types of adverts, posts and videos should be made to ensure that the needed attendees are attracted to the performance. A few recommendations for advert designs have been made and to know what their reach and effectiveness can be, the recommendations should be tested in various settings. It is clear that there is a lot more that can be studied and found when symphony orchestras have performances, but to ensure that the opportunities stay available to the researchers the orchestras must be able to keep performing and thus it is important to ensure that people attend performances to keep the orchestras financially sustainable. Further studies must be done to find an effective way to keep symphony orchestras relevant.



# Reference list

- Acharya, A., Prakash, A., Saxene, P. & Nigam, A. 2013. Sampling: why and how of it? *Indian Journal of Medical Specialities*. 4(2):330-333.
- Adendorff, E. 2008. The social impact of the Klein Karoo National Arts Festival in Oudtshoorn. Potchefstroom: North West University. (Dissertation-MA.) 111 p.
- Ahmad, N. S., Musa, R., & Harun, M. H. M. 2015. The impact of social media content marketing (SMCM) towards brand health. *Elsevier, Procedia Economics and Finance* 37:331 – 336.
- Akram, W. & Kumar, R. 2017. A study on positive and negative effects of social media on society. *International Journal of Computer Sciences and Engineering*, 5:347-354.
- Aldskogius, H. 1993. Festivals and meets: the place of music in 'Summer Sweden'. *Geografiska Annaler* 75B(2):55–72.
- Allen, J., O'Toole, W., Harris, R. & McDonnell, I. 2011. *Festival & Special Event Management*. Australia: John Wiley & Sons.
- Allen, J., O'Toole, W., McDonnell, I. & Harris, R. 2002. *Festival and special event management*. Milton, Qld: Wiley.
- Andereck, K.L., Valentine, K.M., Knopf, R.C. & Vogt, C.A. 2005. Residents' perceptions of community tourism impacts. *Annals of Tourism Research*, 32(4):1056-1076.
- Anon. 2013e. Social media guidance. <https://it963.infusionsoft.com/app/page/SocialMedia> Date of access: 22 Jan 2013.
- Arcodia, C. & Robb, A. (2000). A Future for Event Management: A Taxonomy of Event Management Terms in J. Allen, R. Harris, L. Jago and A. Veal (eds), *Events Beyond 2000: Setting the Agenda*, Australian Centre for Event Management, Sydney, 154-160.
- Assaad, W. & Gomes, J.M. 2011. Social Network in marketing (Social Media Marketing) Opportunities and Risks. *International Journal of Managing Public Sector Information and Communication Technologies*, 2(1): 13-22.
- Badawy, A.M. 2009. Technology management simply defined: a tweet plus two characters. *Journal of Engineering and Technology Management*, 26(1):219-224.
- Baker, M.J. 2003. *The marketing book*. Butterworth Heinemann. Linacre House, Jordan Hill, Oxford OX2 8DP 200 Wheeler Road, Burlington MA 01803

Bartlett, C.A., Ghoshal, S. & Birkinshaw, J. 2004 *Transnational Management: Text, Cases, and Readings in Cross-Border Management*. 4th Edition, Irwin-McGraw-Hill: Boston (MA).

Bconsi.blogspot.com 2016. Characteristics of marketing. <http://bconsi.blogspot.com/2016/03/characteristics-of-marketing.html?m=1>

Bedell, R. 2012. Audience development: Texas symphony orchestras. Location: University of Oregon. (Dissertation – Masters).

Beene, M. & Fenton, J. 1988. Autopsy of an orchestra: an analysis of factors contributing to the bankruptcy of the Oakland Symphony Orchestra Association. San Francisco, California.

Behr, A., Brennan, M. & Cloonan, M. 2016a. Cultural value and cultural policy: Some evidence from the world of live music. *International Journal of Cultural Policy*, 22(3): 403-418.

Bell, J. 2005. *Doing your research project*. New York: open University Press.

Berthon, P., Pitt, L. & Campbell, C. 2008. 'Ad lib: when customers create the ad', *California Management Review*, Vol. 50, No. 4, pp.6–30.

Berthon, P.R., Leyland, F.P., Kirk, P. & Shapiro, D. 2012. Marketing meets Web 2.0, social media, and creative consumers: implications for international marketing strategies. *Business Horizons*, 5(3):261-271.

Besana, A., 2012. Alternative resources: Revenue diversification in the not-for-profit USA symphony orchestra. *The Journal of Arts Management, Law, and Society*, 42(2):79-89.

Bigcommerce. 2018. What is social media engagement? <https://www.bigcommerce.com/ecommerce-answers/what-is-social-media-engagement/> Date of access: 28 Mar. 2019.

Bignoux, S. 2006. Short-term strategic alliances: a social exchange perspective. Emerald Group Publishing. <http://www.emeraldinsight.com/0025-1747.htm> Date of access: 21 May 2008.

Bittner, G. 2012. Applying the power of social media to generate awareness and support for symphony orchestras among younger target markets. Thesis and Dissertation. 109.

Bladen, C., Kennel, I.J., Abson, E. & Wilde, N. 2012. *Events Management: An Introduction*. Oxon: Routledge: Taylor and Francis Group

Bowman, N.D., Westerman, D.K. & Claus, C.J. 2012. How demanding is social media: Understanding social media diets as a function of perceived costs and benefits – a rational actor perspective. *Computers in Human Behavior*, 28(6):1-7.

- Bradley, J. 2019. Seven functions of marketing. Chron. <https://smallbusiness.chron.com/seven-functions-marketing-56980.html> Date accessed: 14 Oct 2020.
- Bragg, A.B. 2007. Reflections on pedagogy: Reframing Practice to Foster Informal Learning With Social Software: <http://www.dream.sdu.dk/uploads/files/Anne%20Bartlett-Bragg.pdf> Date of access 20 Mar 2007.
- Brown, A. 2002. Classical music consumer segmentation study. Miami: John and James Knight Foundation.
- Bruce, G. & Schoenfield, G. 2006. Marketers with MBAs: Bridging the thinking-doing divide. *Marketing Intelligence and Planning* 24(3):257.
- Buchness, J.A. 2015. A blue ocean strategy for the American Symphony Orchestra. Philadelphia, Pennsylvania: University of Pennsylvania. (Theses – MSc).
- Burdukova, P. 2010. An analysis of the status of orchestras in South Africa. Pretoria: University of Pretoria. (Dissertation – Masters).
- Caciur, T. 2012. Organisation of a large scale music event: planning and production. University of Applied Sciences. Masters (Thesis).
- Cant, M.C. & Van Heerden, C.H. 2013. 2nd ed. Marketing Management: a South African perspective. Claremont: Juta. 744 p.
- Cantin. 2014. Inbound marketing definition. <https://www.mychefcom.com/blog/definition-de-linbound-marketing> Accessed: 12 Oct 2020
- Carter, D. 2016. Hustle and Brand: The Sociotechnical Shaping of Influence. *Social Media+ Society*, 2(3), 1-12.
- Chen, J., Liu, D., and Whinston, A.B. Auctioning keywords in online search. *Journal of Marketing*, 73, 4, 2009, 125–141.
- Cheung, C.M.K. & Thadani, D.R. 2012. The impact of electronic word-of-mouth communication: A literature analysis and integrative model. *Decision Support Systems*, 54(1):461–470.
- Chi, C. 2020. The ultimate list of types of marketing (41 and counting). <https://blog.hubspot.com/marketing/marketing-types> Accessed: 30 Jul 2020.
- Chi, C. 2020. The Ultimate List of Types of Marketing [41 and Counting]. <https://blog.hubspot.com/marketing/marketing-types> Date accessed: 15 Nov 2020.
- CIC Industry Glossary of terms. 2005. <https://insights.eventscouncil.org/Industry-glossary/Glossary-Details/PID/405/mcat/403/EDNSearch/E> Date of Access: 5 Jun 2019.

- Clark, F.E. 1931. Principles of marketing. The Macmillan Company; New York: NY.
- Coles, L. 2015. Marketing with social media. 10 Easy steps to success for business. John Wiley & Sons Australia Ltd.
- Connell, J. & Page, S. 2010. Event Tourism: Critical Concepts in Tourism. Volume 1–4. Abingdon: Routledge.
- Conroy, A. 2001. The philosophy of game ranching in South Africa. (*In* H. Ebedes, B. Reilly, W. Van Hoven & B. Penzhorn, eds. Sustainable utilization-conservation in practice. Proceedings of the 5th International wildlife ranching symposium held at Pretoria on 20-23 Mar 2001. Pretoria: South African Game Ranchers Association. p. 2-23.)
- Cravens, D.W., Piercy, N.F. & Baldauf, A. 2009. Management framework guiding strategic thinking in rapidly changing markets. *Journal of Marketing Management*. 25(21-2):31-49.
- Creswell, J.W. 2003. Research design: Qualitative, quantitative, and mixed methods approaches. Thousand Oaks, CA: Sage.
- Creswell, J.W. 2007. Qualitative inquiry & research design: Choosing among five approaches. 2nd ed. Thousand Oaks, CA: Sage.
- Crowther, P. 2010. Marketing space: a conceptual framework for marketing events. *The Marketing Review*, 10 (4), 369-383.
- Cunningham, W.H., Cunningham, I.C. and Swift, C.M. 1981. Marketing: a managerial approach. Cincinnati, OH: South-Western Publishing Company.
- Cvijikj, I.P. & Michahelles, F. 2013. Online engagement factors on Facebook brand pages. *Social Network Analysis and Mining*, 3(4):843-861.
- De Swaan Arons, M., van den Driest, F. & Weed, K. 2014. The ultimate marketing machine. *Harvard Business Review*, 92(7):54-63.
- Deandrea, D.C., Ellison, N.B., Larose, R., Steinfeld, C. & Fiore, A. 2012. Serious social media: on the use of social media for improving students' adjustment to college. *Internet and Higher Education*, 15(1):15-23.
- Deepak, R.K.A. & Jeyakumar, S. 2019. Marketing management. Educreation Publishing.
- Delamere, T.A., Wankel, L.M. & Hinch, T.P. 2001. Development of a scale to measure resident attitudes towards the social impact of community festivals, part 1: item generation and purification of the measure. *Event Management*, 7(1):11-24.
- DJS Research. A market research company expertly researching your industry for two decades. <https://www.djsresearch.co.uk/glossary/item/Target-Population> Date of Access:14 Feb 2021.

Dobson M. 2010. Between stalls, stage and score: An investigation of audience experience and enjoyment in classical music performance. Submitted for the degree of PhD, Department of Music, University of Sheffield.

Douglas, N, Douglas, N and Derrett, R. 2001. Special Interest Tourism. Milton. John Wiley & Sons Australia, Ltd.

Dredge, D., Beckendorff, P., Day, M., Gross, M.J., Walo, M., Weeks, P. & Whitelaw P.A. 2013. Drivers of change in tourism, hospitality and event management education: an Australian perspective. *Journal of Hospitality & Tourism Education*, 25(2): 89-102.

Dutta-Bergman, M.J. .2006. The demographic and psychographic antecedents of attitude toward advertising. *Journal of Advertising Research*, 46(1), 102-112.

Edelman, B., & Ostrovsky, M. Strategic bidder behavior in sponsored search auctions. *Decision Support Systems*, 43, 1, 2007, 192–198.

Edelman, B., Ostrovsky, M. & Schwarz, M. 2006. Internet advertising and the generalized second-price auction: selling billions of dollars worth of keywords. *American Economic Review*, 97, 1, 242–259

Eldridge, C.E. 1970. Marketing for profit. Macmillan.

Elias, M.J. & Theron, L.C. 2012. Linking purpose and ethics in thesis writing. In J.G. Maree, (Ed.). Complete your thesis or dissertation successfully: practical guidelines. Cape Town: Juta, 145-159.

Engblom, S. 2010. A study on event management. Case: Tomatkarnevalen. University of Applied Sciences.

Etiosa, O. 2012. The impact of event tourism on host communities. (Thesis). Central Ostrobothnia University of Applied Sciences.

Evans, D. 2012. Social media marketing. An hour a day. 2<sup>nd</sup> ed. John Wiley & Sons Indiana.

Evans, L. 2010. Social media marketing: strategies for engaging in Facebook, Twitter and other social media. Indiana: Que Publishing. 342 p.

Feng, J. 2008. Optimal mechanism for selling a set of commonly ranked objects. *Marketing Science*, 27, 3, , 501–512

Fenich, G. 2008. Meetings, Expositions, Events & Conventions: An Introduction to the Industry. 2nd ed. Upper Saddle River, Prentice Hall.

Field, A. 2003. Designing a questionnaire. [http://www.statistic shell.com/docs/designing\\_questionnaires.pdf](http://www.statisticshell.com/docs/designing_questionnaires.pdf). Date of access: 19 Mar. 2019.

- Finn, M., Elliott-White, M. & Walton, M. 2000. *Tourism & Leisure Research Methods - Data collection, analysis and interpretation*. Harlow. Pearson Education Limited.
- Frazier, K. 2018. 10 Creative graphic design tips for social media. <https://www.lyfemarketing.com/blog/graphic-design-tips/> Date of access: 2 Apr. 2019.
- Fredline, E. & Faulkner, B. 2000. Variations in residents' reactions to major motor sport events. *Event Management*, 7(2):115-125.
- Fredline, E., Deery, M. & Jago, L. 2003. Testing of a compressed generic instrument to assess host community perceptions of events: a case study of the Australian Open Tennis Tournament. (Event Management Research Conference. Australian Centre for Event Management. Sydney: Griffith Business School.)
- Fredline, E., Jago, L. & Deery, M. 2003. The development of a generic scale to measure the social impact of events. *Event Management*, 8:23-37.
- Fredline, E., Raybould, M., Jago, L. & Deery, M. 2004. Triple bottom line evaluation: Progress towards a technique to assist in planning and managing an event in a sustainable manner, R. MacLennan, et al. (eds) paper presented to TOURISM: STATE OF THE ART II International Scientific Conference, University of Strathclyde, Glasgow.
- Getz D. 1997. *Event Management & Event Tourism*. New York. Cognizant Communication Corporation
- Getz, D. 2005. *Event Management and Event Tourism*. 2nd ed. New York, Cognizant Communication Corporation.
- Getz, D. 2007. *Event studies: theory, research and policy for planned events*. Oxford, UK: Elsevier.
- GETZ, D. 2007. Event tourism: definition, evolution, and research. *Tourism Management*. 29:403-428.
- Getz, D. 2008. Event tourism: definition, evolution, and research. *Tourism Management* 29(3):403-428.
- Getz, D. (2007), *Event Studies: Theory, Research, and Policy for Planned Events*. Oxford: Elsevier
- Getz, D. (2012). *Event studies: Theory, research and policy for planned events (2d ed.)*. London, England: Routledge.
- Getz. D. 1991. *Festivals, Special Events, and Tourism*, New York: Van Nostrand Reinhold.

- Gilmer, L.A. 2008. "Attracting Arts Audiences: an Examination of Historical Perceptions and Current Marketing Strategies of the Symphony Orchestra in the United States". Chancellor's Honors Program Projects. [https://trace.tennessee.edu/utk\\_chanhonoproj/1183](https://trace.tennessee.edu/utk_chanhonoproj/1183)
- Goeldner, C.R. & Ritchie, J.R.B. 2003. *Tourism principles, practices and philosophies*. 9th ed. Hoboken, N.J.: Wiley. 606 p.
- Goldblatt, J. 2008. *Special Events: Event Leadership for a New World*. 5th edn. Hoboken, John Wiley & Sons.
- Gotter, A. 2018. Secrets the pros use to create great Facebook ad design. <https://adespresso.com/blog/9-tips-perfect-facebook-ad-design/> Date of access: 2 Apr. 2019.
- Gotter, A. 2019. 22 Evergreen secrets to create great Facebook ad design. <https://adespresso.com/blog/9-tips-perfect-facebook-ad-design/> Date of access: 29 Sep 2020.
- Gowreesunkar, V.G.B. & Sotiriadis, M. 2015. Entertainment of leisure tourists in island destinations: evidence from the island of Mauritius. *African Journal of Hospitality, Tourism and Leisure*. 4: (Special edition)
- Gregurec, I., Vranešević, T. & Dobrinić, D. 2011. The importance of database marketing in social network advertising. *International Journal of Management Cases*, 13(4), 165-172.
- Grimes, M. 2016. Validation of symphony orchestras in the twenty-first century. Williamson College of Business Administration: Youngstown State University. (Dissertation - Honours).
- Gummerus, J., Liljander, V., Weman, E. & Pihlström, M. 2012. Customer engagement in a Facebook brand community. *Management Research Review*, 35(9):857-877.
- Gursoy, D., Kim, K. & Uysal, M. 2004. Perceived impacts of festivals and special events by organisers: an extension and validation. *Tourism Management*, 25(2004):171-181.
- Gursoy, D., Sharma, B. & Carter, J. 2007. Structural modelling of resident perceptions of tourism and associated development on the sunshine coast, Australia. *Tourism Management*, 28(2007):409-422.
- Hanrahan, J. & Maguire, K. 2015. Local authority planning provision of policies and guidelines for event management: An Irish perspective. *International Journal for Responsible Tourism*, 4(2), 73-102.
- Haworth, E. 2018. More than music: a case study on the marketing of outside lands music festivals. San Luis Obispo: California Polytechnic State University. (Dissertation – Degree).
- Heinen, A. & Weisenfeld, U., 2015. Institutional Logics as orchestras' strategic dilemma. *International Review of Social Research*, 5(2):130-140.

- Hesse-Biber, S.N. & Leavy, P. 2011. *The practice of qualitative research*, 2<sup>nd</sup> ed. Thousand Oaks, CA:Sage.
- Hoffman, D.L. & Fodor, M. 2010. Can you measure the ROI of your social media marketing? *MIT Sloan Management Review*, 52(1), 41-49.
- Holt, F. 2010. The economy of live music in the digital age. *European Journal of Cultural Studies*, 13(2): 243-261.
- Hooley, G.J., Lynch, J.E. and Shepherd, J. 1990. The marketing concept: putting the theory into practice. *European Journal of Marketing*, 24(9): 7-24
- Hopkins, D. 2005. *A teacher's guide to classroom research*. New York: Open University Press.
- Hubspot, 2016. *The Inbound Methodology - The best way to turn strangers into customers and promoters of your business*. <http://www.hubspot.com/inbound-marketing>>. Accessed 05 Oct 2020
- Influencermarketinghub.com (2017a). *Why influencer marketing will explode in 2017*. <https://influencermarketinghub.com/why-influencer-marketing-will-explode-in-2017/> Date of access 25 Feb 2017.
- Innovation PEI. 2015. *Increasing Traffic to Your Website through Search Engine Optimization*. [http://www.gov.pe.ca/photos/original/IPEI\\_ebiz\\_smmkt.pdf](http://www.gov.pe.ca/photos/original/IPEI_ebiz_smmkt.pdf)
- Izea (2017a). *The power of your everyday influencer is stronger than celebrities*. <https://izea.com/2017/02/03/micro-influencers/>. Date of access 3 Feb 2017
- Jago, L. K. & Shaw, R. N. 1998. A Conceptual and differential framework. *Festival Management and Event Tourism*, 5(1/2):21-32.
- Janiskee, R. 1996. Historic houses and special events. *Annals of Leisure Research*, 23(2):398-414.
- Jarad, G.A. 2014. Marketing over social media networks. *European Journal of Business and Management*. 6(13): 114- 117.
- Jeong, M. & Choi, J. 2004. Effects of picture presentations on customers' behavioral intentions on the web. *Journal of Travel & Tourism Marketing*, 17(2/3), 193-204.
- Johnson, J. 2020. *The complete guide to social media design*. 99designs. <https://99designs.com/blog/marketing-advertising/social-media-design/> Date of access: 29 Sep 2020.
- Jurowski, C. & Gursoy, D. 2004. Distance effects on residents' attitudes toward tourism. *Annals of Tourism Research*, 31(2):293-312.

- Kaiser, M.M. 2015. *Curtains?: The future of the arts in America*. Lebanon: Brandeis University Press.
- Kaplan, A. & Haenlein, M. 2010. Users of the world, unite: the challenges and opportunities of social media. *Business Horizons*, 53(1):59-68.
- Kaplan, A.M. & Haenlein, M. 2011. Two hearts in three-quarter time: how to waltz the social media/viral marketing dance. *Business Horizons*, 54(3):253-263.
- Kee, A.W. & Yazdanifard, R. 2015. The Review of Content Marketing as a New Trend in Marketing Practices. *International Journal of Management, Accounting and Economics*, 2(9), 1055-1064.
- Keefe, L.M. 2004. What is the meaning of 'marketing'?. *Marketing News*, 38(15):17-18. American Marketing Association. Chicago, IL.
- Keleher, J. 2020. The 7 functions of marketing: a field guide. Braffton: fuel your brand. <https://www.brafton.com/blog/content-marketing/functions-of-marketing/> Date of access: 14 Oct 2020
- Khan, J.A. 2011. *Research Methodology*. New Delhi: APH Publishing Corporation.
- Kim, A.J. & Ko, E. 2012. Do social media marketing activities enhance customer equity? An empirical study of luxury fashion brand. *Journal of Business Research*, 65(10):1480–1486
- Kim, C. & Yang, S. 2017. Like, comment, and share on Facebook: how each behaviour differs from the other. *Public Relations Review*, 43(1):441-449.
- Kirtiş, A.K. & Karahan, F. 2011. To be or not to be in social media arena as the most cost-efficient marketing strategy after the global recession. *Procedia Social and Behavioural Sciences*, 24(1):260-268.
- Kline, P. 2014. *An easy guide to factor analysis*. Abington: Oxon. <https://books.google.co.za/books?id=IIXsAgAAQBAJ&printsec=frontcover&dq=factor+analysis&hl=en&sa=X&ei=29YgVZzrGOST7gaswYGYAg&ved=0CDEQ6AEwAg#v=onepage&q=factor%20analysis&f=false> Date of access: 7 Dec 2020.
- Knoll, J. 2016. Advertising in social media: a review of empirical evidence. *International Journal of Advertising*, 35(2): 266 – 300.
- Kotler, P. 2000. *Marketing management*. The millennium ed. Upper Saddle River, NJ. Prentice Hall.
- Kotler, P. 2004. A three-part plan for upgrading your marketing department for new challenges. *Strategy and Leadership* 32(5):5-9

- Kotler, P. 2013. Philip Kotler Digital Marketing. <https://www.youtube.com/watch?v=7fHNIH3jkds>  
Date of access: 19 Mar. 2019.
- Kotler, P., Kartajaya, H. and Setiawan, I., 2017. Marketing 4.0: Moving from Traditional to Digital, NY, USA: Wiley., 2017.
- Kotler, P., Keller, K.L., Brady, M., Goodman, M. and Hansen, T. 2019. *Marketing Management*. 4<sup>th</sup> European edition, Pearson UK.
- Koury, D.J. 1986. *Orchestral Performance Practices in the Nineteenth Century: Size, Proper Seating*. Ann Arbor, Mich: UMI Research Press.
- Kramer, L. 2007. *Why Classical Music Still Matters*. London: University of California Press.
- Krasniak, M. 2016. Social Influencer Marketing on the Rise: New Research. <http://www.socialmediaexaminer.com/social-influencer-marketing-on-the-rise-new-research/>. Date of access 1 Feb 2017.
- Krejcie, R.V. & Morgan, D.W. 1970. Determining Sample Size for Research Activities. In Hill, R. (1998). "What Sample Size is 'Enough' in Internet Survey Research"? *Interpersonal Computing and Technology: An electronic Journal for the 21<sup>st</sup> Century*. Available at: <http://www.emoderators.com/ipct-j/1998/n3-4/hill.html>
- Kujur, F. & Singh, S. 2016. Engaging customers through online participation in social networking sites. *Asia Pacific Management Review*, 22(1):16-24.
- Kushcheva, N. & Tuononen, J. 2013. *Developing best practices in event management*. Mikkeli University of Applied Sciences.
- Kvale, S. 2007. *Doing interviews*. Thousand Oaks, CA: Sage.
- Langheinrich, M & Karjoth, G. 2010. Social networking and the risk to companies and institutions. *Information Security Technical Report*, 15(2):51-56.
- Lee, D., Hosanagar, K. & Nair, H. 2018. Advertising content and consumer engagement on social media: evidence from Facebook management science. <http://dx.doi.org/10.1287/mnsc.2017.2902>  
Date of access: 15 Mar 2019.
- Lenhart, A. Purcell, K., Smith, A. & Zickuhr, K. 2010. Social media and young adults. <http://pewinternet.org/2010/02/03/social-media-and-young-adults/> Date of access: 4 Mar. 2019.
- Leung, D., Law, R., Van Hoof, H. & Buhalis, D. 2013. Social media in tourism and hospitality: a literature review. *Journal of Travel and Tourism Marketing*, 30(2):1-22.

- Leung, X.Y. 2012 "The marketing effectiveness of hotel Facebook pages: from perspectives of customers and messages". UNLV Theses, Dissertations, Professional Papers, and Capstones. 1680. <https://digitalscholarship.unlv.edu/thesesdissertations/1680>
- Leung, X.Y. 2012. The marketing effectiveness of hotel Facebook pages: from perspectives of customers and messages. Thesis, PhD. University of Nevada, Las Vegas.
- Lill, G. 2015. The impacts of events on local community. Case: City of Tallinn. Master Thesis, Aalborg University.
- Liu, D., Chen, J. & Whinston, A.B. Ex ante information and the design of keyword auctions. Information Systems Research, in press.
- Major, M. 2020. What makes a good social media ad? Finalsite. <https://www.finalsite.com/blog/p/~board/b/post/what-makes-a-good-social-media-ad> Date of access: 29 Sep 2020.
- Manners, B. 2011. The critical factors for managing the visitor experience at a major musical event. Dissertation (Hons.). North-West University: Potchefstroom.
- Manners, B., Kruger, M. & Saayman, M. 2015. Different venues, different marketers, different experiences: evidence from live music performances in South Africa. *South African Journal for Research in Sport, Physical Education and Recreation*, 37(2):61-82.
- Manners, B., Saayman, M. & Kruger, M. 2014. Managing the "wow factor" at live music performances. *African Journal of Hospitality, Tourism and Leisure*, 3(2).
- Mansfield-Devine, S. 2008. Anti-social networking: exploiting the trusting environment of Web 2.0. *Social Networking*, 1(1):1-4.
- Maree, K. 2016. First steps in research. Pretoria: Van Schaik.
- Martin, H.M. 2014. Social media usage in symphony orchestras: a comparative case of the San Antonio symphony and the Houston symphony. University of Drexel. Masters (Thesis).
- Mathwick, C., Wiertz, C. & De Ruyter, K. 2008. Social capital production in a virtual P3 community. *Journal of Consumer Research*, 34(6), 832-849.
- McDonald, M. 1994. Marketing – the Challenge of Change, Chartered Institute of Marketing study.
- McMillan, J.H. & Schumacher, S. 2001. Research in education: a conceptual introduction, 5<sup>th</sup> ed. New York: Addison-Wesley Longman.

- Michaelidou, N., Siamagka, N.T. & Christodoulides, G. 2011. Usage, barriers and measurement of social media marketing: an exploratory investigation of small and medium b2b brands. *Industrial Marketing Management*, 40(7):1153-1159.
- Mihalik, B. & Cummings, P. 1994. A two year assessment of resident perceptions of the potential tourism benefits and liabilities associated with the 1996 Atlanta Summer Olympics. Third Annual World Business Congress: Global Tourism Development Strategies, Harrisburg, PA: International Management Development Association, 765-773.
- Mihalik, B., Cummings, P. & Simonetta, L. 1993. The 1992 Georgia Olympic Poll: A preliminary assessment of resident perceptions. Expanding Responsibilities, A Blueprint for the Travel Industry: 24th Annual Conference Proceedings, Wheat Ridge, CO: Travel and Tourism Research Association, 140-145.
- Milano, R., Baggio, R. & Piatelli, R. 2011. The effects of online social media on tourism websites. 18th International Conference on Information Technology and Travel & Tourism, 2011:1-12.
- Montalvo, R.E. 2011. Social media management. *International Journal of Management and Information Systems*, 15(3), 91-96.
- Motale, M.D.B. 2008. The Social impact of arts festivals: a case study of the ABSA Klein Karoo National Arts Festival. Potchefstroom: North-West University. (Dissertation-MA.) 140 p.
- Muñoz-Leiva, F., Hernández-Méndez, J. & Gómez-Carmona, D. 2019. Measuring advertising effectiveness in Travel 2.0 websites through eye-tracking technology. *Physiology & behavior*, 200, pp.83-95.
- Mxunyelwa, S. 2017. Events as catalyst to promote destinations: event attendees' perceptions of events in East London, South Africa. *African Journal of Hospitality, Tourism and Leisure*, Volume 6 (1) - (2017) ISSN: 2223-814X
- Neumann, P. 2016. What exactly is social media engagement? Why do I need it? <https://socialmediafuze.com/social-media-engagement/> Date of access: 28 Mar. 2019.
- Nguyen, H. T. T., 2018. Audiences engagement with Twitter and Facebook Live during classical music performances: community and connectivity through live listening experiences. PhD (Doctor of Philosophy) thesis, University of Iowa.
- Nielsen, Jens: Events i den danske oplevelsesøkonomi – den kollektive brusen, Samfundslitt. 2008
- Nindi, P. 2005. National Carnival Arts Strategy 2005-2007. London, Arts Council England.
- Ohmann, S., Jones, I. & Wilkes, K. 2006. The perceived social impacts of the 2006 Football World Cup on Munich residents. *Journal of Sport and Tourism*, 11(2):129-152.

- Orchestra. 2019. <https://www.english-online.at/music/orchestra/orchestra.htm> Date of Access: 11 Jun 2019.
- O'Reilly, T. 2005. Design Patterns and Business Models for the Next Generation of Software <http://oreilly.com/web2/archive/what-is-web-20.html>
- Oxford living Dictionaries. 2019. [https://en.oxforddictionaries.com/definition/symphony\\_orchestra](https://en.oxforddictionaries.com/definition/symphony_orchestra) Date of access: 7 Mar. 2019.
- Page, S.J. & Dowling, R.K. 2002. Ecotourism. Harlow: Prentice Hall. 338 p.
- Page, W. and Carey, C. 2009. Adding up the UK music industry for 2009. Economic Insight, 20, 4 Aug. <https://www.prsformusic.com/-/media/files/prs-for-music/research/economic-insight-20-adding-up-the-uk-music-industryfor-2009.ashx>
- Park, H. 2010. Communicating with audiences: the strategic marketing of music festivals. Location: University of Oregon. (Dissertation – Masters).
- Parra-López, E., Bulchand-Gidumal, J., Gutiérrez-Taño, D. & Díaz-Armas, R. 2011. Intentions to use social media in organising and taking vacation trips. *Computers in Human Behaviour*, 27(2):640-654.
- Greenberg, P. 2009. CRM (Social CRM Strategies, Tools, and Techniques for Engaging your Customer), United States Copyright Act of 1976, ISBN: 978-0-07-159045-7
- Pentina, I., Koh, A.C. & Le, T.T. 2012. 'Adoption of social networks marketing by SMEs: exploring the role of social influences and experience in technology acceptance', *International Journal of Internet Marketing and Advertising*, Vol. 7, No. 1, pp.65–82.
- Pham, P.H.M. & Gammoh, B.S. 2015. 'Characteristics of social-media marketing strategy and customer-based brand equity outcomes: a conceptual model', *International Journal of Internet Marketing and Advertising*, Vol. 9, No. 4, pp.321–337.
- Phat, D.O. 2014. Event Management. Case: The annual International NIBS Conference in Lathti, Finland. Bachelor's Thesis. Lahti University.
- Pitts, S.E., Dobson, M.C., Gee, K. and Spencer, C.P. 2013. Views of an audience: Understanding the orchestral concert experience from player and listener perspectives. *Journal of Audience and Perception Studies*, 10(2):65-95.
- Postplanner.com. 2017. 10 (Almost) effortless ways to boost Facebook engagement.
- Preere, S.B. 2001. Commentary: whither classical music? *Cultural Trends*, 10(41):37-41.

- Pride, W.M. and Ferrel, O.C. 2006. Marketing: concepts and strategies, 13<sup>th</sup> ed. Boston Houghton Mifflin.
- Qualman, E. (2011) Social Network Users Statistics [online] <http://www.kentarohawata.com/blog>  
Date of access 6 May 2014.
- Ramos, R. 2014. Content Marketing: insider's secret to online sales and lead generation. NY, USA: One Night Expert Publishing.
- Rancati, E., Codignola, F. and Capatina, A. 2015. Inbound and Outbound Marketing Techniques: A Comparison between Italian and Romanian Pure Players and Click and Mortar Companies. International Conference "Risk In Contemporary Economy" XVIth Edition, 2015, Galati, Romania.
- Rattray J. and Jones, M.C. 2005. Essential elements of questionnaire design and development. Journal of clinical Nursing. Blackwell publishing. University of Dundee, Ninewells Hospital, Dundee, DDI 9SY.
- Richards, G. 2001. The development of cultural tourism in Europe. In G. Richards (Ed.), Cultural Attractions and European Tourism (pp.3-29). New York, NY:CABI
- Richie. J. & Lewis, J. (eds). 2003. Qualitative evaluation and research methods, 3<sup>rd</sup> ed. Thousand Oaks, CA: Sage.
- Ridley, D. 2012. The literature review: A step-by-step guide for students. 2nd ed. London: Sage.
- Ritchie, J.R.B. 1984. Assessing the impact of hallmark events. *Journal of Travel Research*, 23(1):2-11.
- Rosen, E. 2009. The anatomy of buzz revisited: Real-life lessons in word-of-mouth marketing. New York, NY: Doubleday.
- Rowley, J. (2008). Understanding digital content marketing. *Journal of Marketing Management*, 24(5/6), 517-540. doi: 10.1362/026725708X325977
- Saayman, M. 2000. En route with tourism. Institute for Tourism and Leisure Studies. Potchefstroom: Leisure Consultants and Publications
- Saayman, M. 2007. En route with tourism. 3rd ed. Potchefstroom: Leisure Consultants and Publications. 356 p.
- Saayman, M. 2009. Ecotourism: getting back to basics. Potchefstroom: Leisure consultants and publications. 383 p.
- Saayman, M. & Saayman, A. 2014. Clustering attendees at the Philharmonic Orchestra's Summer Festival, *Leisure Studies*, DOI:10.1080/02614367.2014.962582

- Saayman, M. & Saayman, A. 2016. Clustering attendees at the Philharmonic Orchestra's Summer Festival. *Leisure Studies*, 35(3):314-331.
- Salo, J., Lankinen, M. & Mantymaki, M. 2013. The use of social media for artist Marketing: music industry perspectives and consumer motivations. *The international Journal on Media Management*, 15: 23-41.
- Scholtz, M. and Kruger, M. 2019. From drifters to followers: a CIA-typology for engaging followers of scuba dive operators' Facebook pages. *Current Issues in Tourism*, pp.1-19.
- Schumann, N. 1985. 'The Purpose of a Symphony Orchestra.' In *Principals of Orchestra Management*. Washington, D.C.: American Symphony Orchestra League.
- Schwarzl, S. & Grabowska, M. 2015. "Online marketing strategies: the future is here", *Journal of International Studies*, 8(2):187-196. DOI: 10.14254/2071-8330.2015/8-2/16
- Shackley, M. 1996. *Wildlife tourism*. London: Biddles. 152 p.
- Sharma, G. 2017. Pros and cons of different sampling techniques. *International Journal of Applied Research* 3(7):749-752.
- Shareef, M. A., Mukerji, B., Dwivedi, Y. K., Rana, N.P. & Islam, R. 2019. Social media marketing: comparative effect of advertisement sources. *Journal of Retailing and Consumer Services* 46: 58 – 69.
- Shone & Parry. 2004. *Successful Event Management: A Practical Handbook*. London: Thomson
- Simply measured.  
<http://get.simplymeasured.com/rs/simplymeasured2/images/FacebookBookSimplyMeasured.pdf>  
 Date of access: 4 Mar. 2019.
- Skiera, B., Eckert, J. & Hinz, A. 2010. An analysis of the importance of the long tail in search engine marketing. *Electronic Commerce Research and Applications*, 9:488-494.
- Slabbert, E. 2000. Socio-cultural impact of tourism. (In Saayman, M. (ed.) *En route with tourism*. 2nd ed. Potchefstroom: Leisure Consultants and Publications. p. 131-156.)
- Slabbert, E. & Saayman, M. 2010. A marketing analysis of current and potential supporters of the Cape Philharmonic Orchestra (p. 45). Potchefstroom: North-West University, Potchefstroom Campus, South Africa, Institute for Tourism and Leisure studies. Unpublished.
- Slater, D. 2014. *Content marketing: recycling and reuse*. New York: i30 Media Corporation.
- Solomon, S. 2013. Content Enjoys a Glorious Reign. *Marketing Health Services*, 33(2), 8-9.
- SPSS. 2019. *Statistical package for the social sciences, Version 25 (Computer Software)*. Chicago: IBM.

- Starkov, M. & Mechoso, M. 2008. Best practices on monitoring hotel review sites. Retrieved from [http://www.hebsdigital.com/articles/pdf/2008/HeBS\\_Digital\\_Article\\_BP\\_on\\_Monitoring\\_Hotel\\_Sites.pdf](http://www.hebsdigital.com/articles/pdf/2008/HeBS_Digital_Article_BP_on_Monitoring_Hotel_Sites.pdf) Date of access: 18 Oct 2020.
- Statista. 2019. Global social networks ranked by numbers of users in 2019. <https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/> Date of Access: 31 May 2019.
- Stone, C. 2008. The British pop music festival phenomenon. *In*: J. Ali-Knight, M. Robertson, A. Fyall and A. Ladkin (eds) *International Perspectives of Festivals and Events: Paradigms of Analysis*. Oxford: Butterworth-Heinemann, pp. 205–224.
- Sweney, M. 2018. UK's live entertainment industry hits new highs. *The Guardian*, 19 Jan. URL: <https://www.theguardian.com/media/2018/jan/19/uks-live-entertainment-industry-hits-new-highs>
- Tenenbaum, J.S. & Zottola, A.J. 2011. Don't take risks with social media: Online social networks can raise legal risks. Here's what to keep in mind. *Nonprofit World*, 29(4), 6-9.
- Terre Blanche, M. & Durrheim, K. 2004. *Research in practice*. Cape Town: University of Cape Town Press.
- Thackeray, R. & Neiger, B.L. 2009. A multidirectional communication model: Implications for social marketing practice. *Health Promotion Practice*, 10(2), 171-175.
- The Chambers Dictionary. 1998. Edinburgh, Chambers Harrap Publishers Ltd.
- Tracey, B. 2004. The 7P's of marketing. *The Entrepreneur South Africa*. <https://www.entrepreneur.com/article/70824> Date of access: 30 Jul 2020.
- Travel, W.T.T.C. 2019. Tourism: Economic Impact 2018: World. *World Travel and Tourism Council: London, UK*.
- Trusov, M., Bucklin, R. E. & Pauwels, K. 2009. Effects of word-of-mouth versus traditional marketing: Findings from an Internet social networking site. *Journal of Marketing*, 73, 90-102.
- Tustin, D.H., Ligthelm, A.A., Martins, J.H. & Van Wyk, H de J. 2005. *Marketing research in practice*. Pretoria, SA: UNISA Press.
- UK Music. 2017a. Measuring music: 2017 report. London: UK Music. URL: [https://www.ukmusic.org/assets/general/Measuring\\_Music\\_2017\\_Final.pdf](https://www.ukmusic.org/assets/general/Measuring_Music_2017_Final.pdf)
- UK Sport. 1999a. *A UK Strategy: Major Events - A 'Blueprint' For Success*. London, UK Sport.
- Ulusu, Y. (2010). Determinant factors of time spent of Facebook: Brand community engagement and usage types. *Journal of Yasar University*, 18(5), 2949-2957.

- University of Pretoria. 2019. <https://www.up.ac.za/up-symphony-orchestra> Date of Access: 19 Jun 2019.
- University of Stellenbosch. 2019. <https://www0.sun.ac.za/music/ensembles/symphony-orchestra/> Date of Access: 19 Jun 2019.
- Varian, H.R. 2006. Position auctions. *International Journal of Industrial Organization*, 25, 6, 1163–1178.
- Veal A.J., 1992, 3rd edition 2006. *Research Methods for Leisure and Tourism – A Practical Guide*. Harlow. Pearson Education Limited.
- Verhoef, P.C. and Leeflang, P.S.H. (2009), “Understanding the marketing department’s influence within the firm”, *Journal of Marketing*, Vol. 73, pp. 14–37.
- Verret, C. 2011. Social media: The hotel sales tools that NO property can ignore. <http://www.hospitalitynet.org/news/4049666.html> Date of access: 22 Oct 2020.
- Visser, G. 2005. Let’s be festive: exploratory notes on festival tourism in South Arica. *Urban Forum*, 16(2-3):155-172.
- Vromen, A., Loader, B.D., Xenos, M.A. & Bailo, F. 2016. Everyday marketing through Facebook engagement: Young citizens’ political interactions in Australia, the United Kingdom and the United States. *Political Studies*, 64(3):513-533.
- Waitt, G. 2003. Social impacts of the Sydney Olympics. *Tourism Management*, 30(1):194-215.
- Wang, S.S., Lin, Y.C. & Liang, T.P. 2018. Posts that attract millions of fans: The effect of brand-post congruence. *Electronic Commerce Research and Applications*, 28:73-85.
- Weaver, B. 2020. The only Facebook link ads guide you need with examples. Instapage. <https://instapage.com/blog/facebook-link-ads> Date of access: 29 Sep 2020.
- Webster, E., Brennan, M., Behr, A., Cloonan, M. and Ansell, J., 2018. Valuing live music: The UK live music census 2017 report.
- Williams. K. 2011. Key success factors in managing the visitor experience at the Cape Town International Jazz Festivals. Potchefstroom: North-West University. (Dissertation - Masters).
- Willshire, C. 2017. Modes of listening and their implications to audience experience of orchestral concerts, with a case study of the Toronto symphony orchestra. Masters Thesis. York University, Toronto, Ontario.
- Woods, S. 2016. The emergence of influencer marketing. TRACE. University of Tennessee, Knoxville.

Yan, J. 2011. Social media in branding: Fulfilling a need. *Journal of Brand Management*, 18(9), 688- 696.

Yodiz Team. 2016. 8 Types of marketing strategies and definitions. Yodiz. <https://www.yodiz.com/blog/8-types-of-marketing-strategies-and-definition/> Date of access: 30 Jul 2020.

## **Appendix A**

**SOCIAL MEDIA USE OF NWU SYMPHONY ORCHESTRA ATTENDEES  
SECTION A**

1. Gender? 

Male	Female
------	--------

2. What year were you born?

3. Home language?

Afrikaans	1
English	2
Setswana	3
Other, specif below	4

4. What is your country of residence?

5. Level of education

No school	1
Matric	2
Degree (current student)	3
Degree (already obtained)	4
Postgraduate (current student)	5
Postgraduate (already obtained)	6
Other (specify)	7

6. Occupation (e.g. Student, manager etc.)

7. Including this concert, how many concerts have you attended in the past three years?

concerts

8. What was your biggest influence for listening to symphony orchestra music?

Self	1
Friends	2
Family	3
Marketing messages	4
Other, please specify below	5

9. When did you make the decision to attend this concert? (e.g. 2 weeks ago/ a month ago)

10. When using social media, which of the following would most likely catch your attention?

Videos	Yes	No
Memes	Yes	No
Gifs (moving pictures)	Yes	No
Posters	Yes	No
Pictures	Yes	No
Text paragraphs	Yes	No
Other, specify below	Yes	No

11. How did you hear about this concert?

Magazine	YES	NO
Previously attended	YES	NO
Word-of-mouth (from someone else)	YES	NO
Social media	YES	NO
Radio	YES	NO
Newspaper	YES	NO
Other, please specify	YES	NO

12.1 Do you currently follow this event on social media? 

YES	NO
-----	----

12.2 Would you recommend this event on social media? 

YES	NO
-----	----

13. How often do you access the following during the day?

	Always connected				
	Often (few times a day)				
	Sometimes (1 - 2 times daily)				
	Rarely (some days)				
	Not using/not registered				
1. Facebook	1	2	3	4	5
2. Twitter	1	2	3	4	5
3. Google+	1	2	3	4	5
4. YouTube	1	2	3	4	5
5. MySpace	1	2	3	4	5
6. Blogs	1	2	3	4	5
7. LinkedIn	1	2	3	4	5
8. Instagram	1	2	3	4	5
9. Pinterest	1	2	3	4	5
10. Other, please specify	1	2	3	4	5

14.1 Do you instantly receive social media notifications on your mobile device? 

YES	NO
-----	----

14.2 If "yes" in 14.1, do you immediately read it? 

YES	NO
-----	----

14.3 What device (e.g. phone, laptop) do you mostly access social media on?

15. At what time(s) of day do you mostly make use of social media?

When I wake up	YES	NO
During morning	YES	NO
During afternoon	YES	NO
During early evening	YES	NO
Evening	YES	NO
Late at night/morning	YES	NO
All times of the day/nights	YES	NO

**SECTION B**

16. Please indicate to what extent the following are important for you to actively follow this event's social media page?

	Extremely important				
	Very important				
	Important				
	Slightly important				
	Not important				
1. The amount of information available on the post	1	2	3	4	5
2. Only information applicable to the orchestra should be shared	1	2	3	4	5
3. Content should be visually pleasing (photos, videos etc.)	1	2	3	4	5
4. The social media site should provide two-way communication between the concert organisers and the attendees	1	2	3	4	5
5. Orchestra members should share personal experiences on social media	1	2	3	4	5
6. All types of interesting information pertaining to orchestras should be posted	1	2	3	4	5
7. There should be testimonies from others who attended the concerts	1	2	3	4	5
8. Social media site updates should take place regularly	1	2	3	4	5
9. The site administrators should reply as soon as possible to enquiries	1	2	3	4	5
10.	1	2	3	4	5
11. Educational symphony orchestra information should be posted	1	2	3	4	5
12. I also want to get to know orchestra members on a personal level through social media posts	1	2	3	4	5
13. The page should provide the background/history of the orchestra	1	2	3	4	5
14. The colorscheme of the post determines its attractiveness	1	2	3	4	5
15. Competitions and promotions should be posted on a regular basis	1	2	3	4	5
16. The page should show how orchestra managers do their part towards the sustainability of such events	1	2	3	4	5
17. New developments in the symphony orchestra industry should be posted	1	2	3	4	5
18. Cooperation with other orchestras, should be posted	1	2	3	4	5
19. Concert dates should always be made clear on the page as well as length of the show	1	2	3	4	5
20. Interesting developments regarding the orchestra should be posted	1	2	3	4	5
21. The fonts used in the adverts are important to the viewer	1	2	3	4	5
22. Short videos with sound should be posted	1	2	3	4	5

17. Please indicate how often you take part in the following on social media.

	All the time				
	Often				
	Sometimes				
	Rarely				
	Never				
1. Share posts	1	2	3	4	5
2. Update status	1	2	3	4	5
3. Take part in discussions	1	2	3	4	5
4. Read other's statuses	1	2	3	4	5
5. Read posts by businesses	1	2	3	4	5
6. Upload photos/videos	1	2	3	4	5
7. Look at photos/videos	1	2	3	4	5
8. Seek information	1	2	3	4	5
9. Leave comments on posts	1	2	3	4	5
10. Create/follow events	1	2	3	4	5

18.1 How many hours, on average, do you spend on social media per day?

18.2 What is your preferred social network? (name one)

18.3 Why is it your preferred social network?

19. If you are interested in further helping with this research in terms of conducting a face-to-face interview at a later stage, please provide your contact information.

Name:

Number:

# Appendix B



NORTH-WEST UNIVERSITY<sup>®</sup>  
YUNIBESITHI YA BOKONE-BOPHIRIMA  
NOORDWES-UNIVERSITEIT  
POTCHEFSTROOM CAMPUS

Private Bag X6001, Potchefstroom  
South Africa 2520

Tel: 018 299-1111/2222  
Web: <http://www.nwu.ac.za>

## Tourism Research in Economics, Environs and Society

Tel: 018- 2991810  
Fax: 018 -2994140  
Email: [elmarie.slabbert@nwu.ac.za](mailto:elmarie.slabbert@nwu.ac.za)

2020

Dear participant,

## CONSENT LETTER: QUALITATIVE RESEARCH

You are invited to take part in an academic (Magister degree) research study. Ethical clearance has been obtained at NWU under the ethics number (NWU-00903-20-A4). The primary goal of this research is to review your opinion related to the applicability of certain design elements used in social media advertisements and posts. This information will assist these orchestras in developing social media advertisements that will create support for these music groups in financially difficult times.

Please note the following:

- Your participation in this research is entirely voluntary, and you will receive no form of compensation.
- The reason(s) why this interview contains socio-demographic and behavioural information, is to provide orchestra management with valuable information regarding the profile and behaviour of the market interested in attending symphonic music performance. More applicable advertisements can then be developed to attract the appropriate market.
- Your information will remain anonymous – no personal information that can link the data to you will be asked. You provided your contact details in 2019 to us voluntarily and other than contacting you for this interview your contact information has not been used.
- All data obtained is stored on a secure server at TREES with only the primary researchers having access to the data.
- If you feel, at any time, that you want to halt participation in this study, please feel free to do so without judgement.
- This interview should take approximately 1 hour to complete.
- The interview will be recorded with your permission.
- If anything is unclear, you may ask the trained interviewer for clarity and assistance.
- The research will be published as part of a dissertation as well as possible published articles and conference presentations.

By continuing with this interview, you agree to the terms and conditions of this research. For any further information, feel free to contact the primary researcher, Mrs S Marshall at 074 211 9580 or the study leader Prof E Slabbert at [Elmarie.slabbert@nwu.ac.za](mailto:Elmarie.slabbert@nwu.ac.za)

Yours sincerely



**Mrs S Marshall**  
Researcher



**Prof E Slabbert**  
Study leader

## INTERVIEW GUIDE

### **Section A: SOCIO-DEMOGRAPHIC INFORMATION**

1. In which year were you born?
2. What is your gender?
3. In which province do you live?
4. How many people are there in your current household?

### **Section B: INTEREST IN SYMPHONIC ORCHESTRAS**

1. Given that you attended a symphonic orchestra performance, when did you first become interested in this genre? Elaborate.
2. How often do you attend live performances of symphonic orchestras?
3. Give me two reasons why you attend specifically the performances of symphonic orchestras.

### **Section C: SOCIAL MEDIA INTEREST**

1. What social media platform do you use on a regular basis and why?
2. What is your second most preferred social media platform?
3. What do you enjoy viewing on social media?
4. Most people are bombarded with Facebook posts but what type of adverts do you respond to on social media? Why?
5. Did you see adverts for the NWU symphony orchestra recently on social media?

### **Section D: SOCIAL MEDIA DESIGN**

It is important to design social media advertisements in such a way that they are appealing and push one to action for example to purchase a ticket to the orchestra's live performance. Based on that please answer the following questions related to design. First one being **colour**:

1. Do you think it is important to use colour in a social media post/advertisement? Why?
2. Which three colours do think would be ideal for social media posts related to symphonic orchestras?
3. Do you think black and white images in advertisements are effective?

Secondly let us discuss **content and the use of different fonts and sizes**:

4. Do you prefer a straightforward font in advertisements or something more curly? Why?

5. Do you think it is effective to have one font and font size for all writing in advertisements? What are your preferences?
6. When thinking of a social media advertisement promoting a live performance, what type of content would you prefer?
7. In your personal opinion should posts have themes?
8. Please comment on the type of themes that will attract your attention.
9. Which do you prefer, posts or videos?
10. Please comment if videos should be used in adverts?
11. Will a video with sound be preferred or not?
12. How long should a video be?
13. What will attract your attention in a video?
14. What will attract your attention in the first few seconds of a video?
15. What images will attract your attention?
16. What type of images do you affiliate with symphony orchestras?
17. What combination of colors, themes and or images will encourage you to buy a ticket?
18. Is it important to hear a sound bite of what to expect from a live performance?
19. The use of music in a social media video must it be upbeat and lively or more dramatic classical compositions?
20. Well know music compositions attract me more than new music compositions? What composer will attract your attention during social media advertisements and must be included in die ad?
21. In social media advertisements related to symphonic orchestra performances how important is the following:  
Would you like to view information related to the members of the orchestra and the conductor?
22. Would you prefer to gain more information about the repertoire of the orchestra?
23. Would short interviews with the orchestra conductor and members of the orchestra attract you to watch the show?
24. Is it important to include the price of the performance within the social media advertisement?
25. How long before the performance would you like to see advertisements on social media? And at what time frames?
26. What language do you prefer to be used within the social media advertisements?
27. Do you prefer a man or a women voiceover within social media advertisements?
28. Do you prefer a scripted voiceover video of only music with images and text flashing?
29. What do you think will be a creative social media campaign for a symphonic orchestra?

**Any additional comments/suggestions with regard to the marketing of specifically, symphonic orchestras?**

**Thank you for your participation!**

# **Appendix C: Proof of Language editing**

## **Rod Taylor**

**Language editor & proofreader**  
Trading as  
**Direction Training**

215 Republic Road

Randburg

2194

Telephone: 084 716 6588

e-mail: [dtraining@iafrica.com](mailto:dtraining@iafrica.com)

27 November 2017

To whom it may concern

Language Editing – Masters dissertation – S. Marshall

I have reviewed the dissertation entitled “Exploring social media as a marketing medium for a Symphonic orchestra” in terms of spelling, language, and grammar and have made recommendations to the author concerning the changes necessary.

R. Taylor

CEO

Chief Executive: Rod Taylor MBA BSc DTM (British) Reg No. CK 88/21843/23