

# A brand loyalty model for arts festivals

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# DECLARATION OF INDEPENDENT WORK

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I, Elizna Burger, identity number 8204020004081 and student number 12309869, hereby declare that this research submitted to the North-West University, for the PhD study: **A brand loyalty model for arts festivals**, is my own independent work; and complies with the Code of Academic integrity, as well as other relevant policies, procedures, rules and regulations of the North-West University; and has not been submitted before to any institution by myself or any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.

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Date

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# ABSTRACT

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## **A brand loyalty model for arts festivals**

The number of festivals and events worldwide as well as in South Africa has increased significantly over the past decade. With more than 600 festivals being staged annually in South Africa, it is clear that festivals are competing with each other to attract and retain visitors in order to remain sustainable. For this reason, creating and sustaining a loyal visitor base through marketing and branding activities has become increasingly important for festivals. This, however, is a complex task since branding of a festival is challenging in several ways. Festivals are non-permanent tourism offerings with a variety of attributes that need to be considered when branding the festival. These include attractions, accommodation, entertainment and the natural environment. The competitive environment in which festivals operate and the complex nature of a festival as a brand require a specific approach whereby festivals can create and sustain brand loyalty. To remain a competitive and sustainable arts festival, marketers of festivals need to know how their marketing efforts can be applied to enhance visitors' loyalty as well as the aspects that contribute to visitors' loyalty. Although various studies have been concerned with brand loyalty in a tourism context, little research has focused on brand loyalty in a festival context and more specifically in a South African arts festival context. In the light of this, the following research question was formulated: "What are the components and the relationships between the components of a brand loyalty model for arts festivals in South Africa?"

The primary goal of this thesis was to develop a brand loyalty model for arts festivals. To achieve this goal, four objectives were formulated. The first objective was to analyse the role of marketing in creating and sustaining brand loyalty for arts festivals by means of an in-depth literature review. The definition of marketing and the distinguishing features of tourism offerings were analysed. It was indicated that aspects such as visitors' motivation for attending festivals impacts on their loyalty. Furthermore it was established that marketing activities such as market research, market segmentation, positioning, branding and developing an effective festival marketing mix can assist marketers of festivals to achieve visitors' loyalty.

The second objective was to review the literature regarding brand loyalty and its constructs. Branding and brand loyalty were defined and the history of branding was discussed. More

importantly, the constructs of brand loyalty and the items for measuring them were analysed. It was clear that a variety of constructs impact on festival visitors' loyalty including brand attitude, brand personality, individuals' characteristics, circumstances and purchase situation, organisations' commitment to being customer orientated, brand equity, brand associations, brand awareness, product involvement, brand commitment, brand affect, quality, brand image, brand experience, brand trust, brand value and satisfaction. In addition, it was concluded that these aspects are related and affect one another.

The third objective was to identify the components of a brand loyalty model, test the relationships between them and determine the variables influencing them. This was done with the aim of developing a brand loyalty model for arts festivals. For this purpose, data were collected by means of a self-administered questionnaire which was distributed to visitors at Vryfees and Aardklop. A total of 400 questionnaires were distributed at each festival with 355 questionnaires obtained at Vryfees and 352 questionnaires obtained at Aardklop.

Selected statistical techniques were employed to achieve this objective. Exploratory factor analysis (EFA) was performed on the items for measuring brand loyalty. From this, six brand loyalty components were revealed. Spearman Rank Order Correlation was used to determine the relationships between these brand loyalty components. An independent *t*-test, one-way ANOVA and two-way ANOVA between groups were employed to determine the impact of selected variables on the components of brand loyalty. Finally, the brand loyalty components were used in Structural Equation Modelling (SEM) to develop the model. The results of the study confirmed that brand loyalty for festivals such as Aardklop and Vryfees are multidimensional and consist of satisfaction, affective image, festival experience, loyalty, personal value and cognitive image. Affective image and satisfaction are also major components of visitors' loyalty towards these festivals. It was furthermore confirmed that variables such as occupation, province of residence, frequency of attendance and home language have an impact on festival visitors' loyalty.

The final objective of this study was to draw conclusions and make recommendations concerning the compilation and implementation of the brand loyalty model for arts festivals. This research makes important contributions theoretically, methodologically and practically. Theoretically, this study is unique since it is one of the first to indicate the role of marketing in enhancing brand loyalty and to analyse various brand loyalty constructs that can be further investigated by future researchers. Methodologically, this study developed a reliable and valid questionnaire for the

measurement of brand loyalty in a festival context which can be used by other festivals to determine visitors' loyalty. In addition, this study investigated distinctive relationships between the festival loyalty constructs and other demographic and festival-related variables. The impact of demographic variables on festival loyalty constructs was also explored. The greatest contribution of this study, however, is its practical contribution by developing a brand loyalty model for arts festivals which can be used by marketers of festivals to create, maintain and increase visitors' loyalty towards their festivals.

**Keywords:** *destination branding, brand loyalty, brand image, tourism marketing, destination marketing, destination image, place marketing, brand equity and brand identification*

# OPSOMMING

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## 'n Handelsmerklojaliteit-model vir kunstefeeste

Die hoeveelheid feeste en gebeurtenisse wêreldwyd sowel as in Suid-Afrika het kenmerkend toegeneem tydens die afgelope dekade. Met meer as 600 feeste wat jaarliks in Suid-Afrika op die planke gebring word, is dit duidelik dat feeste met mekaar meeding om besoekers te lok en te behou om sodoende volhoubaar te bly. Daarom het dit toenemend belangrik geword vir feeste om 'n lojale kliëntebasis op te bou en ook te handhaaf deur middel van bemarking en handelsmerk aktiwiteite. Hierdie is egter 'n komplekse taak aangesien die bemarking van 'n fees as 'n handelsmerk op verskeie maniere uitdagend is. Feeste is tydelike toerisme-aanbiedinge en verskeie eienskappe moet in ag geneem word wanneer 'n fees as 'n handelsmerk bemark word, insluitend besienswaardighede, verblyf, vermaak en die natuurlike omgewing. Die mededingende omgewing waarin feeste funksioneer en die komplekse natuur van 'n fees as 'n handelsmerk vereis 'n spesifieke benadering wat feeste in staat sal stel om handelsmerklojaliteit te genereer en te handhaaf. Om 'n kompeterende en volhoubare kunstefeeste te bly moet bemarkers van feeste weet hoe hul bemarkingstrategieë aangewend kan word om besoekers se lojaliteit aan te moedig asook watter aspekte tot besoekers se lojaliteit bydra. Alhoewel verskeie studies hul bemoei het met handelsmerklojaliteit in die toerisme-konteks het weinig navorsing al gefokus op handelsmerklojaliteit in 'n feeskonteks en meer spesifiek in 'n Suid-Afrikaanse kunstefeeste milieu. In die lig hiervan is die volgende navorsingsvraag geformuleer: Wat is die komponente en die verhouding tussen komponente van 'n handelsmerklojaliteit-model vir kunstefeeste in Suid-Afrika?

Daarom was die primêre doelwit van hierdie proefskrif om 'n handelsmerklojaliteit-model vir kunstefeeste te ontwikkel. Om hierdie doelwit te bereik is vier doelstellings geformuleer. Die eerste doelstelling was om die rol wat bemarking speel in die voortbring en handhawing van handelsmerklojaliteit vir kunstefeeste te analiseer deur middel van 'n in-diepte literatuuroorsig. Die definisie van bemarking en die kenmerkende aspekte van toerisme-aanbiedinge is geanaliseer. Dit het aangedui dat aspekte soos besoekers se motivering om 'n fees by te woon 'n impak het op hul lojaliteit. Daar is ook vasgestel dat bemarkingsaktiwiteite soos marknavorsing, marksegmentasie, posisionering, handelsmerk en die ontwikkeling van 'n effektiewe bemarkingsmengsel vir feeste, die bemarkers van feeste kan help om besoekerlojaliteit te behaal.

Die tweede doelstelling was om 'n literatuuroorsig te doen oor handelsmerklojaliteit en die konstrunkte daarvan. Handelsmerk en handelsmerklojaliteit is gedefinieer en die geskiedenis van handelsmerke is bespreek. Belangriker nog, is die konstrunkte van handelsmerklojaliteit en die metingsinstrumente daarvan geanaliseer. Dit is duidelik dat verskeie konstrunkte 'n impak het op feesgangers se lojaliteit, insluitend handelsmerk-houding, handelsmerkpersoonlikheid, die eienskappe van individue, omstandighede en die koopsituasie, organisasies se onderneming om kliënt-georiënteerd te wees, handelsmerk-ekwiteit, handelsmerk-assosiasie, handelsmerkbewustheid, produkbetrokkenheid, handelsmerk-invloed, kwaliteit, handelsmerkbeeld, handelsmerk-ervaring, handelsmerk-vertroue, handelsmerkwaarde en tevredenheid. Verder is daar tot die slotsom gekom dat hierdie aspekte verwant is en mekaar beïnvloed.

Die derde doelstelling was om die komponente van 'n handelsmerklojaliteit-model te identifiseer, om die verhoudings van hierdie komponente te toets en om die veranderlikes wat hul beïnvloed vas te stel. Dit was gedoen met die oog op die ontwikkeling van 'n handelsmerklojaliteit-model vir kunstefeeste. Ten einde hierdie doel is data versamel deur middel van vraelyste wat aan feesgangers van Vryfees en Aardklop uitgedeel is. In totaal is 400 vraelyste by elke fees onderskeidelik uitgedeel waarvan 355 vraelyste terugontvang is by Vryfees en 352 vraelyste voltooi en ontvang is by Aardklop.

Sekere statistiese tegnieke is ook ingespan om hierdie doelstelling te bereik. Verkennende faktorontleding was op die items vir die meting van handelsmerklojaliteit toegepas. Hieruit het ses handelsmerklojaliteit-komponente na vore gekom. Spearman Rangorde Korrelasie is gebruik om die verhoudings tussen hierdie handelsmerklojaliteit-komponente vas te stel. 'n Onafhanklike *t*-toets, eenrigting ANOVA en tweerigting ANOVA tussen groepe is aangewend om die impak van sekere veranderlikes op die komponente van handelsmerklojaliteit vas te stel. Laastens is die handelsmerklojaliteit-komponente in Structural Equation Modelling (SEM)-analise gebruik om die model te ontwikkel. Die resultate van hierdie studie bevestig dat handelsmerklojaliteit vir feeste, soos Aardklop en Vryfees, multidimensioneel van aard is en bestaan uit tevredenheid, affektiewe beeld, die feeservaring, lojaliteit, persoonlike waarde en kognitiewe beeld. Affektiewe beeld en tevredenheid is ook hoofkomponente van besoekerlojaliteit teenoor hierdie feeste. Dit is bevestig dat veranderlikes soos beroep, die provinsie waarin hul woonagtig is, hoe gereeld feeste bygewoon word en huistaal ook 'n impak op feesgangers se lojaliteit het.

Die vierde en laaste doelstelling van hierdie studie was om gevolgtrekkings en aanbevelings, rakende die samestelling en implementering van die handelsmerklojaliteit-model vir kunstefeeste, te maak. Hierdie navorsing lewer belangrike teoretiese-, metodologiese- en praktiese bydraes. Teoreties is hierdie studie uniek aangesien dit die eerste studie is om aan te dui watter rol bemarking in die verbetering van handelsmerklojaliteit speel en om verskeie handelsmerklojaliteit-konstrukte te analiseer wat deur toekomstige navorsers verder ondersoek kan word. Metodologies het hierdie studie 'n betroubare en geldige vraelys vir die meting van handelsmerklojaliteit in 'n kunstefeeste omgewing ontwerp wat by ander feeste gebruik kan word om besoekerlojaliteit vas te stel. Hierdie studie het ook kenmerkende verhoudings tussen onderskeidelik kunstefeeste-lojaliteitkonstrukte en ander demografiese en feesverwante veranderlikes ondersoek. Die impak van demografiese veranderlikes op fees-lojaliteitkonstrukte is ook verken. Die grootste bydrae van hierdie studie is egter prakties van aard naamlik die handelsmerklojaliteit-model vir kunstefeeste wat bemarkers van kunstefeeste kan gebruik om besoekerlojaliteit teenoor hul feeste te skep, te handhaaf en te vermeerder.

**Sleutelwoorde:** *bestemmingshandelsmerk, handelsmerklojaliteit, handelsmerkbeeld, toerismebemarking, bestemmingsbemarking, bestemmingsbeeld, plekbemarking, handelsmerkewiteit en handelsmerk identifikasie*

# TABLE OF CONTENTS

---

<b>CHAPTER 1: Introduction, problem statement, method of research and objectives .....</b>	<b>1</b>
1.1 INTRODUCTION .....	1
1.2 PROBLEM STATEMENT .....	3
1.3 GOAL OF THE STUDY .....	11
1.4 METHOD OF RESEARCH .....	12
1.4.1 Literature study .....	12
1.4.2 Empirical research .....	12
1.4.2.1 Research design.....	12
1.4.2.2 Research method.....	13
1.4.2.3 Development of the questionnaire .....	13
1.4.2.4 Development of the random test plan .....	14
1.4.2.5 Data analysis.....	15
1.5 CONCEPT CLARIFICATION .....	15
1.5.1 Tourism.....	15
1.5.2 Brand .....	16
1.5.3 Brand loyalty .....	16
1.5.4 Brand loyalty model.....	16
1.5.5 Arts festival .....	17
1.5.5.1 Aardklop .....	17
1.5.5.2 Vryfees .....	18
1.6 STRUCTURE OF THE THESIS.....	18
<b>CHAPTER 2: Analysing the role of marketing in creating brand loyalty .....</b>	<b>20</b>
2.1 INTRODUCTION.....	20
2.2 AN ANALYSIS OF THE DEFINITION OF MARKETING .....	21
2.3 EXAMINING THE DISTINGUISHING CHARACTERISTICS OF TOURISM.....	24
OFFERINGS .....	24
2.3.1 Intangibility .....	25

2.3.2 Inseparability .....	25
2.3.3 Variability / heterogeneity .....	26
2.3.4 Perishability.....	26
2.3.5 Tourism marketing vs. traditional marketing.....	27
2.4 AN INTRODUCTION TO THE MARKETING PROCESS .....	27
2.4.1 Understanding the demand-side of tourism marketing .....	28
2.4.1.1 Examining visitor motivation .....	30
2.4.1.2 Tourists' decision-making process .....	31
2.4.1.3 Identifying the factors that influence tourists' motivation .....	33
2.4.2 Understanding the supply-side of tourism marketing .....	35
2.4.2.1 Marketing research .....	36
2.4.2.2 Market segmentation and targeting the festival market .....	38
2.4.2.2.1 Bases for market segmentation.....	40
2.4.2.2.2 Target marketing .....	43
2.4.2.3 Market positioning .....	44
2.4.2.3.1 The positioning process .....	46
2.5.2.4 The marketing mix .....	49
2.5.2.4.1 Product .....	50
2.5.2.4.2 Programme .....	51
2.5.2.4.3 Packaging .....	51
2.5.2.4.4 Place / distribution.....	51
2.5.2.4.5 Physical setting .....	52
2.5.2.4.6 People.....	52
2.5.2.4.7 Process.....	52
2.5.2.4.8 Partnerships.....	53
2.5.2.4.9 Price.....	53
2.5.2.4.10 Promotion / Integrated marketing communication.....	53
2.6 THE RELATIONSHIP BETWEEN FESTIVAL DEMAND, FESTIVAL SUPPLY AND BRAND LOYALTY.....	56
2.7 CONCLUSION.....	58
<b>CHAPTER 3: A review of branding and brand loyalty in a festival context.....</b>	<b>59</b>
3.1 INTRODUCTION.....	59

3.2 BRAND DEFINITION.....	61
3.3 HISTORICAL PERSPECTIVE ON BRANDING .....	62
3.4 THE FUNCTIONS AND IMPORTANCE OF BRANDING .....	64
3.4.1 Importance of brands to consumers .....	65
3.4.1.1 Branding is a means of identification and differentiation .....	66
3.4.1.2 Branding simplifies consumer decisions and reduces visitor search costs .....	66
3.4.1.3 Branding reduces risks .....	66
3.4.1.4 Branding is an indication of quality.....	68
3.4.1.5 Branding establishes a relationship between an organisation and its consumers .....	68
3.4.1.6 A brand is a symbolic device .....	69
3.4.2 Importance of brands to organisations .....	69
3.4.2.1 Branding is a means of identification thereby simplifying product.....	69
handling or tracing for an organisation.....	69
3.4.2.2 Branding offers legal protection for an organisation .....	69
3.4.2.3 Branding is a foundation for gaining a competitive advantage .....	70
3.4.2.4 Branding offers economic returns .....	70
3.4.2.5 Branding results in brand loyalty .....	70
3.5 BRAND LOYALTY .....	71
3.5.1 The definition of brand loyalty.....	73
3.5.1.1 Oliver’s levels of loyalty .....	74
3.5.1.2 Conceptualisation of loyalty .....	75
3.5.1.2.1 Attitudinal loyalty .....	75
3.5.1.2.2 Behavioural loyalty .....	76
3.5.1.2.3 Co-determinants of choice .....	77
3.5.2 Determinants of loyalty.....	78
3.5.2.1 Brand attitude .....	81
3.5.2.2 Brand personality.....	82
3.5.2.3 Individual’s characteristics, circumstances and purchase situation .....	83
3.5.2.4 Organisations’ commitment to being customer orientated.....	83
3.5.2.5 Brand equity .....	84
3.2.5.6 Brand associations .....	85
3.5.2.7 Brand awareness.....	86

3.5.2.8 Product involvement .....	88
3.5.2.9 Brand commitment.....	89
3.5.2.10 Brand affect / emotion.....	90
3.5.2.11 Quality .....	91
3.5.2.12 Brand image .....	93
3.5.2.13 Brand experience .....	95
3.5.2.14 Brand trust.....	98
3.5.2.15 Brand value .....	99
3.5.2.16 Satisfaction.....	102
3.6 LOYALTY TOWARDS THE FESTIVAL HOSTING DESTINATION.....	110
3.7 CONCLUSION.....	111
<b>CHAPTER 4: Research methodology .....</b>	<b>113</b>
4.1 INTRODUCTION.....	113
4.2 RESEARCH DESIGN.....	114
4.2.1 Exploratory research .....	114
4.2.2 Descriptive research .....	115
4.2.3 Explanatory research (causal research) .....	115
4.3 THE IMPORTANCE OF A THOROUGH LITERATURE REVIEW.....	116
4.4 EMPIRICAL ANALYSIS.....	117
4.4.1 Method of research .....	117
4.4.2 Selection of sampling frame .....	119
4.4.3 Sampling method .....	119
4.4.4 Development of the questionnaire.....	121
4.4.4.1 Reduction of brand loyalty determinants (Phase 2).....	122
4.4.4.2 Identifying the items for measuring brand loyalty (Phase 3).....	123
4.4.4.3 Structure of the questionnaire.....	125
4.5 SAMPLE SIZE.....	126
4.6 DATA ANALYSIS .....	127
4.6.1 Descriptive analysis .....	127
4.6.2 Exploratory analysis .....	127
4.6.2.1 Exploratory factor analysis (EFA).....	128

4.6.2.2 Correlations .....	129
4.6.2.3 T-test analysis .....	130
4.6.2.4 One-way Analysis of Variance (ANOVA) .....	130
4.6.2.5 Two-way Analysis of Variance (ANOVA) between groups .....	130
4.6.3 Explanatory analysis (causal analysis) .....	131
4.6.3.1 Defining Structural Equation Modelling (SEM) .....	131
4.6.3.2 Characteristics and advantages of using SEM.....	132
4.6.3.3 The steps in conducting Structural Equation Modelling (SEM) .....	133
4.7 CONCLUSION.....	139
<b>CHAPTER 5: Empirical results .....</b>	<b>141</b>
5.1 INTRODUCTION .....	141
5.2 DESCRIPTIVE STATISTICS .....	142
5.2.1 Demographic information .....	142
5.2.2 Festival attendance .....	144
5.2.3 Festival expenditure .....	147
5.2.4 Loyalty towards the festivals .....	149
5.2.4.1 Loyalty towards Vryfees Arts Festival .....	149
Table 5.4: Loyalty towards Vryfees National Arts Festival .....	150
5.2.4.2 Loyalty towards Aardklop Arts Festival .....	154
5.2.5 Loyalty towards the festival hosting destination .....	159
5.2.5.1 Loyalty towards Bloemfontein .....	159
5.2.5.2 Loyalty towards Potchefstroom .....	160
5.3 EXPLORATORY ANALYSIS .....	161
5.3.1 Determining brand loyalty factors .....	162
5.3.2 Relationships between brand loyalty factors respectively and selected variables ....	167
5.3.2.1 Correlations between brand loyalty factors .....	167
5.3.2.2 Correlations between brand loyalty factors and other variables .....	171
5.3.3 Comparison of brand loyalty factors by gender , occupation, province of residence, frequency of attendance and home language .....	178
5.3.3.1 Comparison of brand loyalty factors by gender .....	178
5.3.3.2 Comparison of brand loyalty factors by occupation .....	179
5.3.3.3 Comparison of brand loyalty factors by province of residence .....	181

5.3.3.4 Comparison of brand loyalty factors by frequency of attendance .....	183
5.3.3.5 Comparison of brand loyalty factors by home language.....	186
5.3.4 Comparison of brand loyalty factors for the two festivals by gender, province of residence, occupation, frequency of attendance and home language .....	187
5.3.4.1 Effect of gender on festival satisfaction.....	187
5.3.4.2 Effect of gender on personal value .....	188
5.3.4.3 Effect of gender on loyalty .....	189
5.3.4.4 Effect of gender on affective image.....	191
5.3.4.5 Effect of gender on experience .....	192
5.3.4.6 Effect of gender on cognitive image.....	193
5.3.4.7 Effect of occupation on festival satisfaction.....	195
5.3.4.8 Effect of occupation on personal value .....	196
5.3.4.10 Effect of occupation on affective image.....	199
5.3.4.11 Effect of occupation on experience .....	201
5.3.4.12 Effect of occupation on cognitive image.....	203
5.3.4.14 Effect of province of residence on personal value .....	206
5.3.4.15 Effect of province of residence on loyalty.....	207
5.3.4.16 Effect of province of residence on affective image .....	208
5.3.4.17 Effect of province of residence on experience.....	209
5.3.4.18 Effect of province of residence on cognitive image .....	210
5.3.4.19 Effect of frequency of attendance on festival satisfaction.....	211
5.3.4.20 Effect of frequency of attendance on personal value.....	212
5.3.4.21 Effect of frequency of attendance on loyalty .....	213
5.3.4.22 Effect of frequency of attendance on affective image.....	215
5.3.4.23 Effect of frequency of attendance on experience .....	216
5.3.4.24 Effect of frequency of attendance on cognitive image .....	217
5.3.4.25 Effect of home language on festival satisfaction .....	218
5.3.4.26 Effect of home language on personal value .....	219
5.3.4.27 Effect of home language on loyalty .....	220
5.3.4.28 Effect of home language on affective image .....	221
5.3.4.29 Effect of home language on experience.....	222
5.3.4.30 Effect of home language on cognitive image.....	223
5.4 CAUSAL ANALYSIS.....	224
5.4.1 Step 1: Defining individual constructs.....	225

5.4.2 Step 2: developing and specifying the measurement model.....	225
5.4.3 Step 3: Designing a study to predict empirical results .....	226
5.4.4 Step 4: Development of the structural model.....	227
5.4.4.1 Hypothesis supported for the model .....	230
5.4.4.2 Hypothesis not supported for the model.....	230
5.4.5 Step 5: Assessing model validity .....	231
5.5 CONCLUSION.....	231
<b>CHAPTER 6: Conclusions and recommendations.....</b>	<b>233</b>
6.1 INTRODUCTION.....	233
6.2 CONTRIBUTIONS OF THE PRESENT STUDY .....	234
6.2.1 Theoretical contributions .....	234
6.2.2 Methodological contributions.....	235
6.2.3 Practical contributions .....	235
6.3 RESEARCH CONCLUSIONS.....	236
6.3.1 Conclusions with regard to the role of marketing in enhancing brand loyalty in a festival context as analysed in Chapter 2 (Objective 1). .....	236
6.3.2 Conclusions with regard to the constructs of brand loyalty and its measurement in a festival context as analysed in Chapter 3 (Objective 2) .....	238
6.3.3 Conclusions with regard to the main components of the brand loyalty model, the relationships between model components, the variables influencing these components and the final model as described in Chapter 5 (Objective 3) .....	242
6.4 RECOMMENDATIONS .....	246
6.4.1 Managerial recommendations .....	246
6.4.2 Recommendations for future research .....	250
6.5 LIMITATIONS OF THE STUDY .....	251
<b>REFERENCES .....</b>	<b>252</b>
<b>Annexure A: Questionnaire.....</b>	<b>279</b>

## LIST OF TABLES

---

Table 1.1: Previous research studies on branding.....	7
Table 1.2: Previous research findings on brand loyalty in the tourism industry.....	9
Table 2.1: Selected definitions of marketing.....	24
Table 2.2: Socio-economic market segmentation for events.....	42
Table 2.3: The festival marketing mix.....	54
Table 3.1: Definitions of brand.....	61
Table 3.2: Functions of brands.....	64
Table 3.3: Benefits of brand loyalty for organisations and consumers.....	71
Table 3.4: A summary of loyalty research in the tourism industry.....	78
Table 3.5: Determinants of brand loyalty.....	79
Table 3.6: Facets of involvement.....	89
Table 3.7: A summary of the determinants of brand loyalty.....	104
Table 4.1: Quantitative vs. qualitative research.....	119
Table 4.2: Reduction of brand loyalty determinants.....	122
Table 4.3: Source of questionnaire items.....	123
Table 4.4: Response rate for questionnaires distributed and obtained at the festivals.....	126
Table 4.5: Summary of model fit indices, acceptable values and interpretation.....	139
Table 5.1: Demographic profile of respondents.....	142
Table 5.2: Festival attendance characteristics of respondents.....	145
Table 5.3: Festival expenditure of respondents.....	147
Table 5.4: Loyalty towards Vryfees National Arts Festival.....	150
Table 5.5: Loyalty towards Aardklop National Arts Festival.....	155
Table 5.6: Loyalty towards Bloemfontein.....	159
Table 5.7: Loyalty towards Potchefstroom.....	161
Table 5.8: Factor analysis - brand loyalty factors.....	162
Table 5.9: Correlations between brand loyalty factors.....	169
Table 5.10: Correlations between brand loyalty factors and selected variables.....	171
Table 5.11: <i>T</i> -test for comparison of brand loyalty factors by gender.....	179
Table 5.12: ANOVA for comparison of brand loyalty factors by occupation.....	182
Table 5.13: ANOVA for comparison of brand loyalty factors by province of residence.....	184

Table 5.14: ANOVA for comparison of brand loyalty factors by frequency of attendance .....	185
Table 5.15: ANOVA for comparison of brand loyalty factors by home language.....	186
Table 5.16: Festival satisfaction (festival*gender) .....	188
Table 5.17: Personal value (festival*gender).....	189
Table 5.18: Loyalty (festival*gender).....	190
Table 5.19: Affective image (festival*gender).....	191
Table 5.20: Experience (festival*gender).....	193
Table 5.21: Cognitive image (festival*gender).....	194
Table 5.22: Festival satisfaction (festival*occupation) .....	195
Table 5.23: Personal value (festival*occupation).....	197
Table 5.24: Loyalty (festival*occupation).....	198
Table 5.25: Affective image (festival*occupation).....	200
Table 5.26: Experience (festival*occupation) .....	202
Table 5.27: Cognitive image (festival*occupation).....	204
Table 5.28: Festival satisfaction (festival*province) .....	205
Table 5.29: Personal value (festival*province) .....	206
Table 5.30: Loyalty (festival*province).....	207
Table 5.31: Affective image (festival*province).....	208
Table 5.32: Experience (festival*province) .....	209
Table 5.33: Cognitive image (festival*province).....	210
Table 5.34: Festival satisfaction (festival*frequency of attendance).....	211
Table 5.35: Personal value (festival*frequency of attendance).....	213
Table 5.36: Loyalty (festival*frequency of attendance) .....	214
Table 5.37: Affective image (festival*frequency of attendance) .....	215
Table 5.38: Experience (festival*frequency of attendance).....	216
Table 5.39: Cognitive image (festival*frequency of attendance).....	217
Table 5.40: Festival satisfaction (festival*home language) .....	219
Table 5.41: Personal value (festival*home language).....	220
Table 5.42: Loyalty (festival*home language).....	221
Table 5.43: Affective image (festival*home language).....	222
Table 5.44: Experience (festival*home language) .....	223
Table 5.45: Cognitive image (festival*home language).....	224
Table 5.46: Covariances between constructs.....	227
Table 5.47: Hypothesis for the structural model .....	228

Table 5.48: Maximum likelihood estimates – regression weights of structural part of the model .....	228
Table 5.49: Fit indices for the model .....	231

# LIST OF FIGURES

---

Figure 2.1: The marketing process.....	29
Figure 2.2: The decision-making process.....	34
Figure 2.3: The marketing research process .....	37
Figure 2.4: Target marketing strategies.....	43
Figure 2.5: Steps in the positioning process for an arts festival .....	47
Figure 2.6: The relationship between festival supply, demand, branding and brand loyalty .....	57
Figure 3.1: Historical overview of branding.....	63
Figure 3.2: Levels of loyalty.....	74
Figure 3.3: Conceptualisation of brand loyalty.....	75
Figure 3.4: The brand awareness continuum .....	87
Figure 5.1: Profile plot for gender and festival satisfaction .....	188
Figure 5.2: Profile plot for gender and personal value .....	189
Figure 5.3: Profile plot for gender and loyalty .....	190
Figure 5.4: Profile plot for gender and affective image .....	192
Figure 5.5: Profile plot for gender and experience.....	193
Figure 5.6: Profile plot for gender and cognitive image.....	194
Figure 5.7: Profile plot for occupation and festival satisfaction .....	196
Figure 5.8: Profile plot for occupation and personal value .....	197
Figure 5.9: Profile plot for occupation and loyalty .....	199
Figure 5.10: Profile plot for occupation and affective image .....	201
Figure 5.11: Profile plot for occupation and affective image .....	203
Figure 5.12: Profile plot for occupation and cognitive image.....	204
Figure 5.13: Profile plot for province of residence and festival satisfaction .....	205
Figure 5.14: Profile plot for province of residence and personal value.....	206
Figure 5.15: Profile plot for province of residence and loyalty.....	207
Figure 5.16: Profile plot for province of residence and affective image.....	208
Figure 5.17: Profile plot for province of residence and experience .....	209
Figure 5.18: Profile plot for province of residence and cognitive image .....	210
Figure 5.19: Profile plot for frequency of attendance and festival satisfaction.....	212
Figure 5.20: Profile plot for frequency of attendance and personal value .....	213
Figure 5.21: Profile plot for frequency of attendance and loyalty .....	214

Figure 5.22: Profile plot for frequency of attendance and affective image.....	215
Figure 5.23: Profile plot for frequency of attendance and experience .....	217
Figure 5.24: Profile plot for frequency of attendance and cognitive image.....	218
Figure 5.25: Profile plot for home language and festival satisfaction .....	219
Figure 5.26: Profile plot for home language and personal value .....	220
Figure 5.27: Profile plot for home language and loyalty .....	221
Figure 5.28: Profile plot for home language and affective image .....	222
Figure 5.29: Profile plot for home language and experience.....	223
Figure 5.30: Profile plot for home language and cognitive image .....	224
Figure 5.31: Model for predicting the impact of brand loyalty factors on brand loyalty .....	229
Figure 6.1: Proposed brand loyalty model for festivals in South Africa .....	237

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



---

## 1.1 INTRODUCTION

The number of events and festivals have increased significantly worldwide during the past few years (Lee, Lee & Wicks, 2004:61; Allen, O'Toole, Harris & McDonell, 2008:17; Yoon, Lee & Lee, 2010:335; Savinovic, Kim & Long, 2012:682), and more specifically in South Africa (Visser, 2005:165; Van Zyl, 2011:181). Destination marketers are becoming more aware of the contribution festivals and events can make toward destinations, including: economic benefits (Getz, 2007:309; Allen *et al.*, 2008:64; Yoon *et al.*, 2010:335), improved community cohesion (Getz, 2007:303; Allen *et al.*, 2008:64; Yoon *et al.*, 2010:335), destination awareness (Getz, 2007:309; Allen *et al.*, 2008:64), destination positioning (Arellano, 2011:1), destination branding (Arellano, 2011:1), destination marketing (Slabbert & Saayman, 2011:197), and destination image (Oh & Lee, 2012:2). Based on these benefits, destinations aim to gain a competitive advantage through hosting a variety of events and festivals (Lee, Lee & Choi, 2011:685). Destinations all over the world are investing in hosting festivals as part of their marketing campaigns. Festivals thus serve as attractions for visitors and are therefore viewed as an important part of the tourism industry (Saayman, 2004:26).

In South Africa, numerous festivals are staged each year including, for example: Klein Karoo National Arts Festival, Aardklop National Arts Festival, Vryfees National Arts Festival, Innibos National Arts Festival, Oppikoppi Music Festival, Grahamstown National Arts Festival, Cultivaria

and Wacky Wine Festival (Kruger, 2010:2). With more than 600 festivals being staged yearly in South Africa (Kruger & Saayman, 2012:147), festivals are competing with each other in terms of attracting visitors and well-known artists as well as sponsors. This affects the sustainability of arts festivals directly (Kruger, Saayman & Ellis, 2010:81; Kruger, Saayman & Strydom, 2010:92). According to Van Zyl (2011:181) festivals have to be marketed effectively to compete successfully for visitors' leisure time and money. There are various ways to ensure success in marketing and building a sustainable brand with loyal visitors is considered an important activity in marketing.

In general, branding is a concept applied mostly to products (Mossberg & Getz, 2006:308). Various researchers, however, have recognised the importance of branding as part of the marketing strategy for tourism offerings as well (Cai, 2002:720; Foley & Fahey, 2004:209; Hankinson, 2005:24; Morgan & Pritchard, 2005:18; Mossberg & Getz, 2006:308; Cai, Qui, & Quoxin, 2007:463; Gnoth, 2007:345; Hankinson, 2007:240; Konecnik & Go, 2008:177; Marzano & Scott, 2009:247; Murphy, Moscardo & Benckendorff, 2007:6; Tsai, Lo & Cheung, 2013:866; dev., 2014:11; Oh & Hsu, 2014:156). The majority of these studies focus on destination branding, with a single study emphasising festival branding (Mossberg & Getz, 2006). Mossberg and Getz (2006:308) question whether brand theory can be applied to festivals but state that festivals, despite possible difficulties, can be branded. Festival organisers should therefore invest in establishing favourable festival brands (Mossberg & Getz, 2006:324).

Branding involves the design of a name, sign or symbol that differentiates tourism offerings from their competitors and represents a promise of the value and benefits that can be expected when purchasing or using a product or service (Baker, 2007:22). Researchers agree that several positive outcomes accrue from branding. These include: simplifying consumers' decision making (Keller, 2002:10; Blain, Levy & Ritchie, 2005:331; Pike, 2009:858), serving as a means for identification and differentiation of product offerings (Davidson & Rogers, 2006:81; Batey, 2008:2; Pike, 2009:88), indicating product quality (Holloway, 2004:136; de Chernatony & McDonald, 2003:350), offering legal protection to organisations (Keller, 2002:11; de Chernatony & McDonald, 2003:41; Martin & Beaumont, 2003:5; Klopper & North, 2011:7), offering economic returns (Keller, 2002:11; Holloway, 2004:136; Kapferer, 2008:24; Moolla, 2010:31; Lemmer, 2011:82), and establishing brand loyalty (Boo, Busser & Baloglu, 2009:222; Pike, 2009:858; Tasci & Kozak, 2006:300; Iglesias, Singh & Batista-Foguet., 2011:571; Horng; Liu, Chou & Tsai, 2012:816). The latter has important implications for the present study. Effective branding aims to be consistent and trustworthy towards consumers since this would result in word of mouth recommendations

and repeat visits by tourists, thereby creating brand loyalty and a competitive advantage. Tourism offerings such as festivals should continuously attempt to increase brand loyalty in order to enhance its competitiveness (Tasci & Kozak, 2006:300). Increasing brand loyalty, however, requires an understanding of why tourists are consistently choosing one destination/tourism offering over another (Oom do Valle, Correia, Rebelo, 2008:205) which is currently an unknown field of study in the festival environment.

Below, the proposed research will be explained by discussing the nature of the problem, as well as the goals and objectives of the study. The research methodology will also be explained followed by a clarification of important concepts used in the study and lastly the structure of the research will be discussed.

## **1.2 PROBLEM STATEMENT**

The marketing management function within tourism organisations is a crucial component for the success of any tourism organisation, mainly because of the intense competition in the marketplace (Burke & Resnick, 2000:16). Marketing in tourism organisations, however, is not always an easy task. Tourists have to be convinced to visit a tourism destination or use a tourism offering, because the destination cannot be brought to the tourist as is the case with other consumer products (Vellas & Bécherel, 1999:7). The steps in the marketing process include (Saayman, 2002:318-338; Burke & Resnick, 2000:7): creating a new product or service; conducting marketing research to identify the needs of a tourist and potential market segment; selecting a target market; developing and implementing marketing strategies and objectives; and the monitoring, evaluating and adjusting of plans. Marketing is thus an ongoing process (Burke & Resnick, 2000:6) which also includes the development of a marketing mix. The marketing mix should be incorporated into all marketing strategies and objectives and should comprise product formulation, pricing, promotion and distribution (Middleton & Clarke, 2001:88; Pike, 2004:126).

One of the main considerations when developing the marketing mix, especially during product formulation, is the branding of the product, service or destination (Middleton & Clarke, 2001:88-89). Branding represents the process by which a destination develops a logo and slogan that is used to communicate the benefits, characteristics and values a destination has to offer (Kolb, 2006:219). However, Pike (2004:74) points out that a brand represents more than just a name or a symbol. A brand reflects a certain image (brand image) that is held by the consumer as well as an identity (brand identity) which is created by the destination itself (Pike, 2004:74). Brand

image and brand identity are thus two concepts that are crucial and interrelated in the process of destination branding. For the destination, the main purpose of a brand is to develop an identity that can easily be remembered and distinguished from other destination brands by means of the values and benefits the destination has to offer (Pike, 2004:92). A destination brand communicates an image to the consumer that greatly influences their travelling decisions.

Brand image consists of cognitive as well as affective aspects. The cognitive aspects may include natural and scenic resources, accessibility, cultural resources, security, nightlife, entertainment and the aspect of quality vs. price (Hernández-Lobato, Solis-Radilla, Moliner-Tena & Sánchez-García, 2006:345). It is also argued that affective aspects such as the emotions and feelings evoked by a destination have an important role to play in image forming, since these aspects may represent the real value tourists attach to the destination (Hernández-Lobato *et al.*, 2006:345). In an increasingly competitive market, it is important for destination marketers to understand the images consumers hold about the brand, since this will enable them to develop more favourable brand images, to ensure economic development, to position the destination among its competitors effectively and to identify target markets (Pike, 2004:93; Hankinson, 2004:6; Ritchie & Crouch, 2003:200-204).

Branding has become increasingly important over the last century since today's consumers are faced with a variety of products but with less time for decision making. Thus, a brand that assists consumers in making decisions that will reduce the purchase risk and create and deliver expectations is of the utmost importance for tourism offerings such as festivals to be competitive (Pike, 2004:69). It is therefore important for destination marketers to invest in building successful brands. According to Keller (2008:87) a brand can be built effectively by the following steps: creating brand salience, measuring brand performance, measuring brand imagery, measuring brand judgments, defining brand feelings, and creating brand resonance. The ultimate goal of brand building is *brand resonance*: brand resonance represents a perfect relationship between the brand and the consumer. This occurs when the brand completely fulfils the needs, wants and desires of the consumer. Brand resonance consists of four components, brand loyalty, attitudinal attachment, sense of community, and active engagement. A high level of brand resonance represents a high degree of brand loyalty (Keller, 2008:87) which is very important in the competitive festival sector.

Brand loyalty is often reflected in consumer's intentions to return to a destination or to re-use a product or service and recommend it to others (Oom do Valle *et al.*, 2008:206). Keller (2008:99), however, does not consider repeat purchases as a distinct indication that consumers are brand loyal towards a specific product or service. Consumers may repeatedly choose to buy the same product or service without thinking about the reasons why they are buying it (Keller, 2008:99). Oom do Valle *et al.* (2008:207) identified a number of factors that may have an influence on why tourists choose to visit a destination or tourism offering, for example perceived and experienced degree of satisfaction; push factors such as the need to experience excitement and change in the daily routine; pull factors such as the attractiveness of the accommodation offered and favourable weather conditions; expectations of the tourist and past experiences; personal reasons such as limited budgets, age, occupation, income and education; and distance and length of the trip. Destination marketers must therefore attempt to understand the reasons why consumers choose to repeatedly visit the same destination or tourism offering so as to effectively build a brand and create brand loyalty. The importance of brand loyalty to both the consumer and the destination cannot be overestimated. A brand towards which consumers are loyal, will provide them with an experience that will meet their expectations, thereby simplifying their future purchasing decisions and creating a sense of comfort when purchasing the brand since, based on past experiences, they know that the brand will satisfy their needs (Kim, Morris & Swait, 2008:99). For organisations, brand loyalty ensures a decrease in marketing and operating costs, an increase in revenue, positive word of mouth, consumers being unlikely to switch to the products of competitors, more effective marketing communication and better relationships with consumers (Pike, 2004:75; Lee & Back, 2009:31, Kim *et al.*, 2008:99).

Consumer satisfaction plays an important role in creating brand loyalty. According to Hernández-Lobato *et al.* (2006:344) a high level of satisfaction will result in loyal consumers. Satisfaction implies that the use of a specific product or service fulfils a need, want or desire and this fulfilment evokes pleasure. Thus, if a tourism offering such as a festival truly fulfils the needs, wants or desires of tourists, they will be likely to return and recommend the festival to others. The perceived image that a tourist has of a destination/festival also affects the satisfaction experienced (Hernández-Lobato *et al.*, 2006:346). Marketers should attempt to provide tourists with an experience that matches the image that they have of the destination/festival, so that they may be satisfied by it (Tasci & Kozak, 2006:302). Since destinations and tourism offerings such as festivals are providers of experiences, experience plays an important role when it comes to satisfying tourists. It is the task of the marketer to determine the nature as well as the benefits of

the experience to provide a satisfactory experience. For the experience to be satisfactory it should include a product or service that fits into the lifestyle of the tourist and offer something that is exciting and desirable. At the end, the experience should leave the tourist with positive memories of the destination/festival, since this will assist the destination/festival in attracting new tourists and retaining current ones (Ritchie & Crouch, 2003:196-198; Fesenmair & Gretzel, 2004:294).

It is clear that effective branding is important for tourism offerings such as festivals to be competitive. Building effective brands can, however, be a very challenging task since managers are facing various challenges in their attempt to effectively brand a destination. These challenges include the following:

- Tourism destinations have certain unique characteristics, which differ from normal consumer products and therefore represent a definite challenge for the marketer (Hankinson, 2005:25). These characteristics suggest that a tourism destination cannot be marketed and thus not branded as if it is a product (Jooste, 2005:212). More so in the case of festivals which are non-permanent tourism offerings.
- Destination managers often experience managerial problems such as a lack of control over the marketing mix (George, 2007:272). The application of social media also contributes to this lack of control.
- There is a large number of product types and attributes involved in a brand such as transport, tourist attractions, entertainment, culture and natural environment. This influences the total experience of the tourist (Pike, 2004:75; Morgan, Pritchard & Pride, 2005:63).
- There is a lack of instruments by which the success of a brand could be evaluated and monitored (Pike, 2004:75).
- Marketing managers are faced with the challenge of marketing a tourism offering to different types of consumers (George, 2007:272) but, in the case of festivals, the target market is better defined.
- Many destinations and tourism offerings have limited budgets. These destinations struggle to market themselves globally and to compete effectively with other destinations (George, 2007:272; Morgan *et al.*, 2005:63). This creates challenges in competing with other tourism offerings effectively.
- Tourism destinations and offerings are sensitive to changes in the external environment. Political instabilities, economic downturns, terrorism and environmental disasters can have a

negative influence on the image of a destination or tourism offering, which will result in fewer tourists visiting the destination or attending the festival (Morgan, *et al.*, 2005:63).

According to Morgan *et al.* (2005:64), the challenges of destination branding can be addressed if destinations can manage to create an emotional relationship with tourists, since this will increase the brand loyalty of tourists towards the destination. Various studies in tourism literature have been concerned with the concept of branding tourism destinations. These are summarised in Table 1.1.

**Table 1.1: Previous research studies on branding**

<b>Author</b>	<b>Study</b>	<b>Application</b>
Foley & Fahy (2004:209-217)	The role of image in destination branding	Destinations
Hankinson (2004:6-14)	Brand image	Destinations
Blain <i>et al.</i> (2005:328-337)	Destination branding for destination management organisations (DMOs)	Destination management organisations
Hankinson (2005:24-32)	Destination brand image	Destinations
Kim & Kim (2005:549-560)	The relationship between an organisation's performance and brand equity	Hotels
Morgan & Pritchard (2005:17-33)	Destination brands for promoting niche tourism	Destinations
Mossberg & Getz (2006:308-326)	The influence of stakeholders in managing festival brands	Festivals
Tasci & Kozak (2006:299-317)	Defining the concepts of destination brand and destination image	Destinations
Cai <i>et al.</i> , (2007:463-471)	Destination branding in a mass market	Destinations
Gnoth (2007:345-358)	The structure of destination brands	Destinations
Hankinson (2007:240-254)	Destination brand management	Destinations

Konecnik & Go (2008:177-189)	Tourism destination brand identity	Destinations
Murphy <i>et al.</i> (2007:5-14)	Brand personality of tourism destinations	Destinations
Woodland & Acott (2007:715-734)	Sustainability and local tourism branding	Destinations
Sezgin (2008:173-183)	Brand image management	Tour operators
So & King (2010:589-608)	Measuring brand equity	Hotels
Xu & Chan (2010:174-193)	A framework for understanding brand equity	Hotels
Camarero, Garrido-Samaniego & Vicente (2012:1527-1549)	Determinants of brand equity	Exhibitions
Hsu, Oh & Assaf (2012:81-93)	Customer-based brand equity	Hotels
Im, Kim, Elliot & Han (2012:385-403)	Consumer-base brand equity	Destinations
Zarantonello & Schmitt (2013:255-280)	The relationship between marketing and brand equity	Events

**Source: Contributed by author**

These research studies clearly make an important contribution to the understanding and management of branding tourism offerings, with the majority of studies focusing on destination branding. Only one study (Mossberg & Getz, 2006:308) was found to have focused on festival branding. However the focus of the study was on branding through a stakeholder perspective and not on brand loyalty. Numerous studies in the tourism industry have also focused on creating and maintaining brand loyalty for tourism offerings with only a few studies to be found interested in the issue of festival loyalty (see Table 1.2).

**Table 1.2: Previous research findings on brand loyalty in the tourism industry**

<b>Author</b>	<b>Study</b>	<b>Application</b>
Tsaur, Chiu & Huang (2002:397-405)	Determinants of loyalty	Hotels
Paswan, Kulkarni & Ganesh (2003:233-251)	Loyalty towards a country	Destinations
Yoon & Uysal (2005:45-56)	The relationship between motivation, satisfaction and loyalty	Destinations
Alegre & Juaneda (2006:684-706)	Loyalty from an economic perspective	Destinations
Chen (2006:201-237)	Tourists' loyalty development processes	Sport tourists
Gallarza & Saura (2006:437-452)	The influence of value and satisfaction on loyalty	Travel
Hernández-Lobato <i>et al.</i> (2006: 343 - 358)	Destination image, satisfaction and loyalty	Destinations
Chi & Qu (2008:624-636)	The relationship between image, satisfaction and loyalty	Destinations
Lee & Back (2009:30-50)	Examining attendee brand loyalty	Conferences
Li (2010:323-336)	Non-performance factors influencing loyalty	Cruise ships
Wilkins, Merrilees & Herington (2010:1-21)	Determinants of loyalty	Hotels
Lemmer (2011)	Brand loyalty	Festivals
Nam, Ekinci & Whyatt (2011:1009-1030)	The effect of satisfaction on brand equity and brand loyalty	Hotels and restaurants
Weaver & Lawton (2011:335-346)	Visitor loyalty	Destinations

Hochgraefe, Faulk & Vieregge (2012:20-39)	The relationship between product involvement and brand loyalty	Hotels
Jin, Lee & Huffman (2012:532-551)	The effect of experience and brand image on loyalty	Restaurants
Lee, Kyle & Scott (2012:1-14)	Place attachment, festival satisfaction and loyalty toward festival hosting destinations	Festivals
Prayag & Ryan (2012:342-356)	Determinants of loyalty	Destinations
Tanford, Raab & Kim (2012:319-328)	Determinants of loyalty	Hotels

**Source: Contributed by author**

South African studies about festivals include Kruger and Saayman (2009:56-73); Kruger *et al.* (2010a:79-104); Kruger *et al.* (2010b:91-121); Kruger, Saayman & Ellis (2011:511-526); Slabbert & Saayman, (2011:197-211); van Zyl (2011:181-196), Kruger & Saayman (2012:147-162); and Viviers, Botha & Perl (2013:211-229). The focus of these studies was on festival visitors' motivations, segmentation of visitors, communities' perceptions of festivals, and positioning of a festival. The study by Lemmer (2011), was the only South African study found to have focused on brand loyalty of arts festivals with reference to the Klein Karoo National Arts Festival (KKNK) and a specific interest to determine the brand loyalty levels of visitors. None of these studies thus suggest a model by means of which brand loyalty can be developed and maintained for arts festivals in a South African context. This indicates a lack of applied research in tourism literature. In the current competitive festival market it has become increasingly important for festivals to create and maintain brand loyalty to remain competitive. Furthermore, festivals such as Aardklop and Vryfees are currently faced with the challenge of achieving brand loyalty in poor economic conditions where factors such as high living costs and fuel costs threaten potential visitors' disposable income. Having loyal visitors during poor economic conditions is extremely important for festivals to survive the competition. In addition, visitors' characteristics are changing and it is becoming increasingly difficult for festivals to find sponsors. These challenges require organisers and marketers of festivals to reconsider their marketing strategies to enhance festival visitors'

loyalty (Kruger & Saayman, 2012:148). It could therefore be argued that a brand loyalty model for arts festivals should be developed to effectively develop and maintain brand loyalty even in the toughest of times. Brand loyalty can benefit festivals in a variety of ways including visitors who are willing to pay higher prices for visiting the arts festival, who will recommend the arts festival to others and will attend the arts festival repeatedly. This, in turn, will result in a sustainable and profitable festival.

The purpose of this study is to identify the components of a brand loyalty model and analyse the relationships between these components to develop a brand loyalty model for arts festivals in South Africa. The research question that this study to address is the following: What are the components and the relationships between the components of a brand loyalty model for arts festivals in South Africa?

### **1.3 GOAL OF THE STUDY**

The primary goal of this study is to develop a brand loyalty model for arts festivals.

The objectives are as follows:

#### **Objective 1**

To analyse the role of tourism marketing in creating and sustaining brand loyalty in a festival context by means of an in-depth literature review.

#### **Objective 2**

To analyse the concept of brand loyalty and identify the constructs contributing to brand loyalty in a festival context and determine by means of an in-depth literature review how these are measured.

#### **Objective 3**

To identify the main components of the brand loyalty model for festivals, test the relationships between these components and determine the variables influencing brand loyalty.

#### **Objective 4**

To draw conclusions and make recommendations regarding the compilation and implementation of the brand loyalty model for arts festivals.

### **1.4 METHOD OF RESEARCH**

The method of research was twofold since a literature study was done as well as primary research by means of a survey.

#### **1.4.1 Literature study**

A literature study was conducted. Database searches were launched on various scientific databases, Academic Search Premier, Business Source Premier and EBSCOhost. The literature study included text books, scientific articles, newspaper articles, theses, dissertations, government documents and other related literature. The literature study attempted to contextualise brand loyalty and identify the constructs of brand loyalty, which were used in the development of a questionnaire.

Keywords included *destination branding, brand loyalty, brand image, tourism marketing, destination marketing, destination image, place marketing, brand equity and brand identification.*

#### **1.4.2 Empirical research**

A detailed discussion of the research methodology employed in this study is given in Chapter 4. This section therefore only provides an overview of the empirical research.

##### **1.4.2.1 Research design**

To achieve the objectives of the study, descriptive, exploratory and causal research were employed (Babbie & Mouton, 2003:79). The purpose of descriptive research is to describe the characteristics of a group, situation or event (Babbie & Mouton, 2003:80; Sahu, 2013:27). Descriptive research was employed in this study to describe visitors' demographic profile, festival attendance, expenditure, loyalty towards the festival and loyalty towards the festival hosting destination. Exploratory research seeks to explore new issues and discover new patterns (Babbie & Mouton, 2003:79; Cargan, 2007:7). For the purpose of this study, exploratory research was used to discover the components of brand loyalty in a festival context and to determine their relation to brand loyalty. Furthermore, causal research was also conducted. The purpose of causal studies is to determine whether one or more variables cause or affect one or more outcome

variables. This was applicable in the development of the model since the variables of brand loyalty were identified, the relationships between these variables were established and the effects that these variables have on one another were determined.

#### **1.4.2.2 Research method**

A quantitative research approach was followed, because this study statistically analysed the data obtained from the questionnaire to give a numerical representation of the data. A quantitative approach is especially useful for large sample sizes to more accurately represent the population from which the sample is drawn (Vanderstoep & Johnston, 2009:8). Furthermore, quantitative research is relatively inexpensive to conduct and easy to interpret since statistical programmes are used to analyse the findings (Blaxter, Hughes & Tight, 2006:64). A positivist approach was followed. Positivism is primarily grounded in quantitative research methods and explains how variables are interrelated, how they shape events and how they cause certain outcomes in quantitative terms (Tuli, 2010:100).

#### **1.4.2.3 Development of the questionnaire**

A questionnaire was used to collect the data from the respondents. The questionnaire was developed based on the literature and previous studies (Lassar, Mittal & Sharma, 1995; Boo *et al.*, 2009; Brakus, Schmitt & Zarantonello, 2009; Wilkins *et al.*, 2010; Lemmer, 2011; Oliver, 1980; Lee *et al.*, 2012). The constructs identified during the literature review were reduced by assessing their importance and relevance to the study based on the results of the previous studies. Six brand loyalty constructs from sixteen were retained. Finally, the questionnaire was pre-tested amongst tourism academics and experts. The statistical services at the North-West University (NWU) also reviewed the questionnaire to ensure that it will produce statistically meaningful results. Minor adjustments were made to the original questionnaire based on the recommendations from the pre-tests and the statistical services at the NWU. Certain statements (e.g. this is the best festival I have ever visited) had to be removed from the questionnaire since only respondents that have attended festivals in the past would have been able to respond to this statement. Since it was not a requirement to have attended any festivals in the past to take part in the survey, such statements were excluded from the questionnaire.

The first section of the questionnaire dealt with biographical information, such as gender, age, occupation, province of residence and home language. Aspects relating to festival attendance were also addressed in this section including: size of the travelling group, number of days spent

at the festival, other festivals attended by respondents, frequency of attendance, number of tickets bought for shows and productions, and festival expenditure.

The second section focused on visitors' loyalty towards Aardklop and Vryfees National Arts festivals and was based on the constructs of loyalty which were identified from the literature. Each question required a response on a five-point Likert scale to make it easier to compare responses (1 indicating they strongly disagree and 5 indicating they strongly agree) (Babbie & Mouton, 2003:233).

The final section assessed visitors' loyalty towards festival hosting destinations, Bloemfontein (Vryfees) and Potchefstroom (Aardklop). Once again respondents were required to indicate their answer on a five-point Likert scale (1 indicating they strongly disagree and 5 indicating they strongly agree).

#### **1.4.2.4 Development of the random test plan**

The sampling population consisted of visitors to Aardklop and Vryfees National Arts festivals. A non-probability sampling method was employed to execute this study. Convenience sampling was used, based on the willingness of the respondents at the researcher's disposal. Two separate surveys were conducted. The first survey took place at Vryfees in Bloemfontein from 8 to 14 July 2013 and the second survey was done at Aardklop in Potchefstroom from 23 to 28 September 2013. At both festivals, questionnaires were distributed at different locations on the festival terrain to avoid bias toward certain visitors. To make it easier for respondents to complete the questionnaire, questionnaires were mostly distributed at places where visitors congregated in between shows and on the main festival grounds. Questionnaires were administered by field workers who were appropriately briefed by the researcher during a face-to-face meeting on the aim of the study and the questionnaire.

The sample size for this study was determined by taking into account the number of visitors to Aardklop and Vryfees in previous years. Aardklop receives approximately 50 000 visitors (Kruger, Saayman & Saayman, 2008:27) and Vryfees 30 000 visitors (Pretorius, 2012:16). To calculate the number of questionnaires that should be distributed for the study to be representative, the formula by Krejcie and Morgan (1970:608) was considered. These researchers explain that for a population (N) of 1 000 000, the suggested sample size (S) is 384. They furthermore suggest that for a population of 30 000 the sample size should be 379 and for 50 000 it should be 381.

Taking this into account, 400 questionnaires were distributed at each festival. Three-hundred and fifty-five (355) questionnaires were collected at Vryfees and three-hundred and fifty-two (352) were collected at Aardklop which was deemed appropriate for the analyses of the data.

#### **1.4.2.5 Data analysis**

The data obtained from the questionnaire were captured, calculated and interpreted. Data were statistically analysed by means of statistical software including IBM Statistical Package for Social Sciences (SPSS v 20.0) and Analysis of Moment Structures (Amos v 21.0.0).

Data analysis was done in three phases:

- Descriptive analysis were used to describe respondent's demographic profile, festival attendance, festival expenditure, loyalty towards festivals and loyalty towards festival hosting destinations.
- Exploratory factor analysis (EFA) was performed to determine the main components of a brand loyalty model and to determine the reliability of the factors obtained. Six brand loyalty factors were revealed. Relationships between the brand loyalty factors and other variables (e.g. age, gender, occupation and so on) were further explored with Spearman Rank Order correlations, an independent *t*-test, one-way Analysis of Variance (ANOVA), and two-way between-groups ANOVAs using Tukey's test.
- Causal analysis was employed by means of Structural Equation Modelling (SEM) to develop a brand loyalty model for arts festivals.

### **1.5 CONCEPT CLARIFICATION**

The following concepts will be used throughout this study and therefore need clarification.

#### **1.5.1 Tourism**

Tourism can be defined as the total experience in which people engage when travelling. The tourism experience thus involves the movement of people. Tourism involves activities that are not part of a person's normal routine of work and social commitments; travel and transport to and from the destination; activities in which a person participates during the stay at the destination; and facilities offered to fulfil the needs of tourists. Job providers, government systems and communities all aim to attract, entertain, transport and accommodate tourists (Saayman, 2002:2; Bennett & Strydom, 2005:4).

### **1.5.2 Brand**

According to the American Marketing Association, as quoted by Keller (2008:2), a brand can be described as a name, term, sign, symbol or design or a combination of them intended to identify and differentiate the goods and services of one organisation from its competitors.

A destination brand involves all of the above, as well as a promise of a unique travel experience that is uniquely associated with the destination, resulting in the creation of pleasurable memories of the destination (Ritchie & Crouch, 2003:196).

Therefore, for the purpose of this study, the term *festival brand* can be described as a design used by a festival to differentiate it from its competitors, by communicating the unique experience and benefits it has to offer to potential visitors.

### **1.5.3 Brand loyalty**

Brand loyalty can be defined as the future behaviour commitment to buy a product or service and to choose this product or service at every possible opportunity, over other alternatives (Hernandez-Lobato *et al.*, 2006:347). Brand loyalty occurs when the expectations of the consumers have been met and they choose to re-use or buy the same product repeatedly and are willing to recommend it to others (Keller, 2008:9; Bennett & Rundle-Thiele, 2005:258). Consumers are thus willing to invest time, money and energy in the brand after having used it once (Keller, 2008:74).

For the purpose of this study, brand loyalty can be described as the commitment of tourists towards festivals such as Vryfees and Aardklop to invest time, money and energy in visiting and re-visiting the festival and to recommend the festival to others.

### **1.5.4 Brand loyalty model**

A model can be described as a theoretical framework or a description of the issue under study and sets the frame to investigate relevant features of the specific issue under study (Flick, 2011:84).

Brand loyalty represents the commitment of tourists towards a destination to repeatedly visit a destination and recommend it to others (Keller, 2008:9; Bennett & Rundle-Thiele, 2005:258).

For the purpose of this study, a brand loyalty model would represent a schematic description of those components that are crucial for effectively creating and maintaining brand loyalty for arts festivals.

### **1.5.5 Arts festival**

According to Williams and Bowdin (2007:187), an arts festival can be defined as the celebration of a theme or event which involves creative skills such as poetry, painting and music. Kruger and Petzer (2008:113) agree with this definition and add that festivals are community-themed events. Jackson and O'Sullivan (2002:327) state that an arts festival serves as a public display of what a community is all about. It is also noted by Williams and Bowdin (2007:187) that arts festivals have a limited duration, are held annually and are open to the public.

For the purpose of this study, an arts festival is described as a community-owned event that involves the display of different forms of art and activities, takes place annually within a limited period, and is open to the public.

The festivals in question for the present study are Aardklop and Vryfees National Arts festivals.

#### **1.5.5.1 Aardklop**

The Aardklop National Arts festival is an annual festival which was held for the first time in 1998 in the city of Potchefstroom in the North West province and is currently in its fifteenth year of operation. This festival was initially started to meet the need for an arts festival in the northern part of the country. The festival organisers describe Aardklop as a safe and friendly festival suitable for the whole family (Van Zyl, 2005:162).

The name "Aardklop" has a unique meaning. The first part of the name (Aard), means earth and refers to the "belonging feeling of South Africans, as they are people form the soil and earth". The second part, klop, means beat and refers to the lively rhythm of the music and arts at the festival (Van Zyl, 2005:162).

The festival programme comprises classical music, theatre, children's and street theatre, cabaret, rock, jazz, dance, literature and visual arts. Aardklop is predominantly an Afrikaans festival but also accommodates other languages including English and Dutch (Van Zyl, 2005:162).

### **1.5.5.2 Vryfees**

The Vryfees arts festival, formerly known as the Volksblad arts festival, is held annually in Bloemfontein in the Free State province and is now in its thirteenth year of operation. The Vryfees arts festival was established by the University of the Free State and the Volksblad as part of the Media24 arts festival initiative. The vision of the Vryfees arts festival is to develop and promote arts in all its forms in the central part of the country. Vryfees arts festival is regarded as one of the largest arts festivals in South Africa based on ticket sales with 40 000 tickets being sold in 2010 (Vryfees, 2014). The festival programme includes theatre, comedy, music theatre, children's theatre, contemporary music, visual arts, books and music (Media24, 2014).

## **1.6 STRUCTURE OF THE THESIS**

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

Chapter 1 provides an overview on how the research of this study is arranged. It comprises an introduction to the study, a clear description of the problem pertaining to the study, a discussion on the method of research, the objectives of the study as well as the definitions of key concepts. The purpose of this chapter is to create a clear understanding of brand loyalty and its importance in a festival context. It also gives an indication of the problems faced by marketers and organisers of festivals.

### **Chapter 2: Analysing the role of marketing in brand loyalty**

Chapter 2 provides an in-depth literature review of the role of tourism marketing in creating and maintaining brand loyalty for festivals. A definition of tourism marketing is provided and the distinguishing features of tourism offerings are discussed. This is followed by a detailed explanation of the marketing process. Finally, the relationship between festival demand, festival supply and brand loyalty is determined.

### **Chapter 3: A review of branding and brand loyalty in a festival environment**

Chapter 3 reviews the literature on branding and brand loyalty and its application in a festival environment. Both branding and brand loyalty are defined in this chapter. The history of branding is discussed as well as the functions and benefits of branding and brand loyalty. Lastly, an in-depth discussion regarding the determinants of brand loyalty and how they are measured in a festival context is provided.

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

Chapter 4 comprises a detailed discussion on the methods of research employed in this study. The focus of the chapter is on the research design used in this study as well as the aspects pertaining to the empirical analysis including: the method of research, sampling frame, sampling method, questionnaire development, and sample size. In addition the statistical analysis used in this study is also explained.

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

Chapter 5 reports the findings from the empirical analysis. The components of the brand loyalty model are determined as well as the relationships between them. The relationships between the components of brand loyalty and variables such as age and frequency of attendance are also indicated. The effect of variables such as gender and occupation on each loyalty component is analysed and compared for the two festivals. This chapter concludes with a brand loyalty model for arts festivals in South Africa by means of which festival loyalty can be developed, maintained and enhanced.

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

Chapter six concludes the study by drawing conclusions from literature and the empirical results of the study. The contribution of this study is indicated and recommendations are made regarding creating, sustaining and enhancing brand loyalty in a festival context. Recommendations for future research are also made and the limitations of the study are identified.

## CHAPTER 2: ANALYSING THE ROLE OF MARKETING IN CREATING BRAND LOYALTY



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### 2.1 INTRODUCTION

Marketing is a key concept implemented by all tourism offerings and products, including festivals. With more than 600 festivals and events taking place annually in South Africa, festivals and events clearly operate in a competitive environment (Kruger & Saayman, 2012:147). According to Van Zyl (2005:80), effective marketing plays a critical role in ensuring that a festival remains competitive. It is also clear that festivals should go beyond marketing and target marketing to attract visitors but, more than that, retain visitors for future festivals.

For tourism offerings such as festivals to succeed, an understanding of tourists' motivations, needs and desires is needed. Tourists attend festivals for various reasons (e.g. family togetherness, novelty, escape and so on) and are affected by several factors during their decision-making processes. Detailed knowledge of these aspects is required to develop products and services (festivals) that will satisfy tourists more effectively (Holloway, 2004:4; Kotler & Armstrong, 2006:4; Clow & Baack, 2010:4; George, 2011:3). High levels of satisfaction will result in repeat visits, loyalty, positive word of mouth referrals (Jordaan & Prinsloo, 2004:44) and thus, greater profitability (George, 2008:265).

These aspects can only be identified and described through proper marketing research since marketing research is used to assess the market, its potential and market share as well as to

determine consumers' satisfaction with specific products and services (Kotler & Armstrong, 2006:105). It is, however, impossible to satisfy the needs and desires of all tourists and therefore the market needs to be divided into homogenous segments (market segmentation) whereafter marketing strategies are designed for profitably satisfying and serving those segments more effectively than competitors (Jooste *in* Bennett, Jooste & Strydom, 2008:216). Festival marketers can use the festival marketing mix to target the chosen market segments effectively. Elements such as product, programme, packaging, place, physical setting, people, process, partnerships, price and promotion (10 P's) should be designed specifically to meet the needs and desires of festival visitors and to ensure higher levels of satisfaction and return (Allen *et al.*, 2008:306).

The marketing activities mentioned above clearly impact on visitors' satisfaction, which is a key component of brand loyalty (Yoon & Uysal 2005:54; Gallarza & Saura, 2006:450; Hernández-Lobato *et al.*, 2006:356; Hui, Wan & Ho, 2008:974; Chi & Qu, 2008:634; Wilkins *et al.*, 2010:19; Yoon *et al.*, 2010:340; Nam *et al.*, 2011:1029; Prayag & Ryan, 2012:354). Despite the importance of effective marketing, many festivals and events, particularly smaller and medium ones, are still being managed without the necessary marketing strategies and branding (van Zyl, 2005:79). Failure to understand the role of marketing can result in dissatisfaction and weak festival-visitor relationships. Successful events and festivals are those with proper marketing strategies in place (Allen *et al.*, 2008:279) focused on the long-term vision to retain satisfied festinos.

The purpose of this chapter is to analyse literature regarding marketing, to indicate the role of branding in marketing and to emphasise the role of marketing in creating brand loyalty in a festival context. This serves as the theoretical base of this study from which the application to festivals is investigated. This will be achieved, firstly, by analysing the definition of marketing. Secondly, a discussion of the distinguishing characteristics of tourism offerings will follow. Thirdly, marketing will be explained by referring to the marketing process. This will be followed by a discussion on tourism supply and tourism demand. The festival marketing mix will be explained next, together with the relationship between festival demand, festival supply and brand loyalty. Finally, the role of branding within marketing will be discussed.

## **2.2 AN ANALYSIS OF THE DEFINITION OF MARKETING**

Within literature, there are various definitions of marketing, each with a slightly different focus or approach (see Table 2.1). Marketing has been associated with advertising, sales, personal selling, making products available in shops, customer service and customer interactions (George,

2011:3). Jooste (*in Bennett et al.*, 2008:210) argue that marketing entails much more than these aspects. Kotler and Armstrong (2011:19) support this and state that, although sales and advertising can be positively associated with marketing, it should be noted that these are only tools used together with other elements of the marketing mix to satisfy customer needs and build customer relationships. Jooste (*in Bennett et al.*, 2008:210) explains that marketing is a business philosophy that focuses on satisfaction and maintaining profitable relationships as well as on the activities necessary to implement the philosophy and direct the flow of goods and services from producers to customers. From this viewpoint, marketing can thus be defined as a managerial and social process.

Marketing as a managerial function includes the processes that communicate, create and deliver value for both organisations and customers and build profitable relationships (Lemmer, 2011:22). The managerial approach is also evident in the definitions of Kotler and Armstrong (2011:19); American Marketing Association (2014) and Allen *et al.* (see Table 2.1) (2008:277). The social function of marketing, on the other hand, is concerned with identifying the needs and desires of consumers in order to effectively satisfy them (Lemmer, 2011:22). Definitions by Allen *et al.* (2008:177) and Jooste (*in Bennett et al.*, 2008:211) support this (see Table 2.1).

Getz (2007:279) explains that the marketing for events can be approached from either a customer or a product orientation. The customer orientation approach emphasises that events are created to satisfy a clearly defined demand for them, while the product orientation stresses the importance of an event as a work of art that has value on its own irrespective of economic demand. The latter is often a characteristic of events focusing on the arts (Getz, 2007:279). Allen *et al.* (2008:278) argue that event and festival marketers are often mistakenly following a product-only orientation without considering the specific needs of festival visitors. This might result in dissatisfied customers and weak relationships. Given the importance of consumer satisfaction in marketing, Allen *et al.* (2008:278) emphasised meeting the needs of event visitors in his definition of event marketing (see Table 2.1).

Definitions by Getz (2007:278) and Kotler and Armstrong (2011:19), specifically refer to the significance of stakeholder and customer relationships in a marketing context (see Table 2.1). This is very important in the festival environment. Kotler and Armstrong (2011:19) state that relationships are created by ensuring value and that there is more value in keeping existing customers than in acquiring new customers. According to George (2011:9), satisfying customers

on a continuous basis is critical in ensuring long-term relationships and repeat visits. Getz (2007:278) states that event marketers should not only focus on maintaining relationships with event attendees, but also with employees, volunteers, suppliers, city councils and all those able to support the event.

Other aspects derived from the definitions of marketing cited in Table 2.1 with important implications for marketers include: value (Allen *et al.*, 2008:277); Jooste *in* Bennett *et al.*, 2008:211; Kotler & Armstrong, 2011:19; American Marketing Association, 2014) and exchange (Getz, 2007:278; Jooste *in* Bennett *et al.*, 2008:211; Kotler & Armstrong, 2011:19). Value represents the benefits of the product or service that will be able to satisfy consumers' needs (Kotler & Armstrong, 2011:23). Exchange is the act of obtaining a preferred product or service by offering something (e.g. time and money) in return in the hope that the product or service will satisfy a specific need (Kotler & Armstrong, 2011:21). Both aspects, value and exchange, thus impact on satisfaction and the relationships between organisations and their stakeholders. Consumers that are satisfied with the value offered are likely to engage in a long-term relationship with the organisation (Kotler & Armstrong, 2011:21) which becomes more important for festivals given the growth in this segment of the tourism industry.

Consequently, it can be concluded that creating, sustaining and satisfying festival visitors and maintaining long-term relationships with various festival stakeholders are fundamental in a definition of festival marketing since long-term customers demonstrate greater brand loyalty. The latter has important implications for the present study since literature indicates that both satisfaction (Yoon & Uysal 2005:54; Gallarza & Saura, 2006:450; Hernández-Lobato *et al.*, 2006:356; Hui *et al.*, 2008:974; Chi & Qu, 2008:634; Wilkins *et al.*, 2010:19; Yoon *et al.*, 2010:340; Nam *et al.*, 2011:1029; Prayag & Ryan, 2012:354) and long-term relationships (Kim & Ok, 2010:50; Gazolli, Hancer & Kim, 2013:386) are positively related to loyalty.

**Table 2.1: Selected definitions of marketing**

<b>Researcher</b>	<b>Definition</b>
Getz (2007:278)	"The management of exchange relationships between an organisation and its stakeholders in pursuit of achieving the organisation's goals".
Allen <i>et al.</i> (2008:277)	"The process by which event managers and marketers gain an understanding of their potential consumers' characteristics and needs in order to produce, price, promote and distribute an event experience that meet these needs, and the objectives of the special event".
Jooste ( <i>in</i> Bennett <i>et al.</i> , 2008:211)	"Marketing is the social and managerial process by which individuals and groups obtain what they need through creating and exchanging products and value with others".
Kotler & Armstrong (2011:19)	"The process by which firms create value for customers and build strong customer relationships in order to capture value from customers in return".
American Marketing Association (2014)	"Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large".

**Source: Contributed by author**

Allen *et al.* (2008:279) state that the marketing concept is very much applicable to events and festivals just as it is to any other products or services. One significant difference between an event (festival) and other products that have an impact on the marketing of an event (festival), is the fact that an event (festival) has to be experienced during consumption and it is a non-permanent product (Allen *et al.*, 2008:279). It is therefore important to examine the distinguishing characteristics of tourism offerings such as festivals.

### **2.3 EXAMINING THE CHARACTERISTICS OF SERVICES SUCH AS TOURISM OFFERINGS**

Although the principles relevant to marketing consumer products, such as target market selection, marketing research, marketing planning, market segmentation, market positioning and the

marketing mix, can be applied to the marketing of tourism offerings, it should be noted that the tourism industry is a service industry and therefore tourism offerings, such as festivals, have unique characteristics that distinguish them from consumer products. These characteristics must be understood, since there are special considerations to take into account for managing them (Holloway, 2004:20). The distinguishing characteristics of tourism offerings (festivals) include the following (Holloway, 2004:17; Jordaan & Prinsloo, 2004:13; Zeithaml, Bitner & Gremler, 2009:20; George, 2011:24):

### **2.3.1 Intangibility**

Intangibility refers to something that one cannot see, taste, feel, hear or smell before buying (Saayman, 2002:339; Jordaan & Prinsloo, 2004:13; Zeithaml *et al.*, 2009:20; George, 2011:24). Tourism offerings, such as festivals, are intangible since they are more an experience than a physical product (George, 2011:24). Allen *et al.* (2008:280) state that there is nothing tangible to touch or try before buying tickets to a festival. The intangible nature of services poses several challenges to managers, including the difficulty in managing demand and trouble communicating the service offering to consumers (Zeithaml *et al.*, 2009:21). In an attempt to address these challenges, marketers must invest in a strong corporate image, accentuate tangible aspects (e.g. design of the festival facilities and terrain), and invest in building relationships with consumers to ensure repeat purchases or visits (Jordaan & Prinsloo, 2004:16). According to Allen *et al.* (2008:329), branding is an effective method to make festivals more tangible since a strong brand reduces the risks encountered during tourists' decision making.

### **2.3.2 Inseparability**

Inseparability means that the provision and consumption of a service occurs at the same time (Jordaan & Prinsloo, 2004:17; Allen *et al.*, 2008:280). During the delivery of a service the provider is present when consumption takes place. The provision of the service therefore directly influences the experience of the consumer (George, 2011:27). Purchase behaviour in a service environment is strongly influenced by the interaction between employees and tourists. The way that employees interact with tourists has an impact on their perceptions of service quality (Kim, 2011:632; Gazolli *et al.*, 2013:393), satisfaction (Kim & Ok, 2010:46; Kim, 2011:632; Gazolli *et al.*, 2013:393) and loyalty (Dean, 2007:169; Ha & John, 2010:1040; Kim, 2011:632). It is therefore important to ensure positive interaction between employees and tourists in service environments (Jordaan & Prinsloo, 2004:17). According to Lee, Lee, Lee and Babin (2008:61) weak service delivery by festival staff negatively influences festival visitors' future decisions. Jordaan and

Prinsloo (2004:19) therefore suggest that service offerings, such as festivals, implement effective selection and training processes for contact employees.

### **2.3.3 Variability / heterogeneity**

Since the delivery of services depends on humans, it might be difficult to standardise it in a way that each consumer receives the same quality of service (Jordaan & Prinsloo, 2004:19; Zeithaml *et al.*, 2009:21; George, 2011:28). According to Allen *et al.* (2008:280) the manner in which a festival is experienced may differ daily or each year that the festival is staged. Williams and Saayman (2011:62) explain that it is difficult to ensure quality experiences for all festival visitors because their needs and expectations of the festival differ. The quality of experience is influenced by factors such as the skill and willingness of employees to satisfy the needs of consumers and the presence of others (people who attend the festival may affect the level of enjoyment of others) (Allen *et al.*, 2008:280; Zeithaml *et al.*, 2009:21). Therefore festival organisers should carefully analyse the expectations and needs of festival visitors and adapt their offerings to suit them (Jordaan & Prinsloo, 2004:20; Williams & Saayman, 2011:64). This would result in quality experiences for festival visitors which, in turn, will increase festival loyalty (Papadimitriou, 2013:59).

### **2.3.4 Perishability**

Services cannot be stored, restored, resold, saved or returned (George, 2011:29). Festivals such as Vryfees and Aardklop usually take place in real time and are staged once a year. Unused opportunities for festival attendance cannot be stored or regained as is the case with unsold products. If they were not satisfied, it is impossible for festival visitors to return or resell their experience, or to store it for later use since the experience can only take place during the specific festival (Allen *et al.*, 2008:280). For festivals to remain profitable, they must ensure that they effectively market and sell festival offerings such as entrance fees and show tickets since unsold tickets cannot be stored for selling at the following year's festival. This can be achieved through the use of special promotions and discounts (Jordaan & Prinsloo, 2004:23).

Festival marketing thus differs considerably from marketing consumer products. George (2011:23) states that tourism marketing not only differs from marketing consumer products, but also from marketing in other service sectors. Tourism is an activity in which people participate during their leisure time and is largely influenced by a person's disposable income. George (2011:23) explains that a holiday is a desire and not a basic need. Tourism marketers are thus

faced with the challenge of creating value and promoting the desired experience so that consumers purchase from them and not from their competitors (George, 2011:23).

### **2.3.5 Tourism marketing vs. traditional marketing**

Jooste (*in* Bennett *et al.*, 2008:212) indicates that tourism marketing differs from traditional marketing in the following ways:

- The tourism product is a combination of several products and services. Festivals, for example, include a variety of elements that make up the festival offering including accommodation, attractions, food and beverage, and entertainment. This implies that different stakeholders have different roles to play in visitors' festival experience.
- Tourism offerings are often located away from potential consumers and this requires the services of specialised intermediaries. Festivals are attended by visitors from different provinces and countries. Intermediaries such as tour operators therefore need accurate information about the festival to give to visitors.
- Tourism demand is seasonal, which adds challenges to marketing.
- Tourism offerings are marketed on two levels, nationally and regionally.

Marketing of tourism products such as festivals is clearly a challenging task. For festivals to be competitive and to make certain decisions, a thorough understanding of its target market and the factors that influence that target market is needed.

## **2.4 AN INTRODUCTION TO THE MARKETING PROCESS**

As the definition states, marketing is about satisfying tourists' needs and wants through offering goods and services that create value for both tourists and tourism offerings. According to Allen *et al.* (2008:278) marketing activities are essential for a successful event or festival. Marketing activities to be considered by festival marketers include marketing research, market segmentation, target marketing, positioning, designing the marketing mix, relationship-building, and the creation of festival loyalty (Getz, 2007:280; Allen *et al.*, 2008:299; van Zyl, 2012:45). Allen *et al.* (2008:278) state that some experts oppose the view that festival organisers are to be concerned with target markets and satisfying visitors' needs. Instead, it is argued that festival managers should focus on novelty, creativity and the distribution of new art forms. Allen *et al.*, (2008:279), however, continue to emphasise the importance of these marketing activities for festivals, since the absence of these activities may result in dissatisfied festival visitors and weak

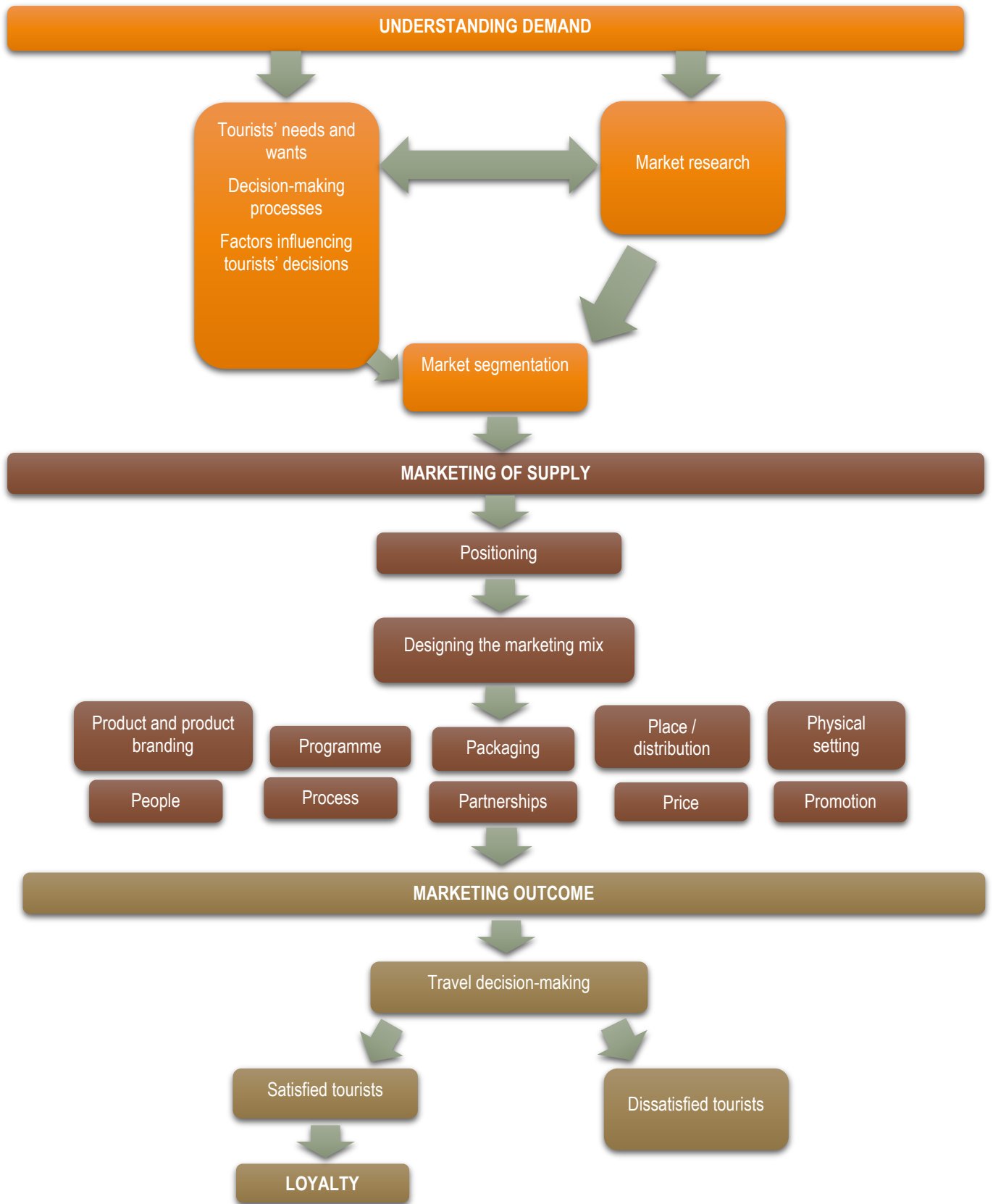
relationships with festival stakeholders who might influence a festival's long-term success and sustainability. Studies by Kruger (2006:167) and de Witt (2006:80) have also indicated positive relationships between marketing and visitor satisfaction. This holds important implications for this study since satisfaction and loyalty are closely related (Yoon & Uysal, 2005:54; Yoon *et al.*, 2010:341).

The marketing process is illustrated in Figure 2.1 and indicates that marketing should be understood from two angles, the demand and supply sides of marketing. Figure 2.1 indicates firstly, that an understanding is needed of the demand for tourism offerings such as festivals. This comprises knowledge of tourists' needs, wants and desires, their decision-making processes and the factors influencing their travel decisions. This information can be obtained through marketing research. Secondly, information gathered through marketing research can be used to segment and position the festival. Thirdly, the marketing mix is developed taking into consideration the characteristics of the target market. Branding decisions are also considered during this phase and, lastly, the result of these activities can be observed in tourists' travel decisions and their satisfaction or dissatisfaction with their decisions. Satisfied tourists are likely to result in loyalty. The marketing process is discussed in more detail in the sections to follow.

#### **2.4.1 Understanding the demand-side of tourism marketing**

Events and festivals require visitors (demand) to be sustainable (Allen *et al.*, 2008:139). Tourism demand can be described according to different approaches, depending on the type of information needed by researchers (Page & Connell, 2006:43; Ivanovic, Khunou, Reynish, Pawson & Tseane, 2009:119). The approaches to tourism demand are described below (Page & Connell, 2006:43; Ivanovic *et al.*, 2009:119):

- ***The economic approach*** is based on a tourist's willingness to buy tourism products and services at a set price within a specific period.
- ***The psychological approach*** defines tourism demand in terms of the motivation and behaviour of tourists.
- ***The geographical approach*** uses spatial setting to determine the impact of travelers on domestic and international tourism destinations.
- ***The sociological approach*** is concerned with assessing the impact of tourism on communities hosting tourists and social dimensions of the tourists visiting.



**Figure 2.1: The marketing process**

Sources: Adapted from Saayman (2003:66) and Lemmer (2011:37)

Marketers use the psychological approach to tourism demand. This approach assists them to identify the needs and wants of tourists, to create effective marketing strategies and to develop products and services that will satisfy the needs and wants of tourists (Lubbe, 2003:31; Ivanovic *et al.*, 2009:119). The psychological approach to festival demand is therefore applicable in the present study.

#### **2.4.1.1 Examining visitor motivation**

Visitor motivation plays a vital role in the marketing of destinations and other tourism products, including festivals (Yousefi & Marzuki, 2012:170; Prebensen, Woo, Chen & Uysal, 2012:255). According to Pike (2008:209), Kinley, Forney and Kim (2012:268) and Prebensen *et al.* (2012:255), visitor motivation represents the reasons that tourists travel and can therefore be referred to as a predictor of tourist travel behaviour. Prebensen *et al.* (2012:255) state that visitor motivation is a key predictor of visitor behaviour and that the degree to which motives are met influences visitors' attitudes and some salient aspects of behaviour such as involvement, perception and satisfaction. The more accurately motives are met, the more satisfied tourists will be, resulting in positive perceptions and attitudes (Prebensen *et al.*, 2012:255). Motivation is thus an important consideration for the present study since an understanding of festival visitors' motivation will enable festival marketers to better satisfy their festival needs. Researchers such as Lee and Hsu (2013:30) and Savinovic *et al.* (2012:690) have found that motivation significantly affects festival visitors' satisfaction, and in turn their loyalty towards festivals.

Visitors are motivated by different reasons to travel, such as: entertainment, sightseeing, visiting friends and relatives, participating in business activities, attending festivals, shopping, night life, medical treatment, educational reasons, participating in religious activities, experiencing other cultures and love for the environment and conservation (Swanson & Horridge, 2006:671; Ivanovic *et al.*, 2009:122; Kinley *et al.*, 2012:268).

Several studies have also examined the motives of visitors to attend festivals. Lee and Hsu (2013:23) investigated cultural experiences, leisure and self-expression as possible motivations for festival attendance. Savinovic *et al.* (2012:688) identified the following attendee motivations: community support, escape, education, food, wine and entertainment, novelty, family togetherness, marketing and socialisation. According to Lee *et al.* (2004:66) people attend festivals for cultural exploration, family togetherness, novelty, escape, event attractions and socialisation. With specific reference to Afrikaans arts festivals such as Vryfees and Aardklop,

Viviers *et al.* (2013:214) refer to motivation in terms of push and pull factors. The following push factors were identified: to break away from routine, to relax, to spend time with family and friends, to meet new people, it is an annual commitment and to explore the environment. The pull factors included: uniqueness of the festival, variety and quality of productions, location of the festival, well-known performers, stalls, art exhibitions and the fact that it is an Afrikaans festival. It can therefore be summarised that the most common dimensions for festival motivation include escape, relaxation, family togetherness, socialisation and entertainment programme.

According to Lee and Hsu (2013:19), a clear understanding of visitor motivations is needed to enable event and festival planners to formulate effective marketing strategies and to position themselves successfully in the marketplace. Yousefi and Marzuki (2012:170) argue that knowing the factors that motivate visitors to attend festivals and offering a festival that matches those needs will enable festival marketers to better identify the attributes that are to be promoted to match visitors needs and wants. It is thus of utmost importance to identify visitors' needs in order to be able to satisfy those needs. Satisfied tourists are loyal towards certain brands, destinations or festivals (Jordaan & Prinsloo, 2004:44; Hernández-Lobato *et al.*, 2006:348; Huang & Chiu, 2006:157; Gallarza & Saura, 2006:441; Lemmer, 2011:36; Lee *et al.*, 2012:5). Tourist motivation influences tourists' decision-making processes.

#### **2.4.1.2 Tourists' decision-making process**

Visitors go through a sequence of phases when deciding which festival to attend, as can be seen in Figure 2.2 (Lubbe, 2003:35; Schoeman & Mynhardt *in* Bennett *et al.*, 2008:89; George, 2011:198; Kruger & Saayman, 2012:148). For festivals to remain successful, according to Kruger and Saayman (2012:159), a clear understanding of the decision-making processes of festival visitors is needed. This will assist festival organisers and marketers to plan their marketing campaigns at the right time to ensure that they attract festival visitors (Kruger & Saayman, 2012:159).

The festival decision-making process starts when the visitor recognises the need to attend a festival. In this phase, the desire to attend a festival is being compared to the time and money available. Visitors may find this stage exciting since they are allowed to dream about and anticipate their festival experiences. Often, visitors are not aware of their own needs. Festival marketers therefore direct their marketing efforts towards potential visitors to make them aware of their specific needs and to encourage them to attend the festival. After having realised a desire

or need, visitors start searching for information in an attempt to satisfy their needs. A considerable amount of time is spent in searching for information and in planning a trip to a festival since attending a festival can be expensive. Sources of information include travel agencies, brochures, advertisements, television programmes, websites, travel blogs, travel guide books, destination marketing organisations, and reference groups (word-of-mouth). Visitors also refer to their own memories and past festival experiences to recall information and make decisions regarding which festival to attend (Lubbe, 2003:35; Allen *et al.*, 2008:292; Schoeman & Mynhardt *in* Bennett *et al.*, 2008:90; George, 2011:199; Kruger & Saayman, 2012:148).

After having collected information on the options available, visitors now evaluate the different festival options in terms of costs and desired benefits. Some festival visitors might want to strengthen family ties and therefore choose to attend a community festival for the entire family to enjoy, while others might be seeking a new and unique festival experience to satisfy their curiosity. Other factors also taken into consideration are convenience, travel distance, weather conditions, health and safety issues and recommendations from others. This leads to visitors choosing the festival that is most appealing to attend. Decisions about the mode of transport, type of accommodation, length of stay, activities and number of show tickets to purchase are also made during this phase. When the time arrives, the visitor consumes or experiences the festival. The festival decision-making process may be repeated a number of times during this phase, for example, visitors may book activities, car rental or shows that were not booked in advance (Lubbe, 2003:35; Allen *et al.*, 2008:292; Schoeman & Mynhardt *in* Bennett *et al.*, 2008:90; George, 2011:201, Kruger & Saayman, 2012:148).

Lastly, visitors evaluate their actual festival experiences based on whether or not their expectations have been met. Some festival visitors will be satisfied with their experience while others will be dissatisfied even though they have experienced the same festival offerings. Satisfied visitors are likely to attend the festival in future and give positive referrals, whereas dissatisfied tourists are unlikely to attend the festival in future and this will result in negative referrals (Lubbe, 2003:35; Allen *et al.*, 2008:296; Schoeman & Mynhardt *in* Bennet *et al.*, 2008:91; George, 2011:202; Kruger & Saayman, 2012:148).

The importance of the festival decision-making process should be noted in the present study. Festival organisers and marketers can use the festival decision-making process to influence visitors when deciding which festival to attend. Visitors' evaluation of their festival experiences

are especially important since this is used as a judgment for future attendance and thus has an impact on festival loyalty (Allen *et al.*, 2008:296; Kruger & Saayman, 2012:149).

Tourists are affected by various factors in their decision-making processes (see Figure 2.2).

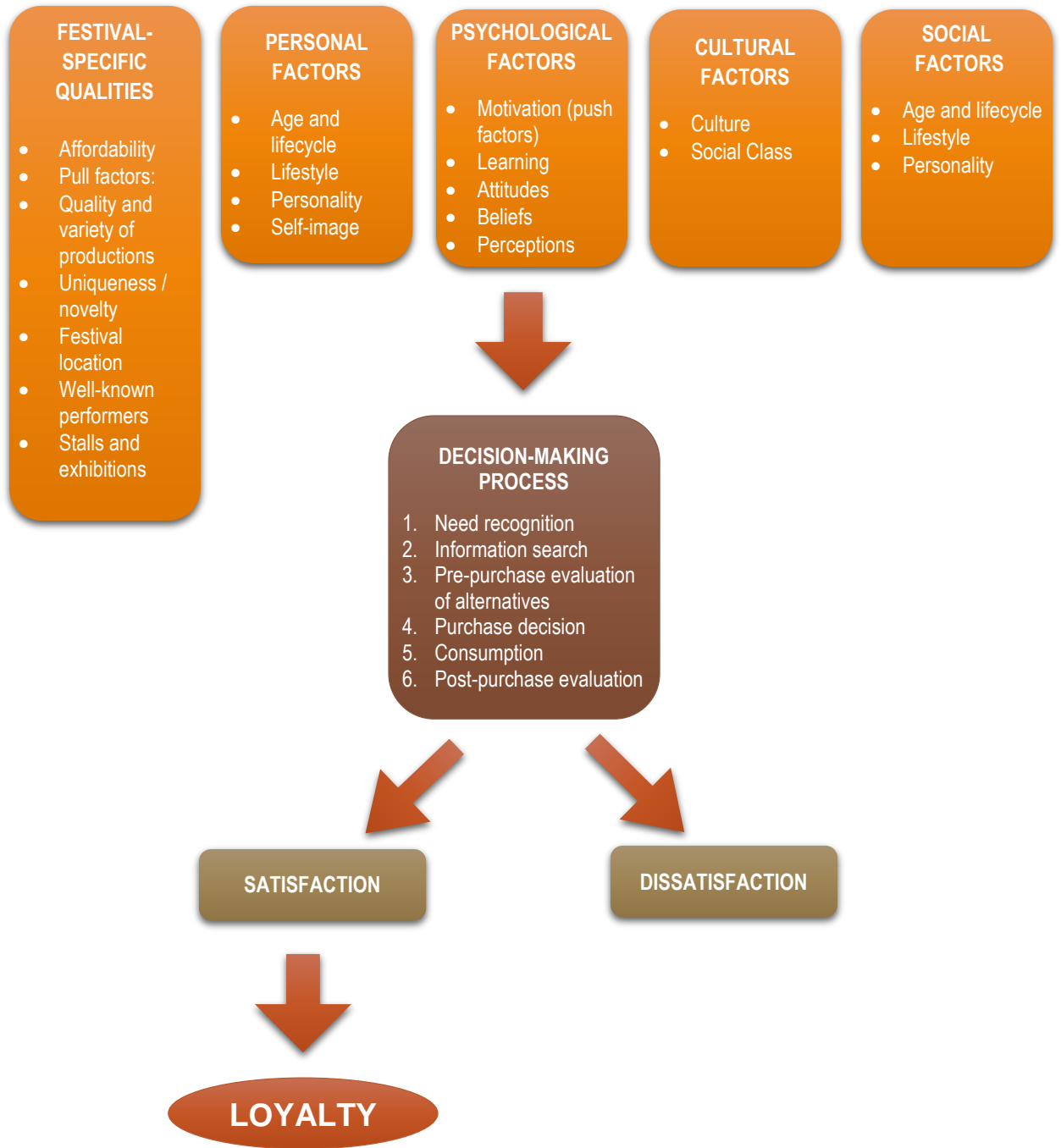
#### **2.4.1.3 Identifying the factors that influence tourists' motivation**

Visitors' decisions on which festival to attend are affected by various factors (Lubbe, 2003:39; Schoeman & Mynhardt *in* Bennett *et al.*, 2008:70; George, 2011:189; Kruger & Saayman, 2012:149). Getz (2007:236) explains that these factors create interest in, demand for, choices, and actual festival attendance or participation. According to Getz (2007:237) it is not always possible to predict how these factors impact on visitors' decisions and on their future behaviour. An understanding of these factors, however, is critical since it provides festival marketers with knowledge of visitors' decision making and on choices leading to festival attendance (Getz, 2007:254).

According to Lubbe (2003:39), these factors can be grouped into internal (motivation, learning, attitudes, beliefs, perception) and external (family, age culture, social class, reference groups) factors. These factors can also be categorised as follow (George, 2011:189):

**Personal factors** refer to age, life cycle stage, lifestyle, personality and self-image of visitors. These aspects have an influence on the choices that visitors make. For example, a couple with children experience a change in lifestyle and their financial situation also changes considerably, thus affecting their buying decisions (Schoeman & Mynhardt *in* Bennett *et al.*, 2008:71; George, 2011:189). Although the effects of tourists' personality are difficult to measure, an understanding of particular personality characteristics can assist marketers to adapt their marketing strategies. It has been found that, for example, festivals focusing on adventure and sporting activities mainly attract attendees with outgoing personalities (Allen *et al.*, 2008:295).

**Cultural factors** comprise culture, subculture and social class. The culture and social class to which tourists belong influence them to act in a certain way and make certain buying decisions. Culture defines behaviour, which may or may not be socially acceptable (Schoeman & Mynhardt *in* Bennett *et al.*, 2008:70; George, 2011:189). Many South Africans, for example, attend festivals such as Vryfees and Aardklop because they are Afrikaans festivals (Viviers *et al.*, 2013:222).



**Figure 2.2: The decision-making process**

**Sources: Adapted from Schoeman and Mynhardt in Bennett et al. (2008:86); George (2011:199) and Kruger and Saayman (2012:149)**

**Psychological factors** include motivation, learning, attitudes, beliefs and perception. Past experiences will have an impact on a tourist's attitude, belief and perception of tourism products such as festivals thereby influencing the choices that they make. Positive perceptions of a festival may lead to positive purchase intentions (Schoeman & Mynhardt in Bennett *et al.*, 2008:73; George, 2011:191). If tourists, for example, have an existing preference for an Afrikaans musical event or festival, then they would deliberately search for information on such events or festivals (Allen *et al.*, 2008:294).

**Social factors** consist of reference groups and family. According to Allen *et al.* (2008:293) the need for family cohesion and establishing family bonds is often one of the main reasons that families participate in leisure activities, such as festivals. Many festivals therefore also include children's entertainment in their programmes (Allen *et al.*, 2008:293). Reference groups (friends, family, colleagues and neighbours) may recommend a festival to their friends based on what they have experienced or what they have heard (George, 2011:196). If attendance at a specific festival is perceived to be acceptable and desirable, then group members are more likely to attend (Allen *et al.*, 2008:293). Therefore marketers must aim to understand which reference groups are influencing their visitors and how to exploit this influence (George, 2011:196).

**Festival-specific qualities** may include any specific festival-related attributes or characteristics that might have an influence on visitors' decisions on whether to attend a particular festival. Visitors might be drawn to a specific festival for a number of reasons (pull factors): it is closest to where they live, the festival programme, the atmosphere or uniqueness of the festival, the stalls and exhibitions, and well-known performers (Viviers *et al.*, 2013:219).

In the context of the present study, it can be argued that an understanding of the factors influencing visitors' decision-making processes can help festival marketers to adapt their festival offerings to better suit the personal and cultural characteristics of their target market thereby increasing satisfaction and positive festival perceptions to achieve higher levels of loyalty. Several marketing activities should be conducted by festival organisers to create a successful festival and achieve loyalty.

#### **2.4.2 Understanding the supply-side of tourism marketing**

Effective marketing results in sales, profits and long-term consumer relationships for organisations (Kotler & Armstrong, 2006:5). Tourism offerings such as festivals therefore need

to carefully plan their marketing activities to develop marketing strategies that will lead to sales, profits and long-term visitor relationships. Therefore, festival managers have to engage in market research to guide their decisions regarding entering new markets, developing or promoting a new offering, or selecting a distribution channel in which to sell an offering (George, 2011:112). This is followed by market segmentation, market targeting and positioning. Through market segmentation, targeting, and positioning, festival marketers must decide which tourists the festival will serve and how. It recognises the entire market, then divides it into smaller segments, selects the most promising segments and focuses on serving and satisfying tourists in these segments. Thereafter the marketing mix needs to be designed which represents the festival's market offering and comprises the controllable factors that the organisation combines to satisfy the needs of the target market. These are product, place, promotion, price, people, physical evidence and processes (Kotler & Armstrong, 2006:46; Jooste *in* Bennett *et al.*, 2008:216). These activities are discussed in more detail in the following section.

#### **2.4.2.1 Marketing research**

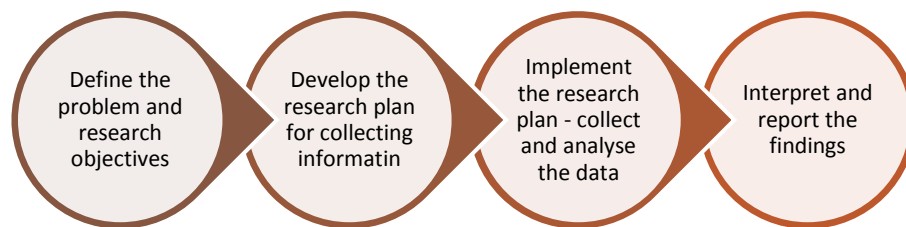
Kotler and Armstrong (2006:105) define marketing research as the systematic design, collection, analysis and reporting of data relevant to a specific marketing situation facing an organisation. Research has an important role to play in strategic planning process of a festival or event. Before making any major decisions regarding the festival and its future, festival organisers need to understand the external factors that might influence the festival and its markets, and gain awareness of the festival's resources and strategic capability (Holloway, 2004:59; Allen *et al.*, 2008:283).

According to George (2011:114), access to relevant information may assist tourism offerings such as festivals in several ways:

- to make effective marketing decisions and reduce risks.
- to identify and solve problems.
- to plan for the future.
- to gather information and gain in-depth knowledge of past and potential consumers.
- to acquire information about competitors.

Marketing research is an ongoing process and is used in the planning of the marketing mix (Holloway, 2004:64; George, 2011:114). Marketers need to engage in research activities when

making decisions about product, price, distribution, and promotion (George, 2011:114). The research activities of festivals should be structured according to the marketing research process (Kotler & Armstrong, 2006:106; Pike, 2008:137; George, 2011:138). This process entails four steps as illustrated in Figure 2.2 (Kotler & Armstrong, 2006:105).



**Figure 2.3: The marketing research process**

**Sources: Adapted from Kotler and Armstrong (2011:115)**

The market research process starts with identifying and describing the research problem and objectives. A detailed definition of the problem is necessary to avoid costly mistakes. The description of the problem is followed by developing the research objectives. Depending on the objectives, the market researcher can make use of different types of research, including: exploratory, descriptive or casual research (Kotler & Armstrong, 2006:106; Pike, 2008:139; George, 2011:121).

The next step is to develop the research plan. The research plan is presented as a research proposal and includes the research problem, objectives, the type of information needed, the research costs, and indicates how the results will assist management in their decision making. The type information needed will determine the research approaches, sampling techniques, and instruments needed to obtain the correct information. Market researchers can make use of primary and/or secondary data to obtain information. Secondary data involves an investigation into existing information sources such as company databases as well as external information sources such as government sources and data reports from outside suppliers (Kotler &

Armstrong, 2006:106; Pike, 2008:139, George, 2011:130). Festival marketers can also explore media coverage reporting on festivals and events in the region, industry news letters, and historical and current data from other events, festivals and event organisers (Allen *et al.*, 2008:283). Collection of primary data demands a number of decisions on research approaches (observation, surveys, and experiments), contact methods (mail, telephone, personal and online), sampling plan (sampling unit, sample size, sampling procedure) and research instruments (questionnaires) (Kotler & Armstrong, 2006:106; Pike, 2008:139; George, 2011:130). According to Getz (2007:281), the main research instruments for festival and event marketers include surveys, interviews, focus groups and observation.

After having developed the research plan, the plan has to be implemented. This step involves the collection, processing and analysis of the data. The data is tested for accuracy and completeness and coded for further analysis. Statistical measures are used to organise the results and calculate averages (Kotler & Armstrong, 2006:117; Pike, 2008:145; George, 2011:148). Lastly, the findings are interpreted and conclusions and recommendations are being formulated and presented to management (Kotler & Armstrong, 2006:117; Pike, 2008:145; George, 2011:148).

The importance of marketing research as a decision-making tool cannot be overestimated. Marketing research can assist festival marketers to understand visitor needs, responses to new festival offerings and changes in the competitive environment (George, 2011:114). Furthermore, the information obtained from marketing research can be used to achieve greater customer satisfaction, which will finally, result in loyalty.

The information produced by marketing research can be used during market segmentation to determine the characteristics of the target markets and to ensure effective marketing (Lemmer, 2011:45).

#### **2.4.2.2 Market segmentation and targeting the festival market**

Market segmentation is an essential principle of marketing (George, 2011:159). Kotler and Armstrong (2006:195); Jooste (*in* Bennett, Jooste & Strydom, 2008:217); McCabe (2009:147); Clow and Baack (2010:36) as well as George (2011:158) defined market segmentation as the process of dividing a market into smaller, more clearly defined groups of buyers who share similar needs, characteristics or behavioral patterns. Promotion, product and pricing decisions are then

made, taking into consideration the target market (Kruger, 2010:4). This idea is supported by George (2011:158) who states that, after having identified the target market, marketing strategies such as designing an effective brand can be effectively targeted towards meeting the specific needs and desires of the target market.

According to Allen *et al.* (2008:300), most festivals and events do not appeal to everyone. Tkaczynski (2013:294) notes that the needs and characteristics of visitors to festivals differ and that festivals cannot cater for each individual separately. Saayman (2006:219) states that, to create a sustainable festival, it is important for festival marketers to identify and determine the type of visitor that is interested and attends the festival, to understand his/her needs and characteristics and to attract this type of festival visitor.

Many research studies have indicated the benefits resulting from segmentation specifically in a festival context. These include: assisting festival marketers in designing target marketing strategies (MacKellar, 2009:20; Tkaczynski & Rundle-Thiele, 2013:621); enabling more effective market positioning (Lee *et al.*, 2004:61); understanding of the market based on motivation (van der Wagen, 2005:80); enabling more effective promotion (Lee *et al.*, 2004:69); responding to changes in visitor needs and preferences (Ferrell, Hartline & Lucas, 2002:74), and greater understanding of visitors' needs (MacKellar, 2009:20).

Researchers such as Cant, Strydom, Jooste and Du Plessis (2007:106), Cant (2010:91) and George (2011:100) indicate that market segmentation can be costly and time consuming. They list the following disadvantages of market segmentation: it is expensive to develop separate offerings to suit different segments, it is difficult to know how to segment the market accurately or broadly, and there is a propensity to appeal to markets that are not sustainable. According to Cant *et al.* (2007:106), marketers should be aware of the disadvantages of segmentation for them to plan more effectively and to avoid the risks associated with market segmentation.

Keeping in mind the benefits of segmentation, it is critical to identify the needs, desires, characteristics and expectations of festival visitors through the process of segmentation. Comprehensive knowledge of each visitor will assist festival managers in customising their festival offering to better suit visitors' characteristics and to satisfy visitor needs and motivations more effectively (Kruger, 2010:5). Finally, this will result in long-term relationships with festival visitors and festival loyalty.

Since market segmentation is based on the grouping of consumers with similar needs, wants and characteristics into segments, festival marketers must have a clear understanding of the variables used to segment the market (Cant *et al.*, 2007:107).

#### **2.4.2.2.1 Bases for market segmentation**

Marketers have used different bases or variables for dividing the total market into smaller segments. Several studies within the tourism industry have been concerned with identifying and profiling visitor segments. These studies have identified the following segmentation variables: demographics (Spencer & Holecek, 2007:491; Tassiopoulos & Haydam, 2008:870) travel motivation (Lee *et al.*, 2004:61; Kruger, 2010:17; Özal & Kozak, 2012:163; Lee, Kang & Lee, 2013:63; Tkaczynski & Rundle-Thiele, 2013:610; Rid, Ezeuduji & Pröbstl-Haider, 2014:102); activity-based (Choi, Murray & Kwan, 2011:202; Havitz, Kaczynski & Mannell, 2013:48); attitude (Kim & Weiler, 2013:602); behavioural (Mackellar, 2009:5); benefits sought (Pesonen, Laukkanen & Komppula, 2011:303; Rudez, Sedmak & Bojnec, 2013:138); expenditure (Dixon, Backman, Backman & Norman, 2012:5; Lima, Eusébio & Kastenholz, 2012:695); experience-based (Triantafillidou & Siomkos, 2014:122); nationality (Thrane & Farstad, 2012:203); price-sensitivity (Masiero & Nicolau, 2012:426); genres (Kruger, 2010:54); and psychographics (Kovačič, Cerjak, Markovina & Črep, 2010:293). These variables can be grouped into five segmentation bases which are often used for segmenting the festival market, namely: geographic (Getz, 2007:281; Allen *et al.*, 2008:300; George, 2011:160; Kotler & Armstrong, 2011:199), demographic (Getz, 2007:281; Allen *et al.*, 2008:300; George, 2011:161; Kotler & Armstrong, 2011:199), behavioural (Getz, 2007:281; Allen *et al.*, 2008:300; George, 2011:166; Kotler & Armstrong, 2011:204), socio-economic (Getz, 2007:281) and psychographic segmentation (Getz, 2007:281; George, 2011:164; Kotler & Armstrong, 2011:204).

**Geographic segmentation:** Geographic segmentation involves dividing the market into different geographical areas, such as countries, regions, provinces, climate, cities and population density (George, 2011:160). According to Allen *et al.* (2008:300) community festivals are often dominated by local or day visitors from the immediate province or region. Viviers *et al.* (2013:217), for example, found that the majority of visitors to the festivals Innibos and KKNK are from the province in which the festival takes place. This implies that festival organisers of community festivals often focus on local residents as their major geographic segment (Allen *et al.*, 2008:300).

**Demographic segmentation:** The market can be segmented according to demographic variables, including age, gender, ethnic background, occupation and family life cycle (George, 2011:161). This type of segmentation is based on the assumption that tourists' needs and wants are closely linked with demographic variables (Kotler & Armstrong, 2006:197; George, 2011:161). According to Allen *et al.* (2008:302) and Jooste (*in* Bennett & Strydom, 2008:67), demographic variables, such as age and gender, have frequently been used by tourism offerings such as festivals to determine tourists' preferences. Allen *et al.* (2008:302), for example, explain that tourists between the ages of 45 and 59 are at the empty nest stage (where children have left their home) of their family life cycle, with reduced mortgage payments and therefore greater disposable income to spend on leisure activities such as festivals. Food and wine festivals are found to be popular among the age groups 25 to 44, according to Allen *et al.* (2008:302). Allen *et al.* (2008:302) however argue that the most successful festivals are those that are as wide ranging as possible focusing, for example, on more than one age group.

**Behavioural segmentation:** Tourists can be divided in segments based on usage rate, benefits sought, use occasions, usage status, and potential brand loyalty (Jooste *in* Bennett & Strydom, 2008:221; McCabe, 2009:154; George, 2011:166). Tourism marketing often focuses on usage rates and benefits sought. According to Kruger *et al.* (2010b:109), both repeat and first time visitors are important segments for the success of arts festivals and therefore festival marketers should direct their marketing efforts to both of these segments. Guest loyalty programmes are often used by tourism offerings to create and maintain a constant flow of loyal tourists (Jooste *in* Bennett & Strydom, 2008:221). Kruger *et al.* (2010b:109) support this and state that festival organisers should consider providing special packages to loyal visitors to ensure their return.

**Socio-economic segmentation:** Variables such as profession, education and income are taken into account by socio-economic segmentation (Allen *et al.* 2008:301). Table 2.2 indicates the socio-economic market segments for events. According to Table 2.2 cultural festivals are mostly attended by educated visitors.

**Table 2.2: Socio-economic market segmentation for events**

Socio-economic group	Examples of professions	Types of event likely to attend
Upper middle class	Higher managerial or administrative professional: lawyers, doctors, dentists, senior public servants, senior military officers, professors	Cultural events such as fundraisers for the opera, classical music festivals
Middle class	Intermediate managerial administrative or professional: university lecturers, head teachers, pharmacists, middle managers, journalists, architects	Cultural events, food and beverage festivals, historical festivals, arts and crafts festivals, community festivals
Lower middle class	Supervisory, clerical, junior managerial or administrative clerks: clerks, sales representatives, nurses, teachers, shop managers	Most popular cultural events, some sports events, community festivals
Skilled working class	Skilled blue collar workers: builders, fitters, waterside workers, police officers self-employed tradespersons	Motor vehicle festivals, sports events, community festivals
Working class	Semi-skilled and unskilled workers: builder's labourers, factory workers, cleaners delivery drivers	Some sports festivals, ethnic festivals
Social security	Those at the lowest level of subsistence: pensioners, casual and part-time workers	Very little, except occasionally free community events

**Source: Adapted from Allen *et al.* (2008:301)**

**Psychographic segmentation:** Psychographic variables, such as personality, motives, and lifestyle, can be used to segment the market to get a more detailed description of the market (George, 2011:164). Common values can be found among groups of consumers and these values tend to determine their preferences and purchasing patterns (Jooste *in* Bennett & Strydom, 2008:220; George, 2011:165). People from the same demographic group may have different psychographic characteristics (Kotler & Armstrong, 2006:199; George, 2011:164). Allen *et al.* (2008:303) warn that psychographic segmentation has serious limitations for festival and event marketers. These are: it is challenging to accurately measure the size of lifestyle segments using

quantitative methods (segments must be measurable to determine their profitability). It does, however, provide a better understanding of the types of experiences that appeal to different lifestyle groups (Allen *et al.*, 2008:303).

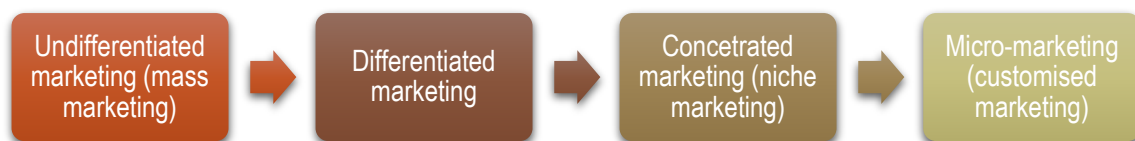
Evidently, there are various ways in which to segment the market which can all be recommended as viable for segmentation. Researchers agree that no single segmentation base is applicable to every situation and none of them can be viewed as the single, most effective segmentation base (Kotler & Armstrong, 2006:204; Kruger, 2010:128; Özel & Kozak, 2012:168). Kruger (2010:7) states that festival marketers have to explore different segmentation variables, alone and in combination, to find the one that best describes their market and suits their offerings.

Any potential segment consequently needs to be critically evaluated in terms of the: its size and buying power, its profitability, its accessibility, its sustainability, its uniqueness, and the degree to which festival resources (e.g. finances, human resources) can be directed into targeting and serving the chosen segments (Kotler & Armstrong, 2006:208; Davidson & Rogers, 2006:78; Jooste *in* Bennett *et al.*, 2008:222; McCabe, 2009:158; Clow & Baack, 2010:38; George, 2011:176).

Market segmentation leads to target marketing, where decisions need to be taken regarding how many and which market segments to target.

#### 2.4.2.2.2 Target marketing

Target marketing is defined as the process of assessing each market segment's attractiveness and selecting one or more segments to enter (Kotler & Armstrong, 2006:195; McCabe, 2009:157; George, 2011:177). Target marketing can be carried out at several levels as indicated in Figure 2.4.



**Figure 2.4: Target marketing strategies**

**Sources: Adapted from Kotler and Armstrong (2006:210); Jooste *in* Bennett *et al.* (2008:222); George (2011:177)**

According to Van Zyl (2005:92), festival marketers can decide to target very broadly (undifferentiated), very narrowly (micro-marketing), or somewhere in between (differentiated or concentrated).

**Undifferentiated marketing:** festival marketers may choose to ignore market segmentation and target the entire market with one offering. According to Kotler and Armstrong (2011:212) this approach is dying out since it is highly unlikely that one offering will be able to satisfy all consumers.

**Differentiated marketing:** festival marketers may decide to target a number of separate segments and develop separate offerings for each of these segments. Kotler and Armstrong (2011:212) warn that this is a costly approach because separate segments require separate marketing plans that are costly to develop.

**Niche/concentrated marketing:** festivals with limited resources may use this strategy to target a large portion of one or a few segments. Although this strategy is highly profitable, it involves a high risk. Festivals that rely on only one segment may suffer if the segment no longer shows interest in the festival (Kotler & Armstrong, 2011:216).

**Customised marketing / micromarketing:** when the marketplace is extremely diverse, festival marketers may decide to target the needs and wants of specific individuals or local customer groups.

Having decided which and how many segments to target, festival marketers need to consider how to differentiate the festival for the targeted segments and what position it wants to occupy in those segments (Kotler & Armstrong, 2011:219).

#### **2.4.2.3 Market positioning**

Keller (2002:119); Kotler and Armstrong (2006:216); Kasper, van Helsdingen and Gabbott (2006:126); Davidson and Rogers (2006:79); Pike (2007:220); McCabe (2009:161); Jooste *in* Bennett *et al.* (2008:223); Clow & Baack (2010:34); and George (2011:179) all agree that positioning can be defined as the process whereby organisations aim to create and sustain a distinctive position in the minds of the targeted consumers to differentiate themselves from their competitors. According to van Zyl (2011:182), the success of an arts festival is largely dependent on positioning and branding the festival strategically in the marketplace. Positioning helps tourists to differentiate an offering from its competitors (Park, Qu & Lee, 2011:499), thereby simplifying their decision making (Pike, 2007:101). Several researchers state that branding is an important

consideration in the positioning process of festivals (Van Zyl, 2005:154) because a unique brand is easy to identify and differentiate from competitors (Davidson & Rogers, 2006:81; Batey, 2008:2; Pike, 2009:88). According to Ro, Lee and Matilla (2013:203), positioning contributes to a better understanding of how tourists perceive a product or service and, in turn, assists marketers to develop more effective marketing strategies. Van Zyl (2012:44) continues to emphasise the importance of positioning in a dynamic environment where festivals are increasing and expanding yearly. Effective positioning and differentiation of a festival will result in greater retention of festival visitors, and thus loyalty (Van Zyl, 2012:44).

Various studies have been concerned with identifying the components that can assist tourism offerings with their positioning strategies. These components include: accessibility (Kim, Yoon & Kim, 2011:91; Van Zyl, 2011:188); effectiveness of transport systems (Kim *et al.*, 2011:91; variety and quality of attractions (Kim *et al.*, 2011:91), cost and quality of accommodation (Kim *et al.*, 2011:91), quality of facilities and services (Kim *et al.*, 2011:91; Wong & Wu, 2013:219); attractiveness of overall image (Kim *et al.*, 2011:91; Park *et al.*, 2011:509); pleasant climate (Pike, 2007:105; Kim *et al.*, 2011:91); public safety (Pike, 2007:105; Kim *et al.*, 2011:91); friendliness of local residents (Pike, 2007:105; Kim *et al.*, 2011:91); opportunities to relax (Pike, 2007:105); break away from routine (Pike, 2007:105); unique experience (Pike, 2007:105; Wong & Wu, 2013:219); atmosphere (Ro, Lee & Mattila, 2013:207); degree to which offerings are able to satisfy tourists' motivations (Van Zyl, 2011:188), degree to which offerings reflect the values of their target market (Pike, 2007:105); and value for money (Wong & Wu, 2013:219).

With a specific focus on festivals and events, Allen *et al.* (2008:303) agree with these components for positioning and summarises by saying that positioning of festivals can be based upon the following aspects: reputation and image, event programming, performers, location and facilities, event users, price and quality, purpose of the event, and event category or class. Van Zyl (2011:181) also added five festival-related attributes for positioning: festival brands, entertainment activities, ticket prices, refreshments, and transport to venues. In-depth research is necessary to determine how festival visitors evaluate festivals and their attributes for effective positioning (Van Zyl, 2005:121).

It should be noted that two key considerations related to positioning are image and branding. Image is based on tourists' knowledge, beliefs and feelings about a product or festival (Hernández-Lobato *et al.*, 2006:149). The attributes listed above may all form part of a festival's

image. According to McCabe (2009:160) organisations try to create a unique image that is easy to differentiate and to position in the minds of consumers through their marketing strategies. George (2011:492) states that tourists make decisions based on the perceived image they have of the tourism offering.

According to Lemmer (2011:70) successful positioning is the result of effective branding. A brand is a name, sign or symbol that creates meaning relating to a festival (Baker, 2007:22) so that the festival is distinguishable from competing offerings (Davidson & Rogers, 2006:81). Van Zyl (2011:184) agrees with this and adds that the name of the festival becomes the festival's brand over time. Furthermore, a brand represents the attributes that matches the needs of visitors better than other brands (Van Zyl, 2011:184). The festival brand can therefore be used for positioning the festival.

In summary, positioning in a festival context implies that festival marketers must aim to create a positive and distinctive image for their festivals, taking into account festival visitors' needs and desires as well as various festival-related attributes, and communicate their chosen position through branding. A unique festival offering is thus needed to effectively position a festival amongst its competitors.

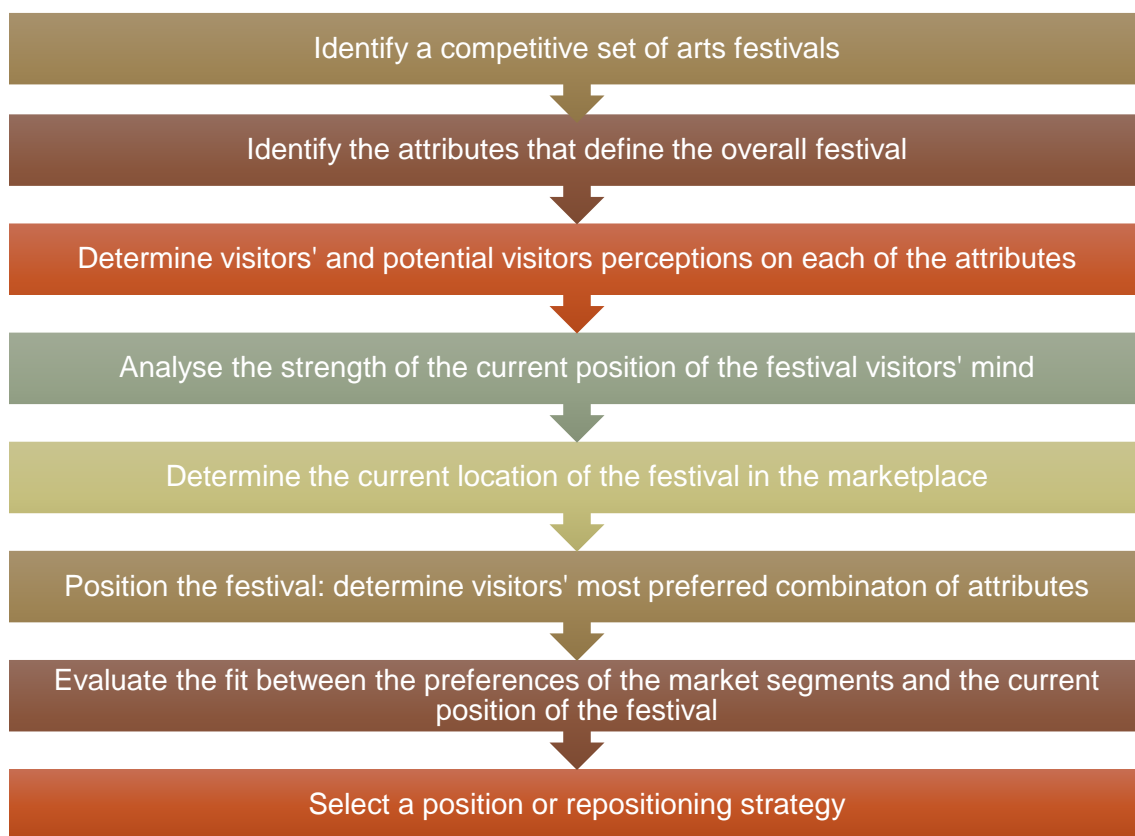
Having established the importance and constructs of positioning in a festival-related context, a closer look is required into the process of positioning. Various models have been analysed for this purpose.

#### **2.4.2.3.1 The positioning process**

In the literature on positioning, various approaches have been taken regarding the process to be followed for positioning products and services. Boyd and Walker (1990), specialists in the field of positioning, suggest a comprehensive eight-step positioning model. Keller (2002:136), a marketing expert, describes the positioning process at the hand of points of parity and points of difference. Kotler and Armstrong (2006:136) along with Kotler, Bowens and Makens (*in* George, 2011:180), hospitality marketing professionals, suggest a three-step process for positioning. Reid and Bojanic (2010:146) propose that positioning entails a four-step process. Klopper and North (2011:107) explain that positioning requires six steps. None of these processes, however, have been developed specifically for arts festivals. Only one study on festival positioning was found, Van Zyl (2005). Van Zyl (2005) conducted comprehensive research in applying positioning to

South African arts festivals and based the process for positioning on the model of Boyd and Walker (1990).

Boyd and Walker (1990:315), recommend an eight-step process for positioning new products or repositioning current products. According to Van Zyl (2005:151) detailed research has been conducted by Boyd and Walker (1990) in developing the model. Van Zyl (2005:151) explains that this model is best suited for arts festivals because of the ease with which the model can be applied to arts festivals. Van Zyl (2005:126), has adapted the model for arts festivals, which is subsequently discussed (see Figure 2.4).



**Figure 2.5: Steps in the positioning process for an arts festival**

**Sources: Adapted from Boyd and Walker (1990:329); Van Zyl (2005:126)**

### **Step 1: Identify a competitive set of arts festivals**

Firstly, the festival market needs to be analysed to identify a set of competing festivals. The festival offering and brand level should be considered during this stage. Festivals with similar offerings which might serve as a substitute for a specific festival are examined. Visitor perceptions

are also analysed to determine which other festivals they consider as substitutes for the current festival. Brand level analysis examines how the festival's attributes are being viewed when compared to other festivals.

Thus, during this stage the strengths and weaknesses of the festival are determined by comparing it to competing festivals. This assists festival marketers to determine more viable and suitable positions for their festivals based on the festival's attributes.

### **Step 2: Identify the attributes that define the overall festival**

Visitors may attend festivals for various reasons, also referred to as the push and pull factors. The attributes motivating visitors to attend festivals should be determined to create the positioning map. Van Zyl (2005) identifies entertainment or festival activities, refreshments, transport and ticket prices as the main attributes for festivals.

### **Step 3: Determine visitors and potential visitors' perceptions on each of the attributes**

Various methods are available to gather information on visitors' perceptions regarding festival offerings. Techniques that have been used frequently include factor analysis, conjoint measurement, discriminant analysis and multidimensional scaling.

### **Step 4: Analyse the strength of the current position of the festival in visitors' minds**

During this stage, festival marketers want to determine how familiar visitors are with the festival's offerings and whether the festival occupies a distinct position with regards to any specific festival attributes. Festival marketers normally choose no more than three attributes on which to focus their positioning efforts. If an attribute is already strongly associated with another competing festival, then the marketer should choose an alternative, more challenging attribute. Problems might occur when the market's preferences change. A new position then has to be determined which might result in considerable advertising costs in communicating the new position.

### **Step 5: Determine the current location of the festival in marketplace**

Step 5 entails an analysis of the festival's position relative to other festivals in the festival market. Positioning maps are used to indicate the location of different attributes. The positioning map also shows any gaps in the market that need to be filled.

### **Step 6: Position the festival: determine visitors' most preferred combination of attributes**

Visitors' most preferred combination of attributes should be determined in Step 6. This might require gathering additional information on their preferences and thus further analysis of the festival market. The festival offerings are then compared to what is being considered as the ideal festival amongst visitors.

### **Step 7: Evaluate the fit between the preferences of the market segments and the current position of the festival**

The positioning map can be used to identify possible market segments with similar needs and desires. If the majority of visitors cluster around one point or attribute on the positioning map it might imply that there is a market segment for the specific attribute. This step enables marketers to understand how well a festival is positioned to meet the needs and desires of the market, the positioning of competitors, and how likely it is for a festival to find a unique position in the market.

### **Step 8: Select a positioning or repositioning strategy**

The degree of fit between the competing festivals attributes and the preferences of the market enables marketers of festivals to determine a desired a position and to develop a positioning or repositioning strategy. The highest means or highest differentiators are chosen to position the offering.

The chosen positions must be accompanied by suitable marketing mixes to create the planned positions (Kotler & Armstrong, 2006:217; 2011:225).

#### **2.5.2.4 The marketing mix**

The marketing mix is a well-known term in the context of marketing. According to Zeithaml *et al.* (2009:23), the marketing mix can be defined as the marketing variables over which an organisation has control and which are used to satisfy and communicate to customers. The marketing mix assists organisations in carrying out their marketing strategies and is fit for a specific target market (Zeithaml *et al.*, 2009:23). According to George (2007:270) the marketing mix enables tourism offerings such as festivals to communicate to their target market and to achieve their marketing objectives. Tourism organisations spend a lot of time and money to develop, implement and evaluate the elements of the marketing mix (George, 2007:270).

The traditional marketing mix, also referred to as the four P's, consists of: product, place, promotion and price (Zeithaml *et al.*, 2009:23; Cant, 2010:201; George, 2011: 37). George (2007:270) states that these elements are the primary decision variables for marketing in any marketing context and is the core of the marketing plan. Several variations however, have been made on the traditional four P's.

According to Zeithaml *et al.* (2009:24) the four P's are not sufficient for the marketing of service offerings such as festivals due to their unique nature, which has been discussed previously (see section 2.3). An additional three P's were therefore added by Zeithaml *et al.* (2009:24). These were: people, physical evidence and process.

Getz (2007:280) prefers the 8-P's approach, specifically applicable to events and festivals. This approach consists of experiential and facilitating elements. The experiential elements include the event or festival experience (product) itself and those aspects influencing the experience: place, programming and people, while the facilitating elements include aspects that enable the development, marketing and selling of the offering: partnerships, promotions, packaging and price. Allen *et al.* (2008:306) use a variation of Getz's (2007:280) event marketing mix to present ten components of the marketing mix, including: product experience, programming, packaging, place, physical setting, processes, people, partnerships, price and integrated marketing communication. These elements will be discussed next and are shown in Table 2.3.

#### **2.5.2.4.1 Product**

The term "product" includes everything, tangible (e.g. brochures, promotional merchandise) and intangible (e.g. service levels, travel packages), that is offered to tourists to satisfy their needs and wants (Jordaan & Prinsloo, 2004:83, George, 2011:10). Within the festival context, Getz (2007:280) refers to product as the festival experience. According to Silk (2006:10), the term "product", ultimately represents the benefits or value that a tourist will experience when attending the festival. This is supported by Jordaan and Prinsloo (2004:83). Various aspects, including service quality, festival facilities, variety and quality of productions and so on have an impact on the overall festival experience (see Table 2.3). Festival experience is discussed in more detail in Chapter 3 (see section 3.5.2.13).

Gouldner and Ritchie (2006:523) state that one of the most important considerations in the marketing of tourism offerings is that of product branding. Branding involves the development of

a name, sign or symbol which can be associated with a specific product or service (Baker, 2007:22). Brand names are developed after careful consideration of the product and its benefits, the target market and proposed marketing strategies (Kotler & Armstrong, 2011:248). Brand names are often more valuable than the product itself since consumers will choose the brand that is believed to be the market leader (George, 2011:268). Branding is useful in identifying a product from a specific group or seller and to differentiate it from its competitors (Goeldner & Ritchie, 2006:523). Other important product considerations include product planning, product development, product line breadth, positioning and packaging (Goeldner & Ritchie, 2006:522).

#### **2.5.2.4.2 Programme**

According to Allen *et al.* (2008:309), an attractive festival programme is a critical aspect of the festival experience (product). When developing the festival programme, festival organisers need to consider their mission, the quality and type of entertainment that will satisfy the desires of the festival visitors, and the economic objectives to be achieved. Other considerations include availability of desired performers, programmes of competing festivals, festival's life-cycle stage, and the duration of the festival (Allen *et al.*, 2008:310). Festival visitors regard the festival programme as a key aspect for attendance. Viviers *et al.* (2013:223), for example, identify quality and variety of productions and the appearance of well-known performers as important motives for visitors to Afrikaans arts festivals such as KKNK and Aardklop.

#### **2.5.2.4.3 Packaging**

Packaging of an event or festival involves combining different types of entertainment, refreshments (food and beverage), and commodities into a single market offer. It may also involve packaging the event as a holiday package, including accommodation, transport and access to nearby attractions. Festival and event marketers often fail to package their events. However, successful packaging may assist festival marketers to position the festival in the marketplace more effectively (Allen *et al.*, 2008:311).

#### **2.5.2.4.4 Place / distribution**

The concept of "place" has two key components, the site where the festival takes place and distribution channels used to sell the festival offering. Firstly, the site of the festival deals with location of the festival and the venues used for shows and activities. The location and festival venues should complement the festival's overall strategy and theme. Secondly, distribution channels deal with the intermediaries used to sell the festival offering and other suitable places

for ticket distribution such as ticketing agencies (Allen *et al.*, 2008:314; Goeldner & Ritchie, 2006:522). According to George (2011:300), the distribution channels of the tourism industry are unique for two reasons: firstly, they influence consumer's choices and, secondly, consumers take part in the distribution process. According to Jooste (*in* Bennett *et al.*, 2008:236), the main factors that influence the distribution channel choice are cost, control and level of service.

#### **2.5.2.4.5 Physical setting**

Physical setting involves choices such as how many and which type of shows or activities can be accommodated in the specific setting and what structures need to be created to accommodate shows and activities. Aspects such as climate also need to be taken into consideration especially in cases where outside activities are being offered (Allen *et al.* 2008:310).

#### **2.5.2.4.6 People**

People play an integral role in the tourism industry, and include tourists as well as employees (Goeldner & Ritchie, 2006:523). Tourists are present in the service delivery process and interact with one another and with employees (George, 2011:434). Festival staff act as marketers for the event and their actions have a direct impact on festival visitors' perceptions (Jordaan & Prinsloo, 2004:7). Therefore it is important for festival managers to manage their employees and customers within the service environment since they are all part of the service delivery process (Zeithaml *et al.*, 2009:24).

#### **2.5.2.4.7 Process**

Process refers to the way in which an organisation will apply its resources to deliver the customer's service experience. This includes decisions about how customers are received into the process, the sequence of steps required to provide the service outcome and the receipt of money or revenue (Kasper *et al.*, 2006:380). Process can thus be referred to as the service delivery process. In the tourism industry, processes might include reservations, queuing, flow paths and service recovery (George, 2011:436). Processes that need careful consideration in a festival context include ticketing, security checks at the festival, queuing for food and beverages, and the accessibility of the car park and restroom facilities (Allen *et al.*, 2008:315).

It is important for tourism offerings to design processes that are effective, tourist friendly and competitive. According to Kasper *et al.*, (2006:381) tourism organisations must be content with the reality of tourists' perceptions about the service delivery process. For example, a process

may be fast and practicable, but tourists might perceive it as being slow and cumbersome. As a result, tourism offerings are always attempting to restructure the service, review the steps, the timing and outcomes to enhance the tourists' experience (Kasper *et al.*, 2006:382).

#### **2.5.2.4.8 Partnerships**

Partnerships with stakeholders such as festival staff, volunteers, festival visitors, the wider residential community, and providers of public services to the festival are critical for planning, managing and evaluating the festival. Internal and external partnerships can give a festival the competitive edge (Allen *et al.*, 2008:311).

#### **2.5.2.4.9 Price**

Price has a direct impact on festival demand (Allen *et al.*, 2008:312). According to Lumsdon (1997:153) price can be defined as “the amount of money consumers pay for the exchange of benefits of having or using an offering”. Silk (2006:24) states that the price of a product must be determined in accordance to the customers perception of its value. It is therefore important to establish what festival visitors are willing to pay for the festival offerings such as shows. Allen *et al.* (2008:313) identify the following important price-related considerations: amount to be charged, basis for pricing, place where payments are made, time when payments are to be made and how payment should be made (cash, credit card and so on.). Consumers will only be satisfied with the price if they perceive the value of the product equal to or greater than what they have paid for the product (Jooste *in* Bennett *et al.*, 2008:229). Perceived value is thus an important consideration for determining the price of a tourism offering such as a festival. Various tourism offerings such as airlines, hotels, and tour operators therefore have loyalty programmes by which they attempt to increase visitors' perceived value of their offerings. The basic principle behind such loyalty programmes is that visitors benefit by repeatedly using the same tourism offering or service (Bergsma, 2003:253). Price is also of great importance since it is the only component of the marketing mix that generates income and profit. Determining the right price is therefore important since this will have a direct impact on the profitability of the festival (Cant, 2010:203).

#### **2.5.2.4.10 Promotion / Integrated marketing communication**

Promotion represents all the activities that organisations engage in to communicate to their customers to convince them to accept ideas, concepts or things (Skinner, von Essen, Mersham & Motau, 2007:226). Jordaan and Prinsloo (2004:237) state that consumers will only purchase an offering if they have adequate information about it such as its price and exactly what it includes.

Therefore festivals need to communicate to their potential visitors by using promotional tools such as advertising, sales promotion, personal selling, publicity, sponsorship, direct marketing, marketing collateral and the Internet (Cant, 2010:205; Jooste *in* Bennett *et al.*, 2008:237, George, 2011:332). According Goeldner and Ritchie (2006:530), the goal of promotion is to make consumers aware of the product, create interest and desire for the product, and finally to convince consumers to support the product.

**Table 2.3: The festival marketing mix**

	<b>Components of the marketing mix</b>	<b>Festival elements</b>
1	Product / experience	Core service Overall experience: entertainment, facilities, transport, refreshments and so on, Involvement / participation Souvenirs Branding decisions Meeting the needs and desires of visitors Positioning the festival
2	Programme	Quality and variety of productions, shows and entertainment Theme of the festival
3	Packaging	Combination of elements offered as part of a package at a single price (entrance fees, accommodation, transport, shows and so on)
4	Place / distribution	Location of the festival (accessibility) Distribution channels used to sell tickets – travel agents, and computerised booking systems, e.g. Computicket
5	Physical setting	Layout of the festival area Quality of festival facilities and ability of festival facilities to meet the needs of visitors
6	People	Interactions between staff, volunteers, and visitors as a basis for relationship building Competent and trained staff

7	Process	All processes relating to the festival, including the purchase of show tickets, gaining entrance into the festival grounds, managing queues at entrance gates, crowd control, managing exhibitors and so forth.
8	Partnerships	Stakeholder relationships Sponsors and the media Joint marketing efforts with destination marketing organisations
9	Price	Value derived from the experience in relation to costs Costs of accommodation and transport Costs of entrance fees, show tickets, refreshments and so forth.
10	Promotion / Integrated marketing communication	Media and messages employed to build relationships (public relations) Logo design Advertising mediums Sales promotion Brochures and websites Personal selling

**Sources: Adapted from Van Zyl (2005:88); Getz (2007:280); Allen *et al.* (2008:306)**

In summary, all the elements discussed here are important in the marketing mix of festivals due its complexity (Van Zyl, 2005:89). It is also important to realise that these elements do not exist in isolation and that they are all, to some extent, related to one another (George, 2007:270). Festival managers should determine visitors' needs and desires through market research. From the information obtained, festival managers can develop strategies to produce and expand the festival experience or product, including programming, packaging, place, physical setting, delivery processes, people, partnerships and promotion. According to Jordaan and Prinsloo (2004:7) an effective marketing mix will result in visitor satisfaction, an important component of brand loyalty.

## 2.6 THE RELATIONSHIP BETWEEN FESTIVAL DEMAND, FESTIVAL SUPPLY AND BRAND LOYALTY

For the purpose of the present study, it is important to note the relationship between festival demand, festival supply and brand loyalty. Figure 2.5 illustrates that festival loyalty is affected by festival demand and festival supply. The definition of marketing states that the focus of marketing is to identify visitor needs and desires and to develop marketing strategies and festival offerings to satisfy the needs and desires of visitors (see section 2.2). The emphasis of this definition, for the present study, should be on satisfaction. Numerous studies have identified satisfaction as an essential component of festival loyalty (Yoon & Uysal 2005:54; Gallarza & Saura, 2006:450; Hernández-Lobato *et al.*, 2006:356; Hui *et al.*, 2008:974; Chi & Qu, 2008:634; Wilkins *et al.*, 2010:19; Yoon *et al.*, 2010:340; Nam *et al.*, 2011:1029; Prayag & Ryan, 2012:354). Festival marketers should consider both the supply and demand side of marketing in their attempts to enhance satisfaction and increase loyalty.

The demand side of marketing affects festival loyalty in the following ways:

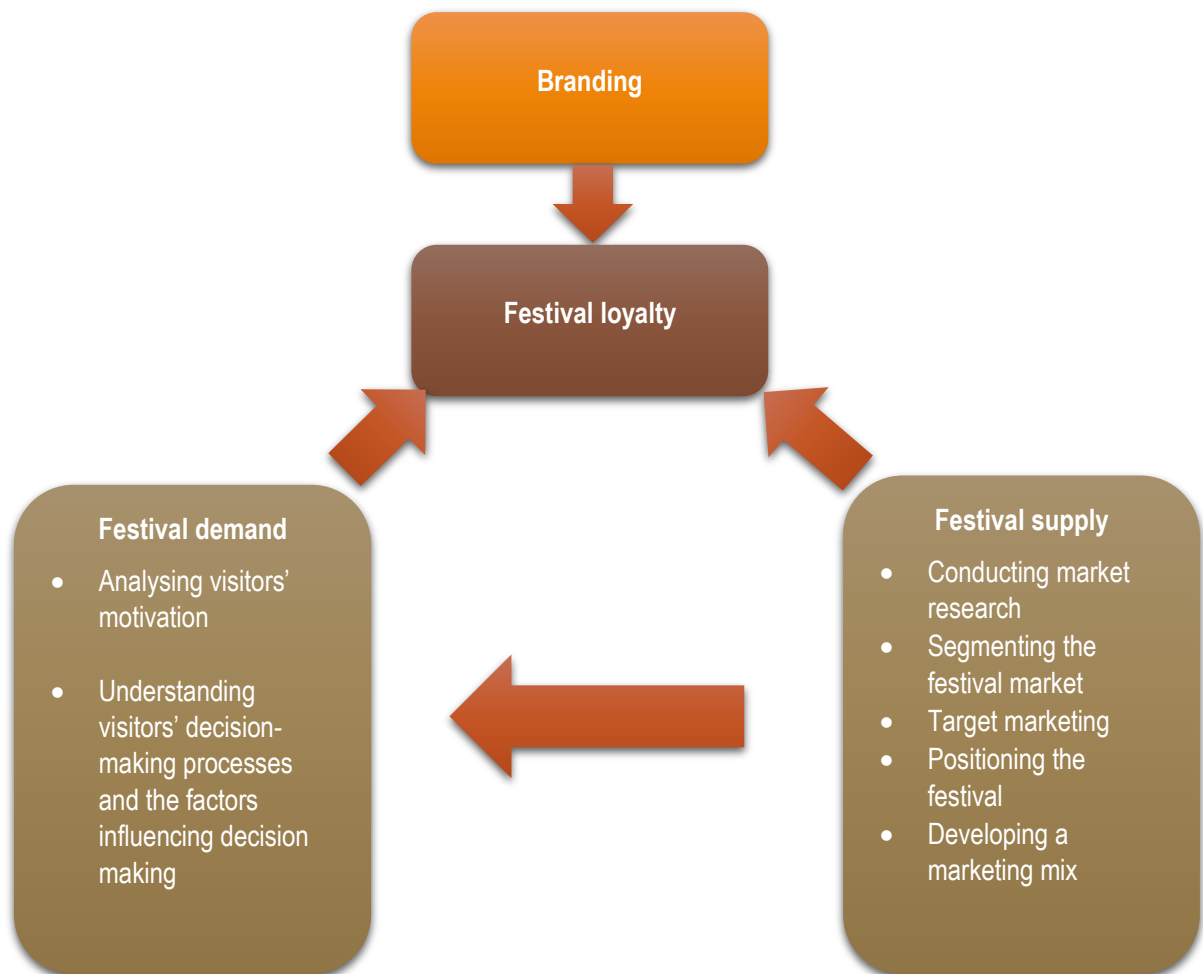
- Visitor motivations will determine which festivals are chosen. Visitors will search for festivals that represent the greatest benefits and value that will enhance their satisfaction (Kotler & Armstrong, 2011:20; Savinovic *et al.*, 2012:690; Lee & Hsu, 2013:30).
- Visitors evaluate their festival experiences to determine whether their needs and expectations were met and whether they are satisfied with their decision to attend the festival (Allen *et al.*, 2008:296; Kruger & Saayman, 2012:149).

The supply side of marketing emphasises satisfaction as a key objective for several marketing activities:

- Marketing research is conducted to analyse the market and visitor motivations. Knowledge about the marketplace supports marketers in developing offerings that can compete effectively in the marketplace and also successfully satisfy visitors' motivations (George, 2011:114).
- Market segmentation enables marketers to identify visitors with similar needs, desires and characteristics to target them with offerings that will satisfy their needs and desires (Kruger, 2010:4; George, 2011:158).

- Positioning determines festival attributes that will appeal to the target market. These attributes are used to position the festival in the minds of the targeted visitors so that the festival becomes the preferred choice (Ro *et al.*, 2013:203).
- The festival marketing mix is specifically tailored to satisfy the needs and desires of the target market (Jordaan & Prinsloo, 2004:7).

It is clear that marketing has a critical role to play in creating and sustaining loyalty for arts festivals. Organised and rational marketing can assist festival management in achieving their objectives relating to stakeholder awareness, festival attendance, satisfaction and profitability (Allen *et al.*, 2008:316). Satisfaction is discussed in more detail in Chapter 3.



**Figure 2.6: The relationship between festival supply, demand, branding and brand loyalty**  
**Source: Contributed by author**

## **2.7 CONCLUSION**

The aim this chapter was to review tourism marketing and to indicate the role of branding within marketing and in creating brand loyalty in a festival context. The definition of tourism marketing was analysed with the main elements being indicated. In addition, to gain better insight into tourism marketing it was established that tourism marketers need to have a thorough understanding of the distinguishing features of tourism offerings such as festivals to market their offerings more effectively. These features comprise intangibility, inseparability, variability and heterogeneity and each of these needs to be addressed by marketers to reduce the risks associated therewith.

The emphasis of festival marketing is largely on visitors and their behaviour. Tourists have different reasons for travelling and are influenced by various factors when making purchasing decisions (demand side of marketing). These aspects need to be examined by means of marketing research for tourism marketers to design effective marketing strategies for communicating, attracting, and satisfying tourists' needs. Some of the most important marketing activities identified included market segmentation, market targeting, positioning, designing the marketing mix and branding (supply side of marketing). Furthermore, it was noted that the demand and supply side of marketing affect festival loyalty and that branding is considered a key aspect for the successful marketing of festivals especially with regards to product development, festival positioning, market segmentation, image creation and relationship marketing. A major outcome of branding is brand loyalty.

The next objective of this study is to analyse the literature regarding branding and to identify the components of brand loyalty.

## CHAPTER 3: A REVIEW OF BRANDING AND BRAND LOYALTY IN A FESTIVAL CONTEXT



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### 3.1 INTRODUCTION

According to Davis (2010:17), one of the key responsibilities of marketers is to identify and attract consumers. This is not an easy task. Baker (2007:21) states that the modern consumer is exposed to an overload of information. Marketers use different forms of marketing and advertising in an attempt to attract consumers such as logos, websites, telesales, SMS messages, and e-newsletters (Baker, 2007:21; Davis, 2010:17). Because of the overload of information, consumers might choose to ignore any unwanted and unnecessary information to protect themselves, making it even more difficult for organisations to succeed in their attempts to identify and attract consumers (Baker, 2007:21).

Festivals and events are considered to be the fastest growing segments of the tourism industry (Lee *et al.*, 2004:61; Kim, Savinovic & Brown, 2013:349). Destinations are realising the importance of festivals in terms of their cultural, social and economic impacts (Yoon *et al.*, 2010:341). According to van Zyl (2012:43), there has been an increase in the number of festivals hosted in South Africa. Kruger and Saayman (2012:147) note that more than 600 festivals and events of different kinds are held in South Africa on a yearly basis, including the Klein Karoo National Arts Festival (KKNK), the Aardklop National Arts Festival, the Vryfees Arts Festival, the Oppikoppi Music Festival and the Grahamstown Arts Festival (Kruger & Saayman, 2012:147). This clearly indicates that festivals in South Africa operate in a competitive environment (Van Zyl,

2012:43). Festival organisers are therefore urged to brand their festivals in order to position and differentiate them in the market so as to retain their festival visitors (Kruger & Saayman, 2009:60).

Mossbert and Getz (2006:309) note that, although the concept of branding has mostly been associated with products and companies, branding is increasingly being applied to services, and even festivals. Effectively branded festivals may result in a number of benefits for a festival including: a means of identifying and differentiating (Batey, 2008:2), greater festival awareness (Blain *et al.*, 2009:331), an indication of quality or experience to be expected (Holloway, 2004:136), a means for building relationships and festival loyalty (Klopper & North, 2011:13), and creating a competitive edge for the festival (Keller, 2002:11).

Brand loyalty should be the ultimate goal for festival organisers and marketers. According to Kruger *et al.* (2010a:99), loyal festival visitors stay longer and spend more on tickets for shows and productions. To reap the benefits of a loyal festival visitor base, festival organisers need to identify those aspects that will ultimately result in festival loyalty (Chi & Qu, 2008:625; Kim *et al.*, 2008:99). This, however, is an issue over which no consensus has been reached (Chen, 2006:202). Previous research has conceptualised various variables as antecedents of loyalty, including brand commitment (Iglesias *et al.*, 2011:571), brand trust (Phan & Ghantous, 2013:462), brand involvement (Prayag & Ryan, 2012:347), brand value (Kuikka & Laukkanen, 2012:530), brand experience (Hochgraeffe *et al.*, 2012:26), satisfaction (Papadimitriou, 2013:49), quality (Papadimitriou, 2013:49), brand associations (Phan & Ghantous, 2013:462), brand image (Jin *et al.*, 2012:539), brand awareness (Im *et al.*, 2012:389), brand affect (Sung, Kim & Jung, 2010:12), brand equity (Kuikka & Laukkanen, 2012:530), brand attitude (Wilkins *et al.*, 2010:4) and brand personality (Brakus *et al.*, 2009:66). An understanding of the aspects and how they affect festival visitors' loyalty will assist festival organisers to effectively build a brand and create brand loyalty in order to remain a competitive and sustainable festival.

The aim of this chapter is to conduct an in-depth literature analysis of branding and brand loyalty in a festival context. The following aspects will be addressed in this chapter: firstly the definition of branding will be analysed; secondly, the history of branding will be discussed; thirdly, the importance of branding will be explained in terms of its functions and, lastly, brand loyalty and its determinants will be examined.

### 3.2 BRAND DEFINITION

The term “brand” is not easily defined (Kapferer, 2008:9; Baker, 2009:22). Marketing experts, such as Davis (2009:12); Kotler and Pfoertsch (2006:3); Funk and Levis (2009:7); Keller (2008:5); Dunn (2004:3); and Healy (2008:6) have all formulated definitions for the term “brand”, each with a different focus. According to Dunn (2004:3), some think of branding as being just about a name and a logo. Kapferer (2008:9), argues that two paradigms are important in defining the term “brand”; the first being customer-based and the second relating to the monetary value of a brand.

In an attempt to better understand the meaning of the concept, various definitions of a brand have been studied. Table 3.1 includes some of the most commonly used definitions of a brand:

**Table 3.1: Definitions of brand**

<b>Author</b>	<b>Definition of brand</b>
Dunn (2004:3)	“A brand is a single idea, concept or feeling in the mind or heart of the consumer. Sometimes it is just a word. A phrase. A thought. An emotion”
Kotler and Pfoertsch (2006:3)	“Brands facilitate the identification of products, services and businesses as well as differentiate them from competition. They are a guarantee of quality, origin and performance, thereby increasing the perceived value to the customer and reduce the risk and complexity involved in the buying decision.”
Healy (2008:6)	“A brand is a promise of satisfaction. It is a sign, a metaphor operating as an unwritten contract between a manufacturer and a consumer, a seller and a buyer, a performer and an audience, an environment and those who inhabit it, an event and those who experience it.”
Keller (2008:5)	“A brand is a set of mental associations held by a consumer which add to the perceived value of a product or service. It is more than a product, because it can have dimensions that differentiate it in some way from other products designed to satisfy the same need.”
Davis (2009:12)	“A brand represents the full personality of the company and is the interface between a company and its audience.”

Funk & Levis (2009:7)	“A brand is a relationship between an organisation, product or service and a potential buyer.”
American Marketing Association (2014)	“A name, term, design, symbol, or any other feature that identifies one seller’s goods or service as distinct from those of other sellers.”

**Source: Contributed by author**

Baker (2007:22) argues that, despite the various definitions of a brand, certain elements can be recognised as being true to the meaning of a brand:

- A brand is a name, sign, or symbol.
- A brand forms the foundation of a promise.
- A brand represents a unique or added value.
- A brand reflects personality and character.
- A brand is the sum of the customer’s thoughts and perceptions.

The “brand” concept can also be applied to festivals (Getz & Mossberg, 2006:309). Taking into consideration Baker’s (2007:22) explanation of a brand, branding for a festival implies assigning a name, sign and symbol to the festival that differentiate the festival from others, and serving as an indication of what can be expected at the festival, the festival’s character and the financial, social or emotional value that can be derived from attending the festival.

To gain insight into the brand concept, it can be helpful to analyse the evolution of branding.

### **3.3 HISTORICAL PERSPECTIVE ON BRANDING**

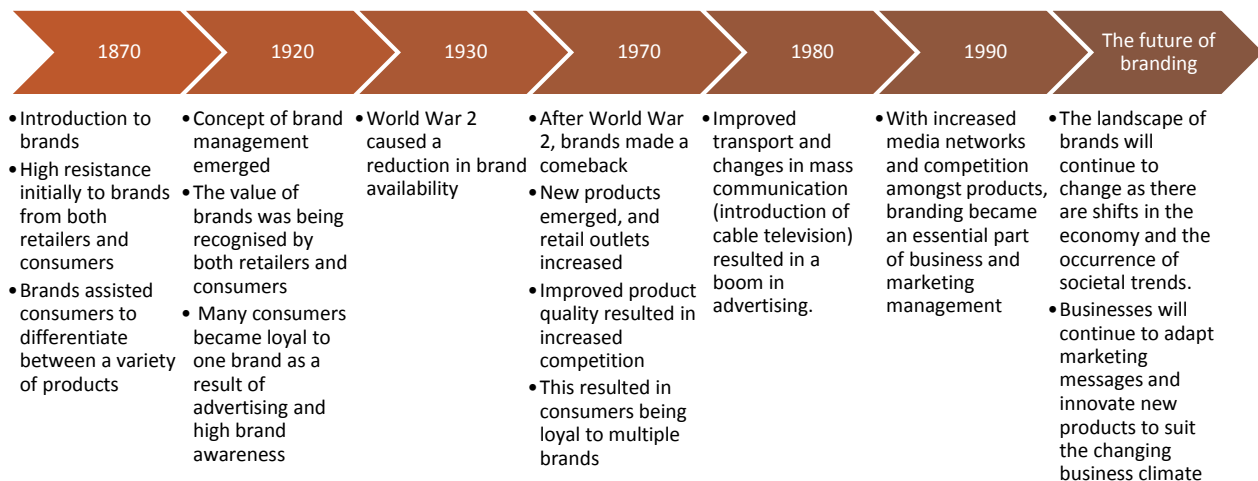
The concept of branding is not a new phenomenon (Moor, 2007:3; Batey, 2008:2; Davis, 2009:16). According to Davis (2009:16) and Landa (2006:20) signs, symbols, trademarks and illustrations have been used throughout history to serve as a means of proving ownership.

Batey (2008:2) states that one of the earliest examples of branding can be traced back to ancient Egypt, when brick makers placed symbols on their bricks for identification purposes. Also, in Europe, early signs of branding included the use of trademarks by craftsmen and craftswomen to prevent imitation and to protect themselves against mediocre levels of quality (Batey, 2008:2;

Kotler & Keller, 2009:276; Landa, 2006:20). Even in the USA, the term “brand” has, over the centuries, been used by cattle ranchers when marking their livestock to easily recognise them (Batey, 2008:2).

In the commercial environment, the concept of branding gained momentum in the early 1900s (Davis, 2009:16). During this time, brands were introduced to identify and distinguish between a variety of products. Many consumers became loyal to certain brands during this period since brands assured them of the quality of a product which reduced the risk associated with purchasing. The importance of branding increased over the centuries. With more products competing in the marketplace and increased quality levels, the level of differentiation decreased. This resulted in a decline in loyalty and gave rise to multi-brand loyalty (Bennett & Rundle-Thiele, 2005:251). Figure 3.1 indicates a graphic representation of the history of branding.

The majority of consumers today are seldom loyal to a certain brand and thus buy different brands. Branding and achieving brand loyalty will, however, remain critical for products and services to stay competitive. Organisations will continue to re-invent their products or services and invest in new marketing strategies to keep up with the ever-changing business environment (Bennett & Rundle-Thiele, 2005:251).



**Figure 3.1: Historical overview of branding**

**Source: Adapted from Bennett and Rundle-Thiele (2005:251); Davis (2009:16)**

### 3.4 THE FUNCTIONS AND IMPORTANCE OF BRANDING

During the last fifteen to twenty years, branding has evolved from initially being used for identification purposes and the proving of ownership to signifying different types of values, meaning and reputations (Moor, 2007:15).

According to Pike (2008:175), a number of reasons have contributed to the importance of branding: enhancing brand equity, increasing global competitiveness, commodification, the power of retailers, cultured consumers, brand extensions, media cost-effectiveness and short-term performance orientation. The importance of branding in the tourism industry has also increased, since tourism products and services, such as festivals, can easily be copied (McCabe, 2009:189).

According to Franzen and Moriarty (2009:67), organisations need to understand the essential functions of a brand if they are to develop effective brand strategies. Brands have value for both consumers and the organisations. The functions of brands are listed in Table 3.2 and discussed in the next section.

**Table 3.2: Functions of brands**

<b>Functions of brands for consumers</b>	<b>Authors</b>	<b>Functions of brands for organisations</b>	<b>Authors</b>
Branding is a means of identification and differentiation	Davidson & Rogers, (2006:81); Batey (2008:2); Pike (2009:88)	Branding is a means of identification thereby simplifying product handling or tracing for an organisation	Keller (2002:11)
Branding simplifies consumer decisions and reduces visitor search costs	Keller (2002:10); Blain <i>et al.</i> (2005:331); Pike (2009:858)	Branding offers legal protection for an organisation	Keller (2002:11); de Chernatony & McDonald (2003:41); Martin & Beaumont (2003:5); Klopper & North (2011:7);

Branding reduces risks	Keller (2002:10); de Chernatony & McDonald (2003:45); Pike (2009:858) Klopper & North (2011:10); Lemmer (2011:78)	Branding is a foundation for gaining a competitive advantage	Keller (2002:11); Holloway, (2004:136); Moolla (2010:31); Lemmer (2011:81)
Branding is an indication of quality	Holloway (2004:136); de Chernatony & McDonald (2003:350)	Branding offers economic returns	Keller (2002:11); Holloway (2004:136); Kapferer (2008:24); Moolla (2010:31); Lemmer (2011:82)
Branding establishes a relationship between an organisation and its consumers	Keller (2002:9); Chiaravalle & Schenk (2007:241) Klopper & North (2011:13)	Branding results in brand loyalty	Boo <i>et al.</i> , (2009:222); Pike (2009:858); Tasci & Kozak (2006:300); Iglesias <i>et al.</i> (2011:571); Horng; <i>et al.</i> (2012:816)
A brand is a symbolic device	Keller (2002:10); de Chernatony & McDonald (2003:134); Blythe (2009:165); Pike (2009:858)		

**Source: Contributed by author**

### **3.4.1 Importance of brands to consumers**

Branding is important to consumers for a number of reasons which are discussed below.

#### **3.4.1.1 Branding is a means of identification and differentiation**

Throughout history, brands have been used as a means of identification and differentiation (Batey, 2008:2). Hotel chains, for example, have branded their conference product to assist in differentiating their meeting facilities and services from their competitors (Davidson & Rogers, 2006:81). According to Klopper and North (2011:10), the importance of creating a brand identity lies in the fact that it offers protection against competitors as well as economic opportunities. Davis (2010:18) states that branding requires ongoing efforts if organisations want to succeed in differentiating their products and services and building a valuable reputation in the marketplace.

The growing number of festivals in South Africa (Van Zyl, 2012:43) emphasises the need for festival organisers to establish a festival brand so that the festival can be easily recognisable (Kruger & Saayman, 2009:60). Festival organisers must identify the festival's unique selling points and incorporate them into their branding strategies. A unique brand cannot simply be replaced by another (Qu, Kim & Im, 2011:466). A unique festival brand will assist festival visitors in deciding which festival to attend.

#### **3.4.1.2 Branding simplifies consumer decisions and reduces visitor search costs**

According to Keller (2002:10), consumers are likely to buy brands that are well-known to them and with which they have had positive past experiences. Branding reduces customers' risks of being dissatisfied by a product or service (Keller, 2002:10), especially in the case of intangible products, such as tourism products, where products cannot be seen or tested in advance (Holloway, 2004:136).

When tourists make decisions regarding their desired holidays and experiences, they spend a significant amount of time in searching for information about the desired experience (Blain *et al.*, 2009:331). This is mainly because tourism products are often expensive and therefore tourists take great care in making the right decisions (Blain *et al.*, 2009:331). According to Blain *et al.* (2009:331), branding of tourism products, such as festivals, plays an important role, since positive brand awareness reduces the need for detailed information search and contributes toward a destination ultimately becoming the product of choice for the tourist.

#### **3.4.1.3 Branding reduces risks**

Branding simplifies product decisions. All product decisions involve a certain degree of risk (Blythe, 2009:91). Branding not only assists in simplifying consumer product decisions, but also

in reducing the risks involved in decision making (Keller, 2002:10; de Chernatony & McDonald, 2003:45; Klopper & North, 2011:10, Lemmer, 2011:78). Consumers are faced with different types of risks when making purchasing decisions (Keller, 2002:10; de Chernatony & McDonald, 2003:45; Lemmer, 2011:78):

- **Functional risk**

Consumers are faced with the risk that their expectations will not be met by the performance of the brand. Tourists might have certain expectations and perceptions about service encounters, level of accommodation, level of crime, weather conditions, destination accessibility and so forth. If these expectations are not met, tourists will be dissatisfied with their decisions (Keller, 2002:10; de Chernatony & McDonald, 2003:45; Lemmer, 2011:77).

- **Physical risk**

The brand might pose a threat to the well-being of the consumer or cause harm to users of the brand. Tourists might, for example, not want to visit certain destinations due to political unrest and high crime levels since this threatens their physical well-being (Keller, 2002:10; de Chernatony & McDonald, 2005:45; Lemmer, 2011:77).

- **Financial risk**

The brand might not provide value for money. Tourists pay for their experiences and expect to get their money's worth (Keller, 2002:10; de Chernatony & McDonald, 2003:45; Lemmer, 2011:78).

- **Social risk**

Consumers often choose brands to obtain approval from peer groups. They might even choose certain brands to gain social status. Tourists thus face the risk of peer groups disapproving of their choices, also leading to a loss of social status (Keller, 2002:10; de Chernatony & McDonald, 2003:45; Lemmer, 2011:77).

- **Psychological risk**

The brand may affect the mental well-being of the consumer. Consumers associate with brands that reflect their self-image and personality. Brands that do not match

tourist's self-image might cause mental discomfort (Keller, 2002:10; de Chernatony & McDonald, 2003:45; Lemmer, 2011:78).

- **Time risk**

Consumers spend time to decide on a brand. Brands that do not meet expectations lead to a waste of time and consumers need to search for another product that will satisfy his/her needs being (Keller, 2002:10; de Chernatony & McDonald, 2003:45; Lemmer, 2011:78). Tourism products are expensive. Tourists spend a significant amount of time to make the right decision. It is therefore important that tourists perceive their time as being well spent (Blain *et al.*, 2009:331).

According to Klopper and North (2011:10), organisations must aim to understand consumers' perceptions of the risks that they are facing. This will enable organisations to manage consumer's risks so as to minimise them (Klopper & North, 2011:10). Tourists are compelled to buy brands with which they have had positive past experiences and that are well known to them (Keller, 2002:10; de Chernatony & McDonald, 2003:45).

#### **3.4.1.4 Branding is an indication of quality**

Branding indicates the level of quality that can be expected from an offering (Holloway, 2004:136), especially in cases where the characteristics, benefits and quality of a product might be difficult to understand. A brand that therefore represents high levels of quality, simplifies consumers' purchase decisions (Keller, 2008:8). Quality, furthermore, contributes to festival visitors' overall satisfaction resulting in future behavioural intentions and is important in developing brand attitude (Cole & Illum, 2006:162).

#### **3.4.1.5 Branding establishes a relationship between an organisation and its consumers**

According to Klopper and North (2011:13), a successful brand can be referred to as an exceptional relationship between the consumer and the organisation. De Chernatony and McDonald (2003:141) explain that the brand relationship is the result of a clearly defined brand personality. This implies that consumers and brands interact with each other in the same manner as people interact with each other. Prayag and Ryan (2012:352) further explain that a strong relationship is influenced by the degree to which tourists are involved in their experiences. The more involved they are, the more satisfied they will be which, in turn, will result in a stronger relationship between the tourist and the destination or festival.

Strong brand relationships result in brand awareness, trust and loyalty since consumers know that, based on previous experiences, their expectations and needs will be met (Keller, 2002:9; Chiaravalle & Schenk, 2007:241).

#### **3.4.1.6 A brand is a symbolic device**

Brands allow consumers to project their self-image and are frequently used to convey a particular image of the consumer (Keller, 2002:8; Blythe, 2009:165). According to de Chernatony and McDonald (2005:134), consumer's decisions are based on their own self-image. Consumers buy brands that are consistent with their own self-image or the way in which they see themselves. Consumers believe that brands have an impact on what others will think of them and may provide them with social status (Keller, 2002:10; de Chernatony & McDonald, 2003:134; Blythe, 2009:165). It can therefore be argued that, if a festival's image is perceived as similar to the festival visitor's self-image, then festival visitors will have favourable attitudes toward the festival when deciding which festival to attend, finally affecting their loyalty to the festival (Boo *et al.*, 2009:27).

### **3.4.2 Importance of brands to organisations**

Branding also offers several benefits for organisations as discussed below.

#### **3.4.2.1 Branding is a means of identification thereby simplifying product handling or tracing for an organisation**

Branding can assist in identifying an organisation's products and services. It is also useful in the handling and tracing of products and services throughout production processes, product distribution and product consumption (Keller, 2002:11).

#### **3.4.2.2 Branding offers legal protection for an organisation**

A brand is a legal instrument that serves as a mark of ownership and represents the unique features of a product or service (Keller, 2002:11; de Chernatony & McDonald, 2003:41; Klopper & North, 2011:7; Martin & Beaumont, 2003:5). Registering a brand or trademark protects an organisation from competitors imitating their offerings and is limited for special use by the owner (Reid & Bojanic, 2010:40).

Branding festivals, in this context, is becoming increasingly important, especially in South Africa where the number of similar events and festivals is growing (Van Zyl, 2012:43).

#### **3.4.2.3 Branding is a foundation for gaining a competitive advantage**

A successful brand ensures that the organisation enjoys a competitive edge. Effective branding allows for organisations to charge premium prices and market new products and services to new markets. Strong brands are also less price sensitive (Keller, 2002:11; Holloway, 2004:136; Moolla, 2010:31; Lemmer, 2011:81).

#### **3.4.2.4 Branding offers economic returns**

Strong brands create loyal consumers thus securing future sales and income for organisations (Kapferer, 2008:24). Effective brands may charge premium prices and are less price sensitive. Consumers are willing to pay higher prices for quality (Keller, 2002:11; Holloway, 2004:136; Moolla, 2010:31; Lemmer, 2011:82). All of this results in greater financial returns for an organisation (Lemmer, 2011:82).

#### **3.4.2.5 Branding results in brand loyalty**

The main goal of brand management is to create customer loyalty (Morgan & Pritchard, 2005:18; Boo *et al.*, 2009:222). Tasci and Kozak (2006:300) note that branding encourages consistency and trust amongst consumers, which stimulates favourable recommendations. Consistency and trust is the result of positive brand experiences (Iglesias *et al.*, 2011:571), strong brand identities, an emotional bond/relationship with the service provider (Konecnik & Go, 2008:179), and level of quality offered (Wilkins *et al.*, 2010:15). Brand loyalty, in turn, holds numerous benefits for organisations, including less price sensitive consumers, referrals and positive word of mouth, repeat purchases or revisits, guaranteed market share, and greater profitability (also see Table 3.3).

The above discussion highlights the importance and benefits of branding, for both tourists and tourism offerings. Branding has an influence on the success of a tourism offering and should therefore be viewed as one of the most important functions of marketing (Lemmer, 2011:83). The importance of branding in the creation of brand loyalty cannot be over-estimated since brand loyalty is often the ultimate goal in the marketing of tourism establishments. Festivals, such as Aardklop and Vryfees, should strive to achieve favourable recommendations and repeat visits to remain sustainable (Lemmer, 2011:83). This can be achieved through building brand loyalty.

### 3.5 BRAND LOYALTY

Both academics and practitioners recognise brand loyalty as a key element in achieving a sustainable competitive advantage (Gounaris & Stathakopoulos, 2004:283; Oom do Valle *et al.*, 2008:205). Organisations spend large amounts of money every year in an attempt to determine the loyalty levels towards their brands (Bennett & Rundle-Thiele, 2005:250). Loyalty is often the ultimate goal for festival organisers (Yoon *et al.*, 2010:341), since it is associated with many benefits (see Table 3.3). Most authors agree that brand loyalty implies less price sensitive consumers, referrals and positive word of mouth, repeat purchases or revisits, guaranteed market share, and greater profitability. According to Yoon *et al.* (2010:341), loyal festival-visitors are not only beneficial to festivals themselves, but also to local communities. Festivals attract large numbers of domestic and international tourists that generate significant economic impacts for communities through job creation and local taxes. Furthermore, festivals promote social and cultural identities creating a sense of pride for local communities (Yoon *et al.*, 2010:341).

**Table 3.3: Benefits of brand loyalty for organisations and consumers**

<b>Benefits of brand loyalty for organisations</b>	<b>Authors</b>	<b>Benefits of brand loyalty for consumers</b>	<b>Authors</b>
Loyal consumers are less price sensitive and are willing to pay higher prices for their preferred brand	Chaudhuri & Holbrook (2001:84); Jordaan & Prinsloo (2004:44); George (2011:453)	Loyalty reduces the risk associated with buying an unsatisfactory experience and it saves consumers time thereby simplifying their decision-making processes	Pride & Ferrell (2012:448)

Loyal consumers are less likely to switch to competitors	Jin <i>et al.</i> (2012:546)	Consumers who are loyal to a brand feel a sense of belonging since they are able to identify with the brand and also gain acceptance from others using the same brand	Nam <i>et al.</i> (2011:1023)
Loyal consumers are willing to try out new services from the organisations to which they are loyal since they already trust the quality of the brand	Jordaan & Prinsloo (2004:44)	Loyal consumers develop an emotional attachment to the brand	Lee <i>et al.</i> , (2012:11)
Loyal consumers recommend their preferred brand and spread positive word of mouth	Jordaan & Prinsloo (2004:44); Yoon & Uysal (2005:48); Gallarza & Saura (2006:448); Chi & Qu (2008:634), Lai, Griffin & Babin (2009:982); Nam <i>et al.</i> (2011:1025)		
Loyal consumers are willing to suggest service improvements	Jordaan & Prinsloo (2004:44)		

Organisations or brands with a loyal client base enjoy increased revenue from repeat purchases or revisits	Yoon & Uysal (2005:48); Gallarza & Saura (2006:449); Chi & Qu (2008:634); George (2011:453)		
A loyal client base saves organisations money since less is spend on marketing activities to attract new customers	George (2011:453)		
Loyalty guarantees market share and profitability thereby creating economic stability	Chaudhuri & Holbrook (2001:84); Hernández-Lobato <i>et al.</i> (2006:355); Yoon <i>et al.</i> (2010:341)		
In the case of destinations, loyalty results in employment stability for its citizens	Hernández-Lobato <i>et al.</i> (2006:355)		

**Source: Contributed by author**

### 3.5.1 The definition of brand loyalty

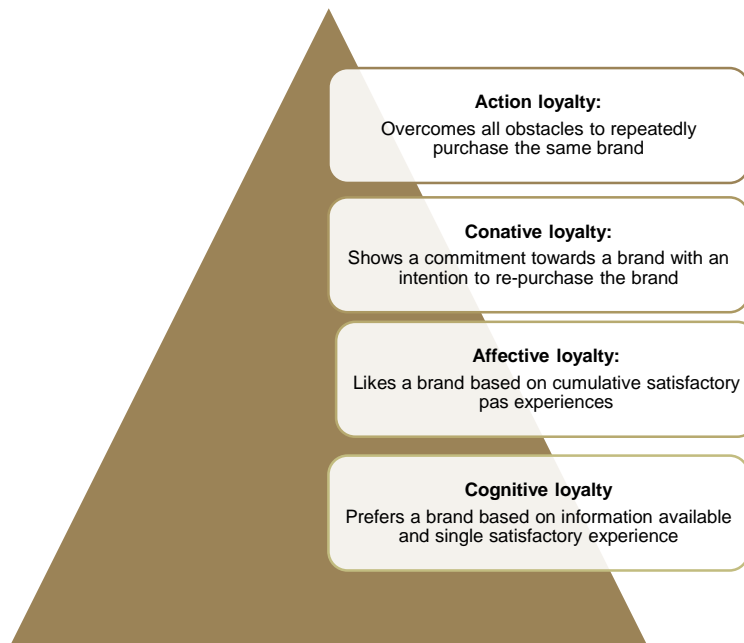
At its most basic, loyalty is something that an individual displays towards brands, services, stores, products and activities. Loyalty is difficult to define and to date there has been no universally accepted definition for this concept (Uncles, Dowling & Hammond, 2003:295). Some definitions of loyalty include the following:

- A deeply held commitment by consumers to keep purchasing the brand in spite of any situational influences and marketing efforts trying to convince consumers otherwise (Oliver, 1999:34).
- A preference towards specific brand derived from repeat purchases and favourable attitudes towards it (Li, 2010:323).

To gain a better understanding into the concept of loyalty, it is useful to explain loyalty from the perspective of the levels of loyalty (Oliver, 1999:35) and the loyalty conceptualisation model (Uncles *et al.*, 2003:296).

### 3.5.1.1 Oliver's levels of loyalty

Loyalty exists on different levels. Oliver (1999:35) was the first to identify different levels of loyalty, cognitive, affective, conative and action (see Figure 3.2). **Cognitive loyalty** represents the lowest level of loyalty where one brand is preferred above other alternatives merely because of a single satisfying performance. **Affective loyalty** occurs when the consumer develops a liking or attitude towards the brand as a result of multiple satisfactory and pleasurable experiences. The third level, **conative loyalty**, refers to a deeply held commitment towards a brand based on repeated episodes of positive affect. This commitment, however, does not necessarily convert into action. In the final level, **action loyalty**, consumers take action by re-purchasing the brand regularly, overcoming any obstacles that might prevent them from buying the brand. Action loyalty, therefore, is the ultimate level of loyalty towards which organisations strive.



**Figure 3.2: Levels of loyalty**

**Source: Adapted from Oliver (1999:35)**

According to Kenningham, Vavra, Aksoy and Wallard (2005:115) action loyalty might be difficult to achieve because consumers seek variety and may be inclined to switch brands frequently.

Uncles *et al.* (2003:298) and Oom do Valle *et al.* (2008:207) state that certain factors such as budget, product availability and distance and length of trip should also be taken into account since these affect tourists' purchasing decisions, complicating the achievement of action loyalty even further. This implies that, although action loyalty is the ideal level of loyalty, festival organisers need to take into account the factors that influence festival visitors' decisions to attend a festival since this will have an influence on their loyalty levels.

### 3.5.1.2 Conceptualisation of loyalty

Uncles *et al.* (2003:296) conceptualised loyalty into three models: firstly, loyalty is a favourable attitude towards a brand that might result in a relationship. Secondly, loyalty is conveyed through behaviour shown towards a brand and, thirdly, loyalty is influenced by an individual's characteristics and situations (see Figure 3.3).



**Figure 3.3: Conceptualisation of brand loyalty**

**Source: Adapted from Uncles *et al.* (2003:296)**

#### 3.5.1.2.1 Attitudinal loyalty

The premise behind attitudinal loyalty is that the strength of attitudes towards a brand will predict loyalty related behaviour such as repeat purchases and favourable recommendations (Uncles *et al.*, 2003:296; Yoon & Uysal, 2005:48). According to Yoon and Uysal (2005:48), consumers with attitudinal loyalty show a psychological commitment towards a brand which also relates to Uncles

*et al.* (2003:296) who state that attitudinal loyalty may result in a long-term relationship between a consumer and a brand. Uncles *et al.* (2003:296) further state that these brand relationships will even be stronger if supported by family and friends and where consumption is accompanied by social image or identity.

Attitudinal loyalty is especially important for tourism offerings such as festivals since tourism establishments involve attitudinal and emotional commitments (Jin *et al.*, 2012:536). Jin *et al.* (2012:536) explain that purchase behaviour alone is not an indication of true loyalty. Many restaurants, for example, offer special discounts or loyalty reward programmes to customers to get their business. Customers that make use of these do not necessarily have emotional commitments towards these restaurants and will also be easily susceptible to the marketing efforts of competitors (Jin *et al.*, 2012:536). Attitudinal loyalty thus accounts for the unexplained discrepancy that behavioural approaches do not address (Yoon & Uysal, 2005:48).

Although this discussion highlights the importance and relevance of attitudinal loyalty in loyalty formation, this model is not without its critics. Attitudinal loyalty is found to be less applicable for understanding purchase decisions regarding low-risk, frequently purchased products (e.g. toothpaste) as well as when variety seeking is undertaken (Uncles *et al.*, 2003:297). Attitudinal loyalty has been used in the tourism industry for the measurement of loyalty (see Table 3.3).

### **3.5.1.2.2 Behavioural loyalty**

Behavioural loyalty is characterised by the frequency of repeat purchases of a brand in one product category (Uncles *et al.*, 2003:297; Yoon & Uysal, 2005:48; Nam *et al.*, 2011:1015; Lee *et al.*, 2012:4). The principle behind behavioural loyalty is that consumers who have had satisfactory past experiences with a brand will repurchase the same brand as long as the specific brand keeps satisfying them. Purchasing the same brand becomes merely a habit (Uncles *et al.*, 2003:297). Uncles *et al.* (2003:297) view this type of loyalty as weak since loyalty is not accompanied by attitudinal commitment.

It is proposed by Wilkins *et al.* (2010:3) that behavioural loyalty is more important to an organisation than attitudinal commitment and that behavioural loyalty is derived from attitudinal loyalty. Several other researchers (Yoon & Uysal, 2005:48; Hernández-Lobato *et al.*, 2006:347; Nam *et al.*, 2011:1015; Lee *et al.*, 2012:4) support the view that behavioural loyalty is a result of attitudinal loyalty and therefore argue that measuring only behavioural loyalty may not be

sufficient in determining true loyalty. In particular for the tourism industry, the measurement of behavioural loyalty alone might be inadequate for the following reasons:

- Tourists can be loyal towards destinations or festivals even if they do not visit the place or festival (Nam *et al.*, 2011:1015).
- Tourists often undertake their holidays on an annual basis only (Lee *et al.*, 2012:4).
- Behavioural loyalty does not provide insight into why and how tourists are willing to revisit or recommend destinations or festivals to others (Yoon & Uysal, 2005:48).

It is therefore concluded that festival organisers should take both attitudinal and behavioural loyalty into account in building and measuring festival loyalty.

#### **3.5.1.2.3 Co-determinants of choice**

Numerous factors are involved in consumers' decision-making processes which co-determine which brands are more appropriate. Factors such as personal circumstances (e.g. budget); individual characteristics (e.g. need for variety, habit) and purchase situations (e.g. availability of product, promotions) all have an influence on which brands consumers decide to buy (Uncles *et al.*, 2003:298). Oom do Valle *et al.* (2008:207) agree with this interpretation and adds that, in the case of destinations, factors such as climate and distance and length of trip may also influence tourists' decisions. This line of reasoning is not in line with the definition of loyalty provided by Oliver (1999) who states that nothing will be able to stop a loyal consumer from purchasing his/her favourite brand. Instead, the primary focus of this model is that various factors influence purchase decisions. A favourable attitude may not be a clear indicator of which brand will be bought on the next purchase occasion since purchase decisions are strongly influenced by these factors (Uncles *et al.*, 2003:298).

Table 3.3 gives a summary of the types of loyalty that have been measured in the tourism industry. It is clear that the majority of studies focused on measuring both attitudinal and behavioural loyalty which should also be the focus for festivals. Festival organisers should also note that festival-visitors' decisions are influenced by various aspects such as their needs, budgets, distance of trip and so on.

**Table 3.4: A summary of loyalty research in the tourism industry**

Type of loyalty investigated	Authors
Only attitudinal loyalty	Nam <i>et al.</i> (2011:1015); Im <i>et al.</i> (2012:391); Jin <i>et al.</i> , (2012:536)
Only behavioural loyalty	Tsaur <i>et al.</i> (2002:401); Oom do Valle <i>et al.</i> (2008:208); Lee <i>et al.</i> (2011:686);
Co-determinants of choice	Oom do Valle <i>et al.</i> (2008:209)
Both: attitudinal and behavioural loyalty	Yoon & Uysal (2005:48); Hernández-Lobato <i>et al.</i> (2006:348); Chi & Qu (2007:627); Lee <i>et al.</i> (2008:57); Lee & Back (2009:41); Wilkins <i>et al.</i> (2010:4); Weaver & Lawton (2011:340); Hsu <i>et al.</i> (2012:87); Lee <i>et al.</i> (2012:6); Prayag & Ryan (2012:347)

**Source: Contributed by author**

### 3.5.2 Determinants of loyalty

Increased competition amongst tourism offerings emphasises the need for tourism organisations to improve tourists' loyalty (Oom do Valle *et al.*, 2008:205). According to Lee *et al.* (2011:685) communities increasingly realise the importance of festivals in enhancing economic development and social cohesion resulting in more festivals being held. Yang, Gu and Cen (2011:26) emphasise the importance of a high festival visitor retention rate to ensure a profitable and sustainable festival. An important issue for festival organisers, therefore, is to identify the determinants that affect festival visitors' behavioural intentions and the relationships between determinants (Yang *et al.*, 2011:27; Tanford *et al.*, 2012:319). According to Prayag and Ryan (2012:342) an understanding of the determinants of festival visitors' loyalty may offer festival organisers additional opportunities to improve the perceived relevance, emotional attachment, involvement, image and satisfaction of tourists as well as the marketing of festivals. It may also enable festival organisers to allocate scarce resources more effectively, thereby consolidating visitor retention (Prayag & Ryan, 2012:342). Little research has been conducted focusing on what determines festival loyalty from the perspective of festival visitors (Yoon *et al.*, 2010:336). This is the focus of this study.

Several factors across different industries have been examined as determinants of loyalty. Table 3.4 indicates these factors as well as the number of studies for each determinant found in literature.

**Table 3.5: Determinants of brand loyalty**

<b>Determinants of brand loyalty</b>	<b>Authors</b>	<b>Number of studies</b>
Brand attitude	Wilkins <i>et al.</i> (2010:4)	1
Brand personality	Brakus <i>et al.</i> (2009:66);	1
Individual's characteristics, circumstances and purchase situation	Unlces <i>et al.</i> (2003:295); Oom do Valle <i>et al.</i> (2008:209)	2
Organisations' commitment to being customer orientated	Dean (2007:169); Ha & John (2010:1032)	2
Brand equity	Johnson, Herrmann & Huber (2006:125); Camarero <i>et al.</i> (2012:1531); Kuikka & Laukkanen (2012:530)	3
Brand associations	Ha & John (2010:1032); Xu & Chan (2010:182); Im <i>et al.</i> (2012:389); Phan & Ghantous (2013:462)	4
Brand awareness	Atilgan, Aksoy & Akinci (2005:244); Xu & Chan (2010:182); Hsu <i>et al.</i> (2012:85); Im <i>et al.</i> (2012:389)	4
Product involvement	Quester & Lim (2003:22); Punniyamoorthy & Raj (2007:226); Hochgraefe <i>et al.</i> (2012:36); Prayag & Ryan (2012:347)	4
Brand commitment (Affective/Cognitive)	Johnson <i>et al.</i> (2006:125); Punniyamoorthy & Raj (2007:226); Kim <i>et al.</i> (2008:100); Iglesias <i>et al.</i> (2011:571); Aurier & de Lanauze (2012:1608); Erciş, Ünal, Candan & Yildirim (2012:1402)	6

Brand affect / emotion	Chaudhuri & Holbrook (2001:89); Lee <i>et al.</i> (2007:58); Lee <i>et al.</i> , 2009:319; Sung <i>et al.</i> (2010:12) Gracia, Bakker & Grau, 2011:462; Yang <i>et al.</i> (2011:29)	6
Quality	Cole & Illum (2006:168); Yuan & Jang (2008:281); Ha & John (2010:1032); Kim (2011:627); Hsu <i>et al.</i> (2012:85); Mason & Nassivera (2013:169); Papadimitriou (2013:49)	7
Brand image	Hernández-Lobato <i>et al.</i> (2006:348); Boo <i>et al.</i> (2009:221); Lai <i>et al.</i> (2009:981); Qu <i>et al.</i> (2011:468); Hsu <i>et al.</i> (2012:85); Im <i>et al.</i> (2012:389); Jin <i>et al.</i> (2012:539)	7
Brand experience	Brakus <i>et al.</i> (2009:66); Iglesias <i>et al.</i> (2011:571); Xu & Chan (2010:182); Deng & Pierskulla (2011:163); Sahin, Zehir & Kitapçı (2011:1293); Hochgraefe <i>et al.</i> (2012:36); Kim & Brown (2012:328); Martin, Collado & Rodriguez del Bosque (2013:332); Wong (2013:91)	9
Brand trust	Chaudhuri & Holbrook (2001:89); Huang & Chiu (2006:159); Punniyamoorthy & Raj (2007:226); Lee & Back (2009:32); Aurier & de Lanauze (2010:1608); Sung <i>et al.</i> (2010:12); Sahin <i>et al.</i> (2011:1293); Hsu <i>et al.</i> (2012:85); Kuikka & Laukkanen (2012:530); Phan & Ghantous (2013:462)	10
Brand value	Chiang & Jang (2006:53); Johnson <i>et al.</i> (2006:125); Punniyamoorthy & Raj (2007:226); Whittaker, Ledden & Kalafatis (2007:347); Oom do Valle <i>et al.</i> (2008:208); Lai <i>et al.</i> (2009:981); Lee <i>et al.</i> (2011:686);	11

	Yang <i>et al.</i> (2011:29); Hochgraeffe <i>et al.</i> (2012:36); Kuikka & Laukkanen (2012:530)	
Satisfaction	Chiou (2004:686); Lam, Shankar & Murthy (2004:296); Yoon & Uysal (2005:46); Cole & Illum (2006:168); Gallarza & Saura (2006:447); Hernández-Lobato <i>et al.</i> (2006:348); Huang & Chiu (2006:159); Hui <i>et al.</i> (2008:967); Lee <i>et al.</i> (2007:58); Punniyamorthy & Raj (2007:226); Whittaker <i>et al.</i> (2007:347); Chi & Qu (2008:631); Oom do Valle <i>et al.</i> (2008:208); Yuan & Jang (2008:281); Yoon <i>et al.</i> (2010:338); Lai <i>et al.</i> (2009:981); Brakus <i>et al.</i> (2009:66); Ha & John (2010:1032); Wilkins <i>et al.</i> (2010:4); Kim (2011:627); Lee <i>et al.</i> (2011:686); Nam <i>et al.</i> (2011:1012); Sahin <i>et al.</i> (2011:1293); Camarero, <i>et al.</i> (2012:1531); Jin <i>et al.</i> (2012:539); Kuikka & Laukkanen (2012:530); Lee <i>et al.</i> (2012:2); Prayag & Ryan (2012:347); Lee & Hsu (2013:21); Mason & Nassivera (2013:169); Papadimitriou (2013:49)	29

**Source: Contributed by author**

### 3.5.2.1 Brand attitude

According to Keller (2002:88) brand attitudes are defined as consumers' general evaluations of a brand. Consumers hold attitudes toward organisations, brands, services and products. These attitudes can be either positive or negative, may last for a long time or may change as consumers gain new experiences and thoughts (Ghorban, 2012:31). According to Park, McInnis, Priester, Eisenrich and Iacobucci (2010:1) the strength of a consumer's brand attitude determines his or her behaviour towards an organisation such as showing interest in a brand, purchasing the brand and preferring the brand to other alternatives.

Brand attitudes generally relate to specific considerations regarding the attributes and benefits of a brand (Keller, 2002:88). Festival visitors' attitude towards a particular festival, for example, depend on how much they believe that the festival is characterised by associations that they regard as important, such as convenient location, adequate festival facilities, competent staff, security, and value for money and so on. Festival visitors that are satisfied with these aspects will have favourable attitudes towards the festival resulting in higher returning probability (Yoon *et al.*, 2010:337).

### **3.5.2.2 Brand personality**

A brand, just like a human being, can take on its own personality (Louis & Lombart, 2010:115). Brand personality is described and measured by the human personality traits that are assigned to a brand (Kapferer, 2008:184).

Marketing activities, and specifically advertising, affects brand personality (Keller, 2002:86; Azoulay & Kapferer, 2003:149; Lemmer, 2011:107). Advertisements instil a brand with personality traits through animation techniques, the personification of brand characters, the creation of user imagery, actors in the advertisement, the tone or style of the creative strategy, and the emotions or feelings evoked by the brand (Keller, 2002:86). Furthermore brand personality is also affected by personal past experiences and the experiences of related others such as family and friends (Keller, 2002:87; Azouly & Kapferer, 2003:149).

Consumers are likely to choose brands that are congruent with their own self-image (Usakli & Baloglu, 2011:115). Brand personality characteristics such as sincerity, ruggedness, competence, sophistication and excitement allow consumers to express themselves through the use of the brand (Tran, Dauchez & Scemik, 2013:331).

According to Sahin and Baloglu (2011:73) it is important for destinations to be aware of tourists' perceptions of the personality of the destination for the following reasons:

- Strong and positive personality traits can be emphasised in promotional efforts thereby increasing future visits.
- Weak and positive traits can be reinforced by changes and improvements in the current infrastructure to improve the perceptions and satisfaction of tourists, in turn, resulting in positive word of mouth.

Festivals may also reflect certain personality characteristics through their atmosphere and the festival programme offered. According to Viviers *et al.* (2013:223), one of the main motives for visiting the KKNK, Innibos and Aardklop Arts Festivals is that they are all social festivals and that respondents attend these festivals to meet new people or socialise with friends and family. Kruger (2010:111) also notes that genres of productions offered at the KKNK and Aardklop Arts Festivals attract different types of visitors, depending on their interests and that festival organisers should therefore segment their markets frequently and change their programmes to suit the interests of festival visitors. This would ensure a competitive advantage and sustainable arts festival (Kruger, 2010:112).

### **3.5.2.3 Individual's characteristics, circumstances and purchase situation**

According to Uncles *et al.* (2003:298) and Oom do Valle *et al.* (2008:207), consumers are influenced by various factors during their decision making (cf. 3.5.1.2.3). Factors such as limited budgets, age, occupation, income and education; and distance and length of the trip affect behavioural loyalty (Oom do Valle *et al.*, 2008:207). Tourists' income, for example, determines where they can travel to as well as for how long, thus limiting or expanding their options (depending on their level of income). Some tourists, such as those in lower economic strata, might also be more susceptible to promotions or discounts from competing tourism offerings. It is therefore argued that these factors influence tourists' loyalty towards tourism offerings such as festivals (Uncles *et al.*, 2003:298).

### **3.5.2.4 Organisations' commitment to being customer orientated**

Customer orientation refers to the ability of employees to direct all actions and activities towards understanding and satisfying customer needs and wants (Cant, 2010:8). According to Cant (2010:9) organisations with strong customer orientation provide after-sales service, determine how satisfied their customers are with their products and services and identify what can be done to enhance customer satisfaction. Donovan, Brown and Mowen (2004:129) state that this is an ongoing process. According to Ha and John (2010:1028), the service encounter in this instance becomes critical. The service encounter provides employees with the opportunity to identify and respond to customers and, at the same time, customers are able to assess the organisation's customer orientation (Ha & John, 2010:1028).

Customer orientation has a significant impact on service quality (Brady & Cronin, 2001:248; Dean, 2007:169; Aaker, 2008:148; Rafaeli, Ziklik & Doucet, 2008:250; Ha & John, 2010:1040; Kim, 2011:632; Gazolli *et al.*, 2013:393), satisfaction (Ha & John, 2010:1040; Kim & Ok, 2010:46; Kim, 2011:632; Gazolli *et al.*, 2013:393) and loyalty (Dean, 2007:169; Ha & John, 2010:1040; Kim, 2011:632). Gazolli *et al.* (2013:386) explain that employees who understand customer needs, deliver service on time and develop customer relationships, result in positive perceptions of service quality which, in turn, will lead to higher satisfaction levels. This is supported by Kim and Ok (2010:50) who emphasise the importance of building customer relationships as a key contributor to customer orientation and loyalty. Poor service delivery by festival staff has been found to result in negative emotions towards the festival from festival visitors (Lee *et al.*, 2007:61).

### **3.5.2.5 Brand equity**

Various researchers and experts have analysed the concept of brand equity (Yasin, Noor & Mohamed, 2007:38; Dibb, Simkin, Pride & Ferrell, 2012:324; Kerin, Hartley & Rudelius, 2013:279). Dibb *et al.*, (2012:324) describe brand equity as the marketing and financial value related to a brand's strength in a market. From this perspective, brand equity can be viewed from two sides, financial-based brand equity and customer-based brand equity. Financial-based brand equity refers to the monetary value of a brand and reflects the additional income that an organisation generates as a result of having a strong brand name compared to unbranded competitors (Xu & Chan, 2010:175). Customer-based brand equity represents the favourable or positive behaviour of consumers towards a branded offering. Consumers act more favourably towards offerings when they are able to identify and associate with them resulting in loyal consumers who are less price sensitive (Jobber & Ellis-Chadwick, 2013:314). Various studies (Atilgan *et al.*, 2005:237; Xu & Chan, 2010:174; Camarero *et al.*, 2012:1527; Im *et al.*, 2012:385; French & Smith, 2013:1356) have focused on brand equity from the customer based viewpoint since it is believed that financial-based equity is a result of consumers favourable behaviour toward product offerings.

Brand equity is beneficial for organisations and consumers. For organisations, brand equity means that they can charge higher prices since consumers are willing to pay higher prices for products with brand equity (Kerin *et al.*, 2013:279); brand equity enhances the effectiveness of marketing programmes, it results in brand loyalty, it provides the opportunity for brand extensions and ultimately it results in a competitive advantage (Aaker, Kumar & Day, 2004:680). For

consumers brand equity implies easier interpretation and processing of product information, easier decision making and more satisfying experiences (Aaker *et al.*, 2004:680).

Aaker *et al.* (2004:679) suggest five dimensions whereby brand equity can be measured. These are brand loyalty, name awareness, perceived quality, brand associations and other proprietary brand assets held by the brand (patents, trademarks, channel relationships and so on). Many other researchers also accepted these dimensions as appropriate for building and measuring brand equity (Camarero *et al.*, 2012:1527; Atilgan *et al.*, 2005:237 Dibb *et al.*, 2012:324). So and King (2010:590) state that, although Aaker's model is suitable for branding tangible goods and has been used for measuring hotel brand equity, branding principles applicable to tangible goods might be inappropriate for services and might disregard certain critical aspects of a service that are essential components of tourism products such as arts festivals. Several other components have therefore also been used for the measurement of brand equity in service environments, including: brand experience (So & King, 2010:593; Xu & Chan, 2010:182; Kumar, Dash & Purwar, 2013:148), brand meaning (Berry & Seltman, 2007:200; So & King, 2010:593), brand image (Kayaman & Arasli, 2007:92; Im *et al.*, 2012:389), brand trust (Delgado-Ballester & Munuera-Alemán, 2005:188; Kumar *et al.*, 2013:148), satisfaction (Delgado-Ballester & Munuera-Alemán, 2005:188), brand value (Johnson *et al.*, 2006:124) and brand intentions (Delgado-Ballester & Munuera-Alemán, 2005:188). Brand equity thus consists of a combination of aspects that need to be taken into consideration when developing brands and festival organisers need to determine the aspects that will improve their brand equity for them to reap the benefits, including brand loyalty.

#### **3.2.5.6 Brand associations**

Brand associations play a key role in brand management (Im *et al.*, 2012:390). According to Del Río, Vázquez and Iglesias (2001:420) positive brand associations provide a stimulus for favourable recommendations from consumers, willingness amongst consumers to pay premium prices, and brand extension opportunities. Atilgan *et al.* (2005:241) state that associations serve as the basis for purchase decisions resulting in brand loyalty and creating value for an organisation and its consumers.

Aaker (2008:161) defines brand associations as anything that is linked to a brand in a consumer's memory. Consumers may associate a product or service with several aspects such as attributes, benefits, consumer relationships, quality, value, experience and brand personality (Aaker,

2008:161). Product attributes and consumer benefits, according to Aaker (2008:161), are considered by most organisations to be more relevant since they provide consumers with reason to buy and therefore serve as the basis for brand loyalty. However, Aaker (2008:162) states that strong brands do not only rely on product attributes alone to develop associations, but also search for and develop dimensions that are more credible and harder to copy by competitors.

### **3.5.2.7 Brand awareness**

Brand awareness, according to Dibb *et al.* (2012:494), can be described as the consumer's ability to identify a manufacturer's or retailer's brand in sufficient detail to distinguish it from other brands. Empirical evidence from numerous studies (Atilgan *et al.*, 2005:244; Yuan & Jang, 2008:285; Horng, *et al.*, 2012:822; Mason & Nassivera, 2013:175) indicate the positive influence of strong brand awareness on consumers' purchase intentions. It is argued that strong brand awareness will ultimately lead to recall and purchasing of a brand (Atilgan *et al.*, 2005:244; Yuan & Jang, 2008:285; Horng *et al.*, 2012:822; Mason & Nassivera, 2013:175). Likewise, several studies positively relate brand awareness to brand loyalty (Atilgan *et al.*, 2005:244; Xu & Chan, 2010:182; Hsu *et al.*, 2012:87). According to Aaker (2008:158) strong brand awareness provides consumers with a sense of familiarity and serves as a signal of presence, commitment and substance. The salience of the brand, however, will determine whether it is recalled at a key time in the purchasing process.

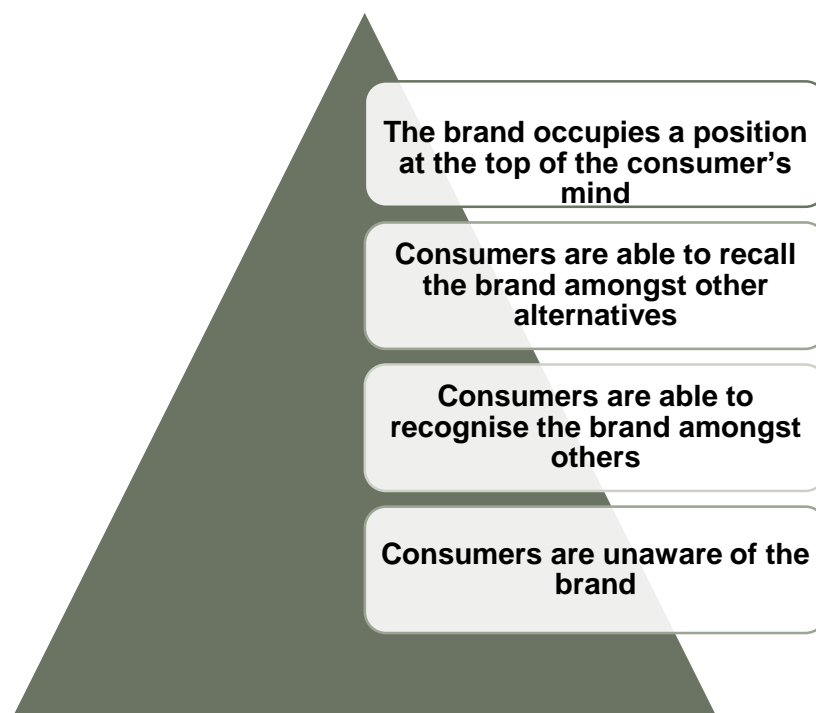
Keller (2008:54) explains that brand awareness consists of two elements, brand recognition and brand recall performance. Brand recognition relates to consumers' ability to confirm prior exposure to the brand when given the brand as a cue while brand recall performance reflects consumers' ability to retrieve the brand from memory when given the product category, needs fulfilled by the category or usage situation as cue (Keller, 2008:54; Moolla, 2010:41). Aaker (2008:159) mentions that brand recognition alone is not sufficient for strong brand awareness. Brands with high recognition and low recall struggle to gain visibility in the marketplace. The challenge for organisations, thus, is to create brands that are both highly recognisable and recallable.

Aaker (1991:61) explains that brand awareness exists on a continuum, from being unaware of a brand to being convinced that the brand is the only one of its kind in the product category. The brand awareness continuum consists of four levels, as can be seen in Figure 3.4. At first, consumers are unaware of a brand. After some exposure to a brand consumers start to recognise

the brand and thereafter recall the brand. This ultimately results in the brand being in the top of the consumers mind, occupying a distinct position.

According to Yuan and Yang (2008:184), high levels of brand awareness is a key goal in the advertising strategy. Through their advertising activities, organisations focus on creating and maintaining brand awareness to achieve salience for their brands in the minds of consumers (Yuan & Yang, 2008:184). Besides advertising, Xu and Chan (2010:182) found that word of mouth has a strong effect on brand awareness. These researchers argue that organisations can increase word of mouth referrals by guaranteeing customer satisfaction and brand loyalty and through establishing electronic mediums such as blogs, social media, and chat rooms to manage brand awareness (Xu & Chan, 2010:185).

It could therefore be concluded that festival organisers, through their advertising activities, word of mouth and the use of electronic mediums, can improve the awareness of their festivals for festival visitors to easily recall the festival above other festivals and to occupy the top position in the festival visitors' mind.



**Figure 3.4: The brand awareness continuum**

**Source: Adapted from Aaker (1991:61)**

### 3.5.2.8 Product involvement

Product involvement reflects an individual's personal interest in a brand and an ongoing commitment in terms of thoughts, feelings and behavioural responses (Punniamoorthy & Raj, 2007:225). An understanding of consumers' involvement with a brand is important since it can assist organisations to improve consumer-product relationships which is a key competitive advantage (Hochgraeffe *et al.*, 2012:20).

The level of involvement differs from person to person. Involvement is classified as being high, moderate or low. High product involvement reflects the degree to which an individual believes that a brand's qualities will accomplish a certain end goal, moderate product involvement occurs when the brand's qualities are only related to core functions, and low involvement occurs when the outcomes of using a brand is unimportant. Individuals with high involvement levels cannot be easily persuaded by advertising or by persuasive sales pitches. High involvement individuals have strong beliefs about a brand and will disregard any information that might want to persuade him/her otherwise (Blythe, 2013:388). According to Hochgraeffe *et al.* (2012:21) marketing strategies should be adapted according to consumers' involvement levels as involvement influences brand loyalty and information search.

An earlier study by Kapferer and Laurent (1985) indicated that involvement is a multidimensional construct and that its measurement should take into account the degree of interest and pleasure provoked by the brand, the sign value reflected by the brand, the importance of making the right choice and the risk associated with the purchase. Kapferer and Laurent (1985) proposed the product involvement scale (see Table 3.5). Researchers such as Hanzaee, Khoshpanjam & Rahnama (2011:6967), Hochgraeffe *et al.* (2012:27) and Bruwer and Buller (2013:44) all adopted the involvement scale proposed by Kapferer and Laurent (1993:349).

Overall product involvement has been positively associated with brand loyalty. However, not all facets (see Table 3.5) of involvement are positively associated with brand loyalty. Hanzaee *et al.* (2011:6970) and Hochgraeffe *et al.* (2012:32) confirm a significant relationship between interest, pleasure and sign and brand loyalty. The relationship between perceived risk and brand loyalty was found to be insignificant. Hochgraeffe *et al.* (2012:35) explain that tourists want enjoyable experiences that fit their self-concept. Festivals should therefore promote rewarding and pleasurable festival aspects to increase involvement and loyalty.

**Table 3.6: Facets of involvement**

Facets of involvement	Description of facets
Interest	Personal interest, personal meaning, importance
Pleasure	Hedonic value, provide pleasure and enjoyment
Sign	Expression of self-image
Risk importance	Perception of negative consequences associated with poor product choice
Risk probability	Perceived probability of making a poor choice

**Source: Adapted from Kapferer and Laurent (1993:349)**

### **3.5.2.9 Brand commitment**

Brand commitment is described in literature as a favourable attitude and a strong brand relationship (Punniyamoorthy & Raj, 2007:226; Aurier & de Lanauze, 2012:1609), a behavioural intention to repurchase (Kim *et al.*, 2008:100), and an emotional attachment (Iglesias *et al.*, 2011:572) towards a brand. According to Aurier and de Lanauze (2012:1603) commitment is considered to be one of the positive outcomes of a relationship and as the main expression of relationship quality.

Two types of commitment can be distinguished, affective and cognitive commitment. Cognitive commitment is characterised by the customers' need to stay in a relationship with a certain brand because of a lack of other alternatives or high switching costs. Affective commitment is described as the customer's emotional attachment to a specific brand based on their identification with that brand (Iglesias *et al.*, 2011:572). The majority of studies place strong focus on affective brand commitment (Johnson *et al.*, 2006:123; Punniyamoorthy & Raj, 2007:226; Iglesias *et al.*, 2011:578; Aurier & de Lanauze, 2012:1608). According to Erciş *et al.* (2012:1402) cognitive commitment is a weaker commitment than affective commitment. Erciş *et al.* (2012:1402) found that cognitive commitment has a weak effect on loyalty whereas affective commitment is strongly associated with loyalty. Johnson *et al.* (2006:123) recognise that aspects of cognitive commitment such as switching costs, should be taken into account since it influences consumer behaviour. Consumers with cognitive commitment are easily susceptible to switching brands in the absence of alternatives or when finding a cheaper brand, whereas consumers with affective

commitment have a strong emotional attachment to a brand and are unlikely to switch brands (Erciş *et al.*, 2012:1402).

Aspects such as brand experience, relationship orientation, and attitude strength have been positively related to brand commitment. Iglesias *et al.* (2011:573) confirm that superior brand experiences result in higher affective commitment. Festival organisers therefore need to create positive festival experiences to generate affective bonds with their consumers (Iglesias *et al.*, 2011:579). Aurier and de Lanauze (2012:1617) confirm that brands that pay attention to the needs of their customers and establish a relationship with them are likely to breed affective commitment amongst festival visitors. Furthermore Kim *et al.* (2008:110) found that strong attitudes toward a brand also result in higher brand commitment.

Numerous researchers have established a positive relationship between affective brand commitment and loyalty (Punniyamoorthy & Raj, 2007:229; Kim *et al.*, 2008:113; Iglesias *et al.*, 2011:578; Aurier & de Lanauze, 2012:1615; Erciş *et al.*, 2012:1402). This implies that festivals should continue to enhance commitment toward their brands by providing quality experiences in an attempt to create loyalty (Erciş *et al.*, 2012:1402).

### **3.5.2.10 Brand affect / emotion**

Chaudhuri and Hollbrook (2001:82) describe brand affect as a brand's potential to provoke a positive emotional response from a consumer as a result of its use. Literature indicates that positive emotions, such as happiness and pleasure, have a significant impact on various aspects including value (Yang *et al.*, 2011:36), satisfaction (Lee *et al.*, 2007:62; Han, Back & Barrett, 2009:568; Lee *et al.*, 2009:319; Han & Jeong, 2013:65), and loyalty (Lee *et al.*, 2007:62; Lee *et al.*, 2009:319; Gracia *et al.*, 2011:462).

According to Yang *et al.* (2011:36) emotion is complemented by physiological processes and is often expressed through physical actions or behaviour. Lee *et al.* (2009:307) note that individuals with positive emotional states tend to make decisions more easily and in a shorter time than those with negative emotional states. Yang *et al.* (2011:39) furthermore stress that efforts toward a high level of emotional response to a festival could help to enhance perceived value and stimulate festival visitors' favourable behaviour.

Researchers have tested different aspects and their role in creating favourable or unfavourable affective experiences, including service quality (Gracia *et al.* 2011:461; Han & Jeong, 2013:65), brand personality (Lee *et al.*, 2009:319; Sung *et al.*, 2010:9), and image (Han & Jeong, 2013:62). Gracia *et al.* (2011:463) and Han and Jeong (2013:65) argue that customers with positive perceptions of service quality also express positive affective responses. Lee *et al.* (2009:321) explain that positive perceptions of brand personality increases positive emotions and fondness towards a brand, while Han and Jeong (2013:61) state that consumers' perceptions of image may provoke favourable or unfavourable emotions.

### 3.5.2.11 Quality

Perceived quality can be described as “the consumers' perception of how well a service meets or exceeds their expectations” (Dibb *et al.*, 2012:804). According to Atilgan *et al.* (2005:240), organisations realise the importance of offering quality and therefore use it as a strategic weapon to achieve a competitive advantage. Organisations are constantly attempting to create value by profitably meeting or exceeding consumers' expectations for quality (Atilgan *et al.*, 2005:240).

Kotler and Keller (2009:169) and Jobber and Ellis-Chadwick (2013:371) state that quality, consumer satisfaction and organisation profitability are intimately connected. Superior levels of quality result in higher levels of consumer satisfaction, which support higher prices and lower costs. Dibb *et al.* (2012:186) emphasise that superior quality enhances customer retention, leading to greater profitability. Several studies in the travel, tourism, hotel, food and beverage industries have proved that brand quality is positively related to brand loyalty (Atilgan *et al.*, 2005:247; Gallarza & Saura, 2006:448; Boo *et al.*, 2009:224; Nam *et al.*, 2011:1022; Horng *et al.*, 2012:822; Jin *et al.*, 2012:542; Wilkins *et al.*, 2010:15; Papamitriou 2013:57).

Aaker (2008:147) explains that it is important to understand what drives perceived quality and to actively manage it. To achieve this, the dimensions of perceived quality need to be identified and understood. Aaker (2008:148) lists the following dimensions of service quality:

- **Performance:** relates to how well a task is performed.
- **Conformance to specifications:** refers to a service being performed in a reliable and satisfactory manner.
- **Features:** refers to whether or not a service has unique features or attributes.

- **Customer support:** refers to an organisation having competent employees and efficient systems to support customers.
- **Process quality:** relates to offerings being pleasant to buy and use rather than frustrating and disappointing.
- **Aesthetic design:** refers to product or service being supported by its design to add pleasure to the experience of buying and using the product or service.

The importance of these dimensions will differ from context to context. It is noted, for example, that in a service context, quality is largely based on the perceived competence, responsiveness and empathy of the employees with who the consumer interacts (Aaker, 2008:147). In a festival context, Yoon *et al.* (2010:337), identified five key dimensions for festival quality: information services, festival programme, souvenirs, food, and festival facilities. These dimensions show some similarities with the quality dimensions of Aaker (2008:148):

- The availability of festival information can be related to the support received from festival employees to provide adequate information in an efficient manner. Information services also add to the process quality, and whether or not it is easy to find information on, for example, how to book for a show or finding accommodation in the festival destination.
- The festival programme can be related to a festival having unique features, attributes or activities that interest people and motivate them to attend the festival.
- Festival facilities can be associated with both the process design and aesthetic quality dimensions of Aaker (2008:148). Aspects such as parking, restrooms, and festival atmosphere are important considerations when planning for a festival and can either add or detract from the festival experience.
- The food component is linked to Aaker's (2008:148) conformance and specification dimension in the sense that food should be sufficient, hygienically prepared and tasty to satisfy the needs of visitors.

In their study, Yoon *et al.*, (2010:340) found that four of the five festival quality dimensions are confidently related to festival quality. These are: festival programme, souvenirs, food, and festival facilities. It was also found that these are the aspects that positively impact on satisfaction and loyalty of the festival visitors. Festival experience has also been added as an important dimension of festival quality by Cole and Illum (2006:49) and Papadimitriou (2013:49). Papadimitriou (2013:59) established that festival experience is an even more significant predictor of future

attendee behaviour than festival programme, activities, amenities and facilities. Cole and Illum (2006) also explain that perceived quality influences visitors' behaviour intension indirectly through satisfaction with the overall experience.

Jobber and Ellis-Chadwick (2013:372) emphasise the importance of understanding and managing customer expectations for quality purposes. Perceived quality is influenced by how well an organisation meets or exceeds customer expectations. Dibb *et al.* (2012:392) explain that customer expectations exist on two levels, desired and acceptable. The desired level represents what the customer truly wants, while the acceptable level indicates an average performance that the customer considers as being adequate. Marketing research will assist organisations in identifying customer expectations for them to effectively meet or exceed them. Organisations also have an important function in managing customer expectation by creating realistic expectations of what they are able to offer the customers (Dibb *et al.*, 2012:194).

Considering the importance of quality in terms of of the above discussion, festival quality is included in this study as one of the main determinants of festival loyalty.

### **3.5.2.12 Brand image**

According to Saayman (2001:167) image is defined as the totality of what tourists know and believe about a tourism offering. This might include beliefs about tourism offerings' efficiency, customer orientation, uniqueness, branding, related emotions, history, and atmosphere (Saayman, 2001:168). Image is thus a multidimensional construct (Boo *et al.*, 2009:221).

Although there is little consensus on how to measure image, one generally recognised view is that image is based on consumers' perceptions of a brand, resulting from the brand associations held in the memory of the consumer (Hernández-Lobato *et al.*, 2006:345; Qu *et al.*, 2011:467; Hsu *et al.*, 2012:83; Jin *et al.*, 2012:534). Measuring festival image is especially complex since festivals are made up of a variety of elements including shows, stalls, attractions, activities, staff, facilities, and venues that all affect festival image (Saayman, Kruger & Erasmus, 2012:84).

Furthermore, image is made up of cognitive (e.g. knowledge and beliefs about the brand), affective (feelings associated with the brand) and conative aspects (e.g. basis for action and behaviour) (Hernández-Lobato *et al.*, 2006:348; Huang, Li & Chi, 2010:256; Qu *et al.*, 2011:468). According to Qu *et al.* (2011:467) the majority of studies focus on cognitive image aspects only. Qu *et al.* (2011:467) argue that cognitive measurement is not sufficient for measuring the image

of tourism offerings such as festivals since image is the result of cognitive and affective evaluations. Qu *et al.* (2011:470) therefore include quality of experience, tourist attractions, environment and infrastructure, entertainment and outdoor activities and cultural traditions in a cognitive scale and emotions or feelings such as arousing, sleepy, pleasant, unpleasant, exciting, gloomy, relaxing and distressing in an affective scale for image measurement. A similar measurement scale for both cognitive and affective dimensions of destination image was used in the study of Hernández-Lobato *et al.* (2006:348). Huang *et al.* (2010:257) included attributes (unique experience, activities, atmosphere and so on.), family and friendliness (festival ideal for families and friendliness of the local people), affective association (favourite festival, positive word of mouth and so on.) and overall evaluation (suitable for people of all ages, safety at the festival and so on.) for measuring festival image. In the study of Boo *et al.* (2009:221) destination image is limited to social image and self-image, since image is closely related to brand personality (Hosany, Ekinici & Uysal, 2006:641). Boo *et al.* (2009:223) measured destination image by relating it to how well the destination fits the self-image and personality of the tourists. Festival image is thus the result of a variety of aspects, containing both cognitive and affective elements.

The importance of image can be traced to its relation with various brand-related aspects. Firstly, previous research considers image as an important component for building brand equity (Boo *et al.*, 2009:226; Hsu *et al.*, 2012:85). Secondly, image has been used in developing brand personality (Hosany *et al.*, 2006:641). Thirdly, it is argued that a positive image enhances brand value (Boo *et al.*, 2009:224; Lai *et al.*, 2009:982). Fourthly, image impacts on tourists' satisfaction (Hernández-Lobato *et al.*, 2006:352; Lai *et al.*, 2009:984). Lastly, brand loyalty is considered to be an important consequence of a positive image (Hernández-Lobato *et al.*, 2006:352; Qu *et al.*, 2011:473; Hsu *et al.*, 2012:90; Im *et al.*, 2012:398; Jin *et al.*, 2012:545)

It can be concluded that festival image is an important aspect for building a festival brand and to establish loyalty towards festivals. Festival organisers must identify and manage the cognitive and affective aspects that influence festival visitors' image formation. This study therefore includes festival image as a construct of festival loyalty.

Based on this analysis, the following hypotheses are formulated to use during the empirical phase of this study (see 5.4.4):

- H1: There is a direct relationship between Cognitive image and Loyalty.

- H2: There is a direct relationship between Affective image and Loyalty.

### 3.5.2.13 Brand experience

Brand experiences occur whenever consumers decide to purchase a brand, use the brand, talk about the brand, search for information about the brand or are exposed to promotional messages of the brand (Ambler, Battacharya, Edell, Keller, Lemon & Mittall, 2002:15). The construct, brand experience, explains how consumers relate to a brand holistically (Zarantonello & Schmitt, 2013:260). Brakus *et al.* (2009:53), describe brand experience as the subjective internal reactions (cognition, feelings and sensations) of consumers as well as their behavioural reactions influenced by brand related stimuli (brand design, identity, packaging and communications). Shaw and Ivens (2002:6) define brand experience as the interactions between an organisation and a customer in which the physical performance of the organisation evokes certain senses and emotions with the customer, resulting in the customer measuring the performance of the organisation against his/her initial expectations of service performance.

Experience is an important element of tourism offerings such as festivals (Saayman, 2007:8) and has therefore received a considerable amount of attention in various tourism-related studies (Mitchell & Orwig, 2002; Quan & Wang, 2004; Blain *et al.*, 2005; Mossberg, 2007; de Rojas & Camarero, 2008; So & King, 2010; Xu & Chan, 2010; Tan, Kung & Luh, 2013; Tung & Rithcie, 2011). Tourists are continuously seeking unique and authentic experiences (Tan *et al.*, 2013:153), and travel to festivals for cultural experiences, self-expression and leisure (Lee & Hsu, 2013:38).

According to Saayman (2007:8), the total tourist experience can be divided into five stages, which will differ from one holiday experience to the next. These stages are: planning, trip to the destination, the destination experience, return journey and recall.

A festival visitor's total experience can therefore be explained as follows:

- During the planning stage, the festival visitor is influenced by previous experiences, promotional messages, word of mouth and media reports. The visitor's experience will be compared to expectations created during this stage.
- The trip to the festival destination will influence the festival experience. Aspects that play a role during this stage will include, for example: costs of transport, customer services and travel time.

- The festival experience follows and is the highlight of the festival. Various aspects during this stage may impact on the festival experience, for example: the festival programme, venues, facilities and variety and quality of stalls and exhibitions. The festival visitor will evaluate whether his/her main travel motivation and expectations were met.
- During the return journey, the festival visitor might be looking forward to returning home and is less excited about the trip than before.
- The last stage is the recall stage, during which the festival visitor will relive the experience in his/her memory.

For tourism managers and festival organisers to develop effective marketing strategies for their offerings, a clear understanding is needed of the constructs of brand experience (Brakus *et al.*, 2009:52). The literature indicates several studies concerned with this. These studies are summarised below:

In the studies of So and King (2010:595) and Grace and O’Cass (2004:454) brand experience was measured based on product attributes, including core service, servicescape and employee service. So and King (2010:600) established that these aspects have a significant effect on brand meaning, while Grace and O’Cass (2004:456) recognised the significant influence of these aspects on satisfaction, feelings aroused by the brand and brand attitude.

Xu and Chan (2010:176) explain that the aspects relating to service performance and delivery alone are not sufficient for measuring experience and that it underestimates the value of brand experience in creating value and meaning for brands. Xu and Chan (2010:184) argue that, in the case of hotels, managers must attempt to satisfy the socio-psychological needs of guests since this will positively impact on their experience.

Brakus *et al.* (2009:52) demonstrated that brand experience can be divided into four constructs:

- **Sensory:** structured around sensory impressions and charms.
- **Affective:** deals with emotions, feelings and sentiments.
- **Behavioural:** includes physical and bodily actions and behaviours.
- **Intellectual:** refers to thinking, problem-solving and curiosity.

According to Brakus *et al.* (2009:65) these constructs are useful in understanding and improving brand experiences for consumers, especially during the planning and assessment phases of products and services.

Saayman *et al.* (2012:88) refer to a range of factors to be considered in planning and managing a festival that will enhance festival visitors' experience. The following factors were identified: safety, personnel, marketing, accessibility, venues, accommodation, ablution facilities, activities, community, parking, restrooms, shows and stalls. This study indicated that shows and stalls were the most important factor in creating a unique experience for festival visitors since these form the heart of a festival. Festival visitors want to be able to choose from a variety of quality, reasonably priced shows with famous performers. Furthermore, they want to buy unique and authentic, local hand-made crafts. According to Saayman *et al.*, (2012:89), festivals organisers that want to enhance the experience of the festival visitors should pay attention these aspects to ensure a sustainable and successful festival.

Mossberg (2007:65) proposed several factors that influence tourism experiences, including: the physical environment, personnel, other tourists, products and services and theme or story. Mossberg (2007:71) argues that tourists' experiences are influenced by the environment in which it take place (products, souvenirs, colours, signals, sounds and so on), their contact with personnel and other tourists and a theme or story that accurately communicates the essential values of the tourism offering.

Tan *et al.* (2013:165) identified various themes that are useful for constructing unique and creative tourism experiences, including: awareness, needs, creativity and learning and interacting. Tan *et al.* (2013:165) claim that creative experiences are shaped by the extent to which an individual is able to associate herself or himself with the experience, to fulfil certain needs such as having fun, enhancing relationships or gaining knowledge, to experience something new and interesting and his/her interactions with other tourists, instructors and the environment. According to Tan *et al.* (2013:170), tourism managers that want to enhance tourists' creative experiences must pay attention to these aspects.

From this, it is clear that experience is multi-dimensional. Tourism experiences entail a variety of events and activities. Aspects such as festival attributes, service quality, ability of the festival to meet the needs of festival visitors, the degree to which festival visitors are involved with their

experience at different levels, and the theme and creativity of the festival all impact on the overall experience of festival visitors. Festival organisers that know and understand the aspects that influence festival visitors' experiences will be able to influence and manage festival visitors' behaviour from the planning stage right through to the recall stage of the festival experience (Bennett & Strydom *in* Bennett *et al.*, 2008:14).

The importance of the concept, brand experience, cannot be over-estimated. Positive brand experiences enhance product involvement (Mitchell & Orwig, 2002:33), influence tourists' emotions positively (De Rojas & Camarero, 2008:528), encourage higher spending (De Rojas & Camarero, 2008:528), contribute to brand meaning (So & King, 2010:590), increase satisfaction (Saayman *et al.*, 2012:82) and ultimately results in brand loyalty (Iglesias *et al.*, 2011:580; Sahin *et al.*, 2011:1298; Jin *et al.*, 2012:549).

Based on this analysis the following hypotheses are formulated to use during the empirical phase of this study (see 5.4.4):

- H3: There is a direct relationship between Experience and Loyalty.

### **3.5.2.14 Brand trust**

Trust is defined as the willingness of a consumer to depend on the ability of a brand to perform its specified purpose (Chaudhuri & Holbrook, 2001:82; Lee & Back, 2009:32). Trust reduces risks and uncertainty associated with decision making, since consumers know that they can rely on the trusted brand. Aspects such as reliability, honesty and safety are therefore important for establishing trust (Chaudhuri & Holbrook, 2001:82).

Literature indicates that trust is affected by various aspects including: quality (Chiang & Jang, 2008:54; Wilkins *et al.*, 2010:12), brand personality (Sung *et al.*, 2010:5), value (Lee & Back, 2009:41; Xingyuan, Li & Wei, 2010:246), brand awareness (Xingyuan *et al.*, 2010:246), knowledge (Xingyuan *et al.*, 2010:246), image (Chiang & Jang, 2008:54) and satisfaction (Lee & Back, 2009:41; Wilkins *et al.*, 2010:12). Wilkins *et al.* (2010:17) explain that organisations focusing on delivering quality will evoke strong brand trust. With regards to value, Xingyuan *et al.*, (2010:250) state that consumers use value to evaluate brands and that enhanced value will result in higher levels of trust. The same applies to brand knowledge and awareness. Lee and Back (2009:34) explain that values such as safety, credibility, security and continuity enhance

trust. These aspects, however, are similar to the brand personality characteristics listed by Sung *et al.* (2010), who add friendliness and diligent staff as characteristics for establishing greater trust.

According to Chiang and Jang (2008:54), image also impacts on trust. Chiang and Jang (2008:64) state that it is essential for hotels to establish positive images since this will lead to favourable consumer evaluation of trust. The impact of satisfaction on trust should also be noted. Festival visitors will trust a festival if they are satisfied with what is offered by the festival and if the festival lives up to its promises as advertised (Lee & Back, 2009:32). It is therefore of utmost importance that festival organisers focus on delivering satisfactory festival experiences so that festival visitors learn to trust the festival which in turn might lead to higher levels of loyalty.

Previous research suggests that trust and loyalty are positively related to each other (Chaudhuri & Holbrook, 2001:90; Chiou, 2004:692; Punniyamoorthy & Raj, 2007:225; Lee & Back, 2009:44; Sung *et al.*, 2010:12). According to Chaudhuri and Holbrook (2001:84) trusted brands get purchased more frequently and result in higher levels of commitment. Although the majority of studies (Chaudhuri & Holbrook, 2001:89; Chiou, 2004:682; Punniyamoorthy & Raj, 2007:231; Lee & Back, 2009:41; Sung *et al.*, 2010:12; Kuikka & Laukkanen, 2012:533) indicate a direct relationship between trust and loyalty, some studies include aspects that mediate the relationship between trust and loyalty. For example, Wilkins *et al.*, (2010:16) include brand attitude as a mediator between trust and loyalty, stating that consumers' brand attitudes are strongly influenced by the trust they have in the brand and that positive brand attitudes, in turn, result in loyalty. Chiang and Jang (2008:62) use value as a mediator, explaining that trust is important for creating long-term customer value which in turn will impact positively on their purchase decisions.

It can be concluded that trust has a direct influence on loyalty with the majority of studies focusing on satisfaction as a precursor of trust. This study thus recognises festival trust as an important component of brand loyalty.

### **3.5.2.15 Brand value**

The concept value is complex (Gallarza & Saura, 2006:438). It is idiosyncratic, implying that individuals perceive value differently, making it difficult for both researchers and managers to fully understand its true meaning as well as how to achieve brand value (Miller, 2007:82; Whittaker *et al.*, 2007:346). Several studies have addressed value as being a multidimensional construct

including aspects such as functional value, epistemic value, emotional value, and social value (Sweeney & Soutar, 2001:211; Whittaker *et al.*, 2007:347). Gnoth (2007:351) states that different disciplines tend to view value differently. Economists, for example, view value as the consumers' perception of the price being paid for the product (Gallarza & Saura, 2006:438; Gnoth, 2007:351) whereas psychologists emphasise the aspects that influence consumers' choice such as emotional and cognitive aspects (Gallarza & Saura, 2006:438). A general consensus amongst researchers, however, indicates that brand value is about the relationship between the sacrifices (financial and non-financial) being made to obtain the experience or product and the benefits experienced which is influenced by aspects such as quality and brand experience (Johnson *et al.*, 2006:123; Gnoth, 2007:351; Wilkins *et al.*, 2010:5). According to Yoon *et al.* (2010:337) the same explanation applies to festival value where festival visitors compare sacrifices made to the perceived festival value. This explanation of value requires a closer look at the sacrifices consumers make when making purchase decisions as well as the antecedents of value.

Festival visitors sacrifice time, energy, effort, money and any psychological involvement to obtain an experience or product. For some, the financial cost of the experience is crucial in determining value while others consider time and effort spend as being the most important considerations for value (Keller, 2002:242; Miller, 2007:83). Festival visitors compare the sacrifices they make to the benefits they receive when making purchasing decisions. Festival organisers that understand festival visitors' sacrifices will be able to minimise sacrifices thereby simplifying the decision-making processes of festival visitors.

Several researchers have examined the antecedents of brand value (Gallarza & Saura, 2006; Whittaker *et al.*, 2007; Boo *et al.*, 2009; Lai *et al.*, 2009; Wilkins *et al.*, 2010) and festival value (Lee *et al.*, 2010; Yoon *et al.*, 2010; Yang *et al.*, 2011). It has been noted that thorough knowledge of the precursors of brand value may assist business managers and festival organisers to better plan, build and manage value (Gallarza & Saura, 2006:449; Lai *et al.*, 2009:985; Lee *et al.*, 2010:694; Yoon *et al.*, 2010:340). An investigation of previous research indicates a strong focus on quality as the most prevalent antecedent of value across different industries (Gallarza & Saura, 2006; Whittaker *et al.*, 2007; Lai *et al.*, 2009; Lee *et al.*, 2010; Yoon *et al.*, 2010; Wilkins *et al.*, 2010). For festivals, the quality component consists of aspects such as the festival programme, information services, festival product, convenience of facilities, the natural environment (Lee *et al.*, 2010:686), souvenirs and food (Yoon *et al.*, 2010:337). The majority of studies indicate that quality has a direct influence on value (Gallarza & Saura, 2006:446; Whittaker *et al.*, 2007:351;

Lai *et al.*, 2009:984), implying that higher levels of festival quality will result in increased festival value. Only one paper (Boo *et al.*, 2009:224) indicated an insignificant relationship between quality and value. These researchers (Boo *et al.*, 2009:224) therefore combined quality and image (also identified as an antecedent to brand value) into a new construct, brand experience which was found to be positively related to value. Another antecedent to value also examined by Boo *et al.* (2009:221) is that of brand awareness. Brand awareness was, however, statistically insignificant and was therefore disregarded as an antecedent of brand value.

Furthermore, emotion has found to be positively related to festival value (Yang *et al.*, 2011:29). Yang *et al.* (2011:39) argue that high levels of emotional response to a festival will increase the perceived value and encourage festival visitors' favourable behaviour.

From this, the following antecedents of festival value can be identified: festival quality, festival experience, festival image, and emotion. These aspects have also been used for measuring festival value in the questionnaire.

Previous research recognises festival value as a possible antecedent of festival loyalty (Gallarza & Saura, 2006:447; Gnoth, 2007:351; Boo *et al.*, 2009:223; Lai *et al.*, 2009:984; Lee *et al.*, 2010:686; Yoon *et al.*, 2010:336; Yang *et al.*, 2011:28; Kuikka & Laukkanen, 2012:533; Wilkins *et al.*, 2010:4). It is suggested by previous research (Gallarza & Saura, 2006:447; Lai *et al.*, 2009:981) that quality and value may result in satisfaction which, in turn, drives loyalty. Satisfaction, according to these studies, plays a mediating role between value and loyalty. Wilkins *et al.* (2010:12) also tested the relationship between value and satisfaction and found opposing results indicating that there is no significant relationship between value and satisfaction. These researchers (Wilkins *et al.*, 2010:12) however, did not test for a direct relationship between value and loyalty whereas other studies (Boo *et al.*, 2009:225; Lai *et al.*, 2009:985; Kuikka & Laukkanen, 2012:533; Whittaker *et al.*, 2007:347) indicate that value also directly influences loyalty without any mediator. It has also been argued that satisfaction is the mediator between value and purchase intentions and willingness to recommend (Lam *et al.*, 2004:295; Lee *et al.*, 2010:686; Yang *et al.*, 2011:28) with repeat purchases and willingness to recommend having been found to be indicators of loyalty (Oom do Valle *et al.*, 2008:206). A study by Whittaker *et al.* (2007:347), appears to be in conflict with this and states that satisfaction has only a small, if any, moderating effect between value and re-purchase intentions. Nevertheless Whittaker *et al.* (2007:347) still found value to be directly related to loyalty.

Regardless of the role of satisfaction as a mediator between value and loyalty, the majority of studies (Gallarza & Saura, 2006:447; Boo *et al.*, 2009:225; Lai *et al.*, 2009:981; Lee *et al.*, 2010:692; Yoon *et al.*, 2010:336; Yang *et al.*, 2011:36; Kuikka & Laukkanen, 2012:533; Whittaker *et al.*, 2007:347) positively relate value to loyalty. Only one study was found to contradict this finding (Wilkins *et al.*, 2010:13), stating that brand value is an insignificant determinant of brand loyalty. However, the provision of quality service remains critical for achieving satisfaction and loyalty. This study argues that festival value is an important determinant of festival loyalty and hence aspects of festival value were included in the questionnaire for measurement of festival loyalty.

Based on this analysis, the following hypothesis is thus formulated to use during the empirical phase of this study (see 5.4.4):

- H4: There is a direct relationship between Personal value and Loyalty.

### **3.5.2.16 Satisfaction**

George (2011:202) states that satisfied tourists are the result of enjoyable and unforgettable holiday experiences and that such tourists are likely to purchase repeatedly and provide positive word of mouth recommendations. Satisfaction, and specifically satisfactory festival experiences, are key variables for successful marketing and for designing marketable tourism products and services such as festivals (Yoon & Uysal, 2005:47; Hernández-Lobato *et al.*, 2006:346).

Satisfaction can be defined as the fulfilment of a need, goal or desire which is pleasurable (Hernández-Lobato *et al.*, 2006:346). Hernández-Lobato *et al.* (2006:346) explain that tourists compare their actual experiences to their expectations and that pleasurable fulfilment of their needs increase satisfaction levels.

Furthermore different types of satisfaction can be distinguished:

- **Transaction-specific satisfaction** refers to the immediate post-purchase evaluation of a transaction, product or experience and is thus based only on the most recent experience with an organisation (Nam *et al.*, 2011:1014; Rai, 2013:104).

- **Attribute satisfaction** is seen as a precursor of overall satisfaction and occurs when consumers evaluate the performance of single attributes (Chi & Qu, 2008:626; Yoon *et al.*, 2010:337).
- **Information satisfaction** is also viewed as a precursor of overall satisfaction and is the consumers' evaluation of the information used during decision making (Yoon *et al.*, 2010:337).
- **Overall satisfaction** incorporates an overall evaluation of all encounters with a specific organisation and therefore also comprises transaction-specific satisfaction (Chi & Qu, 2008:626; Yoon *et al.*, 2010:337; Nam *et al.*, 2011:1014; Rai, 2013:105).

For the purpose of this study, festival satisfaction is considered as overall satisfaction since satisfaction is a combined measurement of various festival-related aspects.

Satisfaction is associated with several important benefits, including: repeat visitation (Yoon & Uysal, 2005:54; Yoon *et al.*, 2010:341; Prayag & Ryan, 2012:352), loyalty (Yoon & Uysal, 2005:54; Hernández-Lobato *et al.*, 2006:352; Yoon *et al.*, 2010:341), positive word of mouth communication (Jordaan & Prinsloo, 2004:44; Yoon & Uysal, 2005:54; George, 2011:202); recommendation intentions (Prayag & Ryan, 2012:352), and brand preference (Lee *et al.*, 2012:11). Yoon *et al.* (2010:341) note that festival organisers should attempt to create satisfactory festival experiences through festival programmes, souvenirs, food offerings and facilities to reap the above-mentioned benefits. Chi and Qu (2008:634) also state that satisfying tourists improves and sustains competitiveness.

Several aspects have been positively related to festival satisfaction, including brand image (Hernández-Lobato *et al.*, 2006:356; Chi & Qu, 2008:634), service and physical quality (Wilkins *et al.*, 2010:19; Nam *et al.*, 2011:1028), competent staff (Nam *et al.*, 2011:1028), extent to which the brand matches individuals' self-image (Prayag & Ryan, 2012:354), brand identification (Prayag & Ryan, 2012:354), degree to which brand reflects individuals' desired lifestyle (Prayag & Ryan, 2012:354), value for money (Yoon *et al.*, 2010:340), social value (Gallarza & Saura, 2006:450), and the emotional bond between an individual and a specific spatial setting (place attachment (Prayag & Ryan, 2012:354)). It is also evident in several studies that satisfaction is an antecedent of loyalty (Yoon & Uysal 2005:54; Gallarza & Saura, 2006:450; Hernández-Lobato *et al.*, 2006:356; Hui *et al.*, 2008:974; Chi & Qu, 2008:634; Wilkins *et al.*, 2010:19; Yoon *et al.*,

2010:340; Nam *et al.*, 2011:1029; Prayag & Ryan, 2012:354). According to Yoon *et al.* (2010:54) Prayag and Ryan (2012:346) satisfied tourists are willing to recommend and revisit.

It can thus be concluded that various aspects may influence festival visitors' loyalty towards festivals such as the Vryfees and Aardklop National Arts Festivals. For festivals to be competitive and sustainable it is critical that festival organisers identify and manage these aspects to achieve festival visitors' loyalty. Table 3.7 gives a summary of the determinants of brand loyalty.

Based on this analysis, the following hypothesis is therefore formulated to use during the empirical phase of this study (see 5.4.4):

- H5: There is a direct relationship between Festival satisfaction and Loyalty.

**Table 3.7: A summary of the determinants of brand loyalty**

<b>Determinants of loyalty</b>	<b>Description</b>	<b>Aspects affecting loyalty determinants</b>	<b>Importance and outcomes of loyalty determinants</b>
Brand attitude	Tourists' general evaluation of a brand.	New experiences and thoughts Level of satisfaction experienced by tourists	Positive brand attitudes lead to: Brand preference Higher probability of returning
Brand personality	Human-like personality traits assigned to a brand.	Marketing and advertising activities Degree to which brand personality matches tourist's self-concept	Strong brand personalities encourage: Satisfaction Positive word of mouth Future visits
Individual's characteristics,	Various factors influence tourists'	Limited budgets, age, occupation, income and	Affects behavioural loyalty and decision making.

circumstances and purchase situation	decision-making processes.	education; and distance and length of the trip	
Organisations' commitment to being customer orientated	Customer orientation implies the commitment of employees to meet the needs of tourists at all times.	Ability of employees to serve tourists effectively Service encounter opportunities	A strong customer orientation results in: Positive evaluations of overall service quality Higher satisfaction level Brand loyalty
Brand equity	The marketing and financial value related to a brand's strength in the market.	Brand equity is derived from: Brand awareness Perceived quality Brand associations Brand's proprietary assets Brand loyalty Brand experience Brand meaning Brand image Brand trust Satisfaction Brand value	For consumers brand equity: Simplify decision making Increase satisfaction.  For organisations brand equity: Ensures a competitive edge Implies higher prices may be charged Results in more effective marketing programmes Provides the opportunity for brand extensions Results in brand loyalty

Brand associations	The aspects linked to a brand that exists in the memory of the tourist.	Brand associations can be formed about: A brand's attributes and benefits Experience with the brand The value represented by the brand The perceived quality of the brand The brand's personality characteristics	Favourable brand associations result in: Recommendations Willingness from tourists to pay a premium price for the brand Brand extension opportunities Brand loyalty
Brand awareness	The tourists' ability to identify and distinguish a brand from others.	Brand awareness is affected by: Advertising Word of mouth	Strong brand awareness results in: Brand recall Purchasing Brand loyalty
Product involvement	Product involvement reflects an individual's personal interest in a brand and an ongoing commitment in terms of thoughts, feelings and behavioural responses.	Product involvement is influenced by: The degree of interest a tourist shows towards product Pleasure derived from experience Sign value Risk importance Risk probability	High product-involvement results in: Improved tourist-product relationship Brand loyalty

<p>Brand commitment (Affective/Cognitive)</p>	<p>The attachment of a tourist to a brand and his/her relationship with the brand.</p>	<p>Brand commitment is the result of: Favourable brand attitudes Strong relationship orientation Positive brand experiences</p>	<p>Brand commitment result in: Positive tourist-product relationships Brand loyalty</p>
<p>Brand affect / emotion</p>	<p>A brand's potential to provoke a positive emotional response from a tourist as a result of its use.</p>	<p>Tourists' emotions are influenced by: Their experiences with the brand The service quality delivered The brand personality displayed The projected brand image</p>	<p>Positive emotions associated with the brand enhance: Tourists' decision making Brand value Favourable purchase behaviour</p>
<p>Quality</p>	<p>The degree to which the offering meet the needs and expectations of tourists.</p>	<p>Tourists' perceptions of quality are influenced by: Performance of brand Degree to which brand conforms to specifications Uniqueness of brand features Competence of employees Efficiency of the process</p>	<p>Superior quality results in: Greater profitability Higher levels of satisfaction Brand loyalty</p>

		Functionality and appeal of aesthetic design	
Brand image	Refers to tourists' perceptions of what a brand represents.	Brand image is shaped by the following: Experiences with the brand Perceived quality of the brand Brand personality Other attributes of a brand such as: environment, activities, culture, attractions and so on. contribute to the formation of image	Positive image results in brand loyalty
Brand experience	Refers to the interaction between a tourist and a tourism offering which evokes certain emotions with the tourist and results in behavioural reactions.	Brand experiences are influenced by: Product attributes (e.g. core service, employee service, servicescape, safety, marketing, accessibility, venues, accommodation, restrooms, shows, stalls, parking, other tourists, theme)	Positive experiences: Enhance product involvement Influence tourists' emotions positively Contribute to brand meaning Increase satisfaction Result in brand loyalty

		The degree to which tourists' needs are met	
Brand trust	The degree to which the tourist relies on the ability of a brand to fulfil its specified purpose.	Brand trust is affected by: Level of overall service quality The brand's personality characteristics The level of brand awareness and tourists' knowledge about the brand The brand image projected by the festival The level satisfaction experienced by tourists	Trusted brands results in: Frequent purchases Higher levels of commitment Brand loyalty
Brand value	Reflects the relationship between the sacrifices tourists make to obtain a certain experience and the benefits associated therewith.	Brand value is influenced by: Level of overall service quality The brand image projected by the festival The satisfaction derived from the experience	Strong brand value: Simplifies tourists' decision-making processes Results in brand loyalty

		The emotions provoked by the brand experience	
Satisfaction	Refers to the fulfilment of a need, goal or desire which is pleasurable and also exceeding visitors' expectations.	<p>The level of satisfaction is affected by:</p> <ul style="list-style-type: none"> <li>Tourists' expectations</li> <li>The consistency of the brand's image to deliver what is promised</li> <li>The level of overall service quality</li> <li>The social, financial and emotional value of the brand</li> </ul>	Satisfaction is associated with: <ul style="list-style-type: none"> <li>Repeat visitation</li> <li>Positive word of mouth</li> <li>Brand preference</li> <li>Brand loyalty</li> </ul>

Source: Contributed by author

**3.6 LOYALTY TOWARDS THE FESTIVAL HOSTING DESTINATION**

The travel and tourism industry contributes significantly to the Gross Domestic Product of destinations and job creation (Hui *et al.*, 2008:965). Tourism in South Africa contributed R35.3 billion to the economy from January to June 2013 (Department of Tourism, 2013a:2) and sustained 9% of the employment in South Africa (Department of Tourism, 2013b:1). Destinations are continuously realising the importance of tourism as major contributor to their economies and are competing to attract and sustain a stream of visitors (Lee *et al.*, 2012:1). Destination stakeholders therefore aim to increase the number of loyal visitors to their destinations (Prayag & Ryan, 2012:342).

The hosting of festivals has become a popular means for destinations to promote (Yuan & Jang, 2008:286), reposition and differentiate themselves in a competitive environment (Quinn, 2005:927). Hall and Sharples (2008:66) explain that festivals can be used to brand destinations effectively. Gibson and Connell (2012:26) furthermore state that festivals assist destinations in

creating a lively tourism product and bring repeat visits, spread word of mouth and provide positive images for destinations.

The question, however remains: how do festivals influence festival visitors' loyalty towards festival hosting destinations? This is an important consideration since destinations are competing to ensure a constant flow of visitors and, ultimately, securing visitors' loyalty. Lee *et al.* (2012:12) argue that satisfactory festival experiences are the key driver for visitors' loyalty to destinations and that destination marketers should therefore create positive visitor experiences at festivals by ensuring quality and identifying aspects that may enhance visitors' emotional and social ties with the festival as well as the host destination.

### **3.7 CONCLUSION**

The aim of this chapter was to provide a review of branding and brand loyalty in a festival context. This aim was achieved by firstly defining the "brand" concept and it was concluded that branding for festivals entails the design of a brand name, sign and symbol whereby festival visitors can recognise the festival and which serves as a reflection of the festival's character and value.

Secondly, the history of branding was analysed, indicating that branding has been around for many centuries but has only recently gained momentum as a result of the competitive environment in which tourism offerings, such as festivals, operate.

Thirdly, it was found that branding is associated with several benefits for both tourists and tourism offerings, such as simplifying tourists' decision making, reducing purchasing risks, signalling quality, establishing positive tourist-product relationships, providing legal protection and ultimately resulting in brand loyalty.

Fourthly, brand loyalty was analysed and explained by referring to different types of loyalty.

Fifthly, the determinants of loyalty were identified and explained. These included brand attitude, brand personality, individual characteristics, circumstances and purchase decisions, customer orientation, brand equity, brand associations, brand awareness, product involvement, brand commitment, brand affect, quality, brand image, brand experience, brand trust, brand value, and satisfaction.

Lastly, it was noted that festivals have a role to play in the creation of loyalty towards festival hosting destinations by delivering satisfactory festival experiences.

Festivals are operating in a competitive environment with the number of events and festivals increasing yearly. Festival organisers are therefore urged to brand their festivals to create unique festival experiences that can easily be differentiated and recalled. A loyal festival-visitor base can give festivals such as Vryfees and Aardklop National Arts Festival a competitive edge and sustainable income. It is therefore important that festival organisers understand the components that increase festival visitors' loyalty towards the festival. The following chapter will discuss the results of the empirical research where the loyalty of visitors towards Vryfees and Aardklop National Arts Festivals were determined.

## CHAPTER 4: RESEARCH METHODOLOGY



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### 4.1 INTRODUCTION

The primary objective of this study is to develop a brand loyalty model for arts festivals in South Africa. The brand loyalty model represents a schematic description of those components that are crucial for effectively creating and maintaining brand loyalty for arts festivals. The importance of loyalty in a festival context cannot be overestimated, since loyal festival visitors stay longer and spend more on shows and productions which increases the economic impact of a festival, to mention just a few benefits. Although various studies in the marketing and tourism-related literature have been concerned with determining loyalty, few studies have addressed the topic in a festival context and more specifically in the context of South African arts festivals which emphasises the need for this study. In Chapters 2 and 3, various aspects from the marketing and tourism-related literature were identified, which are believed to be relevant determinants of brand loyalty for arts festivals. These aspects were used to propose a brand loyalty model for arts festivals.

The purpose of this chapter is to contribute to the understanding of the research methodology used for the empirical study. Therefore the chapter begins with an explanation of the research design used followed by a discussion on the literature review conducted that provides the theoretical framework for the study. Thereafter, the phases used for the empirical analysis are described: the method of data collection, the sampling frame, the sampling method, the

development of the questionnaire, sample size, and the statistical techniques used to analyse the data.

## **4.2 RESEARCH DESIGN**

The purpose of the research design is to guide the research process to achieve the objective of the particular research. It is therefore of utmost importance to know why a particular study is undertaken in order to determine the steps to be taken during the research process (Sahu, 2013:25). According to Sahu (2013:25), questions such as the following need to be answered before deciding on the research design:

- What is the study about?
- Why should this study be conducted?
- Where should the study be carried out?
- What types of data are required?
- What resources are required to carry out the study?
- What will the sampling design be?
- What methods will be used to collect the data?
- What methods can be used to analyse the data?
- What will be the best way to present the findings of the study?

After having answered these questions, an appropriate research design can be chosen which produces the needed information under the current circumstances. According to McDaniel and Gates (2013:66), this might lead to choosing more than one research design to achieve the objective of the study. Babbie and Mouton (2003:79) identified exploratory, descriptive and explanatory (causal) research as the research designs most commonly used in social research. For the purpose of this study, these research designs were combined to achieve the objectives of the study.

### **4.2.1 Exploratory research**

Exploratory research involves the exploration of a new or relatively new issue to satisfy curiosity, examine the viability of conducting a more extensive study, develop methods that can be used in similar studies, define priorities for future research and to develop new hypotheses about a

prevailing occurrence (Babbie & Mouton, 2003:79). Cargan (2007:7) adds that the focus of exploratory research is on discovering new patterns or generalisations.

Exploratory research was used in this study to uncover the constructs of brand loyalty and its relation to brand loyalty from marketing and tourism/festival-related literature (Chapters 2 and 3). The exploratory nature of this study is further supported by the fact that there is no empirical research concerning the loyalty of festival visitors to festivals specifically in a South African context.

#### **4.2.2 Descriptive research**

Descriptive research aims to describe the characteristics of a group, situation or event (Babbie & Mouton, 2003:80; Sahu, 2013:27). Descriptive research differs from exploratory research in the sense that some knowledge on the topic already exists (Cargan, 2007:7). The purpose of descriptive research, to describe and often conclude with hypothesis tests. After description, it can be determined why certain findings appear as they do. This is also referred to as explanatory research (Cargan, 2007:7).

This study used descriptive research to describe respondents' demographic profile, festival attendance, festival expenditure, loyalty towards festivals, and loyalty towards festival hosting destinations.

#### **4.2.3 Explanatory research (causal research)**

Explanatory research intends to explain variables or events with the purpose of determining causality between them. This research design is used whenever it is believed that two variables are related and one causes the other (Babbie & Mouton, 2003:81). Salkind (2010:1254) states that explanatory research measures certain variables to either support or reject a hypothesised relationship between them in an attempt to predict the causal impact of variables.

This study was explanatory since the relationship between the constructs of brand loyalty themselves as well as their relation to brand loyalty were measured. This was done by using Structural Equation modelling (SEM).

It is clear that a research study may have many purposes and therefore require the use of a combination of research designs to achieve its objectives (Babbie & Mouton, 2003:79). The complex nature of this study consequently necessitated the use of all three of the above-

mentioned research designs, with explanatory research being the most critical to build the model. The research process followed in achieving the research design will be discussed next.

### **4.3 THE IMPORTANCE OF A THOROUGH LITERATURE REVIEW**

A literature review, as defined by Dawidowicz (2010:5), involves the systematic investigation of scholarly or research-based knowledge available on a specific topic. Jesson, Matheson and Lacey (2011:10) explain that the literature review contributes to a better understanding of a topic and enables one to identify the gaps in existing research. Furthermore, according to Gray (2009:53), the literature review demonstrates crucial theories, arguments and controversies in the specific field of study, indicates the methods that have been used to conduct research in a specific research area and identifies areas for future research. According to Dawidowicz (2010:5), the literature review is a key aspect in the research process. The literature review provides the framework for designing the research study and a plan to address the research problem effectively. Considering this, an extensive review of the literature was deemed necessary for the present study to gain insight into the concept of brand loyalty, where it fits into the marketing domain and the constructs of brand loyalty. The literature review for this study consisted of two parts (chapters):

The purpose of Chapter 2 was to indicate the role of marketing in enhancing brand loyalty in a festival context. This was achieved by defining marketing, indicating the distinguishing characteristics of tourism offerings such as festivals and how this complicates marketing, explaining the marketing process, discussing the demand and supply side of tourism offerings, explaining the marketing mix and defining the relationship between tourism demand, supply, branding and brand loyalty. Chapter 3 focused on branding and brand loyalty in a festival environment. This chapter therefore consisted of definitions of branding, the history of branding, the functions of branding, the benefits of brand loyalty and the constructs of brand loyalty. Aspects identified in Chapter 2 and Chapter 3 finally provided a framework for questionnaire development as well as the development of a hypothesised model for brand loyalty that could be measured later.

Specific keywords used in this study included: *branding, brand, tourism branding, brand loyalty, loyalty, brand loyalty model, festival, event, constructs, determinants, influences* and *tourism marketing*. A thorough analysis of sources such as text books, journal publications, articles, theses, dissertations, newspaper articles and other related sources provided the researcher with

sufficient knowledge and understanding on the topic. Information searches were launched on the library catalogues of the North-West University (NWU) and Vaal University of Technology (VUT) as well as the Internet. International and national scientific databases including, EBSCOhost, ScienceDirect, Scopus and Emerald were also examined for information relevant to the topic. Through the literature review, a complete analysis of brand loyalty was done by examining the benefits and importance of brand loyalty and determining the constructs of brand loyalty, used for developing the questionnaire.

#### **4.4 EMPIRICAL ANALYSIS**

The term “empirical” refers to what is experienced or observed. Empirical research or analysis therefore refers to the techniques used to investigate observations and experiences (Babbie & Mouton, 2003:641). According to Kothari (2004:7) empirical research or analysis results in the formulation of conclusions that can be verified through observation or experiment. In the case of this study, the empirical analysis consists of the methods used to verify the factors that affect festival visitors’ loyalty towards festivals. The next section explains the methods used for empirical analysis.

##### **4.4.1 Method of research**

The common purpose of research is to identify elements, explain what they are and how they work. For this reason, decisions need to be made about the type and nature of the data that will assist in identifying and explaining the elements under study and arriving at some kind of conclusion that can be applied to similar situations (Denscombe, 2010:247). The method of research is thus determined by the objectives of the study. In the present study, the method of research must therefore help to identify and explain the factors that affect festival visitors’ loyalty towards festivals in order to build a loyalty model that will assist festival organisers to achieve festival loyalty. According to Denscombe (2010:247) various kinds of analysis can be used to conduct research. Empirical research, however, is generally categorised as being qualitative or quantitative in nature (Vanderstoep & Johnston, 2009:7; Punch, 2014:3).

***A qualitative research approach*** can be defined as the non-numerical analysis and description of observations to identify principal meanings and patterns of relationships (Babbie & Mouton, 2003:646; Field, 2013:882). According to Denscombe (2010:248) qualitative research uses words or images as the units of analysis. Qualitative research is specifically used to gain an in-depth understanding of how and what people think about certain subjects as well as why they

think in a particular way (Kothari, 2004:3). For this purpose, techniques such as interviews and focus groups are used which allow participants to give detailed descriptions of their feelings and thoughts (Vanderstoep & Johnston, 2009:8). The main disadvantage of qualitative research, according to Vanderstoep and Johnston (2009:8), is the use of small, non-random samples that may not be generalisable to the larger population. Nieuwenhuis (2009:51) adds that qualitative research is costly to conduct in terms of both time and money.

**A quantitative research approach** involves the numerical representation and manipulation of observations with the aim of describing and clarifying the meanings reflected by those observations (Babbie & Mouton, 2003:646; Field, 2013:882). Punch (2014:249) explains that quantitative research focuses on specific factors and their relation to other factors to understand their working and effect. According to Vanderstoep and Johnston (2009:8) the primary advantage of using a quantitative approach is the large sample size, which accurately represents the overall population from which the sample was drawn. Blaxter *et al.* (2006:64) also adds the following advantages:

- It is appropriate for gathering demographic information (age, gender, language and so on) from respondents.
- It is relatively inexpensive to conduct.
- Statistical programmes are used to analyse and tabulate the findings thereby simplifying their interpretation.

Despite the advantages of quantitative research, it should be noted that quantitative research cannot be used to gain in-depth understanding of participants' thoughts and feelings since this will lead to an overload of information that cannot be easily analysed by means of statistical techniques (Vanderstoep & Johnston, 2009:8). Table 4.1 provides an overview of the differences between quantitative and qualitative research.

Considering the nature of this study and the characteristics of quantitative research, this study followed a quantitative approach. A quantitative approach was considered most suitable since the study involved a large sample size and each member of the sample completed the same questionnaire.

**Table 4.1: Quantitative vs. qualitative research**

<b>Characteristic</b>	<b>Quantitative research</b>	<b>Qualitative research</b>
Type of data	Occurrences are described numerically	Occurrences are narrative
Analysis	Descriptive and inferential	Identification of major themes
Range of enquiry	Specific questions or hypothesis	Broad thematic concerns
Key advantage	Large sample, statistical validity, accurately reflects the population	Rich, in-depth narrative description of sample
Key disadvantage	Superficial understanding of participants' thoughts and feelings	Small sample, not generalizable to large population

**Source: Adapted from Vanderstoep and Johnston (2009:7)**

#### **4.4.2 Selection of sampling frame**

Babbie and Mouton (2003:647) and Gray (2009:148) explain that a sampling frame is a list of the units that represent the population from which a sample is selected. In this study the sampling frame is visitors who attend Vryfees and Aardklop. However, no list was available from which to select visitors to these festivals. Two separate surveys were conducted at the selected festivals. These festivals were selected for this study because of their significant characteristics.

Since the purpose of this research is to gain a better understanding of the factors that contribute to festival visitors' loyalty towards arts festivals in general, festivals were chosen that are relatively well-known and established. Vryfees was first held in 2001 (formerly known as the Volksblad arts festival) and Aardklop made its first appearance in 1998. Both of these festivals have thus been around for a number of years and might therefore have a loyal festival visitor-base. These festivals are also regarded as being amongst the biggest arts festivals in South Africa (Vryfees, 2014; Aardklop, 2014).

#### **4.4.3 Sampling method**

Sampling methods can be categorised into probability and non-probability sampling (Babbie & Mouton, 2003:166; Kothari, 2004:15; Reid & Bojanic, 2010:246). According to Reid and Bojanic

(2010:246), probability sampling is when the chances of being included in the sample can be calculated for each member of the study population. Each member of the study population thus has an equal chance of being included in the sample (Kothari, 2004:15). Probability sampling is used when the researcher has some knowledge of the problem, the sampling error is large or the study population is very heterogeneous (Reid & Bojanic, 2010:246). Non-probability sampling, on the other hand, is when sample selection is based on judgment and the chances of a member of the study population being included in the sample cannot be calculated (Kothari, 2004:15; Reid & Bojanic, 2010:246). Non-probability sampling is preferred when the research is exploratory, when the chances of sampling errors are small and when the study population is relatively homogeneous (Reid & Bojanic, 2010:246). Descombe (2010:25) also adds that non-probability sampling is appropriate when the researcher does not know who or how many people or events make up the study population.

The survey followed a non-probability sampling method since not all members of the specified study population had an equal chance of being selected to participate in the research. The primary aim of this study is exploratory - to develop a band loyalty model for arts festivals. Non-probability sampling is therefore deemed appropriate. Furthermore, there is no list of visitors that attend these festivals thereby supporting the use of a non-probability sampling method.

Non-probability sampling is divided into four types of sampling: availability sampling, purposive or judgmental sampling, snowball sampling and quota sampling (Babbie & Mouton, 2003:166; Reid & Bojanic, 2010:246). Availability sampling, also referred to as convenience sampling, is sampling based on the available subjects, units or people (Babbie & Mouton; Zikmund & Babin, 2007:412; Hall, 2008:195). Purposive sampling requires the selection of a sample based on the researcher's own knowledge of the study population and its characteristics and the nature of the research (Babbie & Mouton, 2003:166; Zikmund & Babin, 2007:412; Hall, 2008:195). Snowball sampling is when members of the study population who are interviewed are asked to suggest additional people for interviewing (Babbie & Mouton, 2003:647; Hall, 2008:195). Quota sampling requires a set quota (fixed number of people) from each sub-group of a population to improve the representativeness of the research sample (Babbie & Mouton, 2003:167; Zikmund & Babin, 2007:412; Hall, 2008:195; Reid & Bojanic, 2010:246).

Since the focus of this study is on arts festivals, availability sampling was used to target festival visitors at Vryfees and Aardklop respectively. Availability sampling is justified for this research

since this study examines the factors influencing festival visitors' loyalty specifically at arts festivals. The first survey was conducted at Vryfees from 8 to 14 July 2013 in Bloemfontein, while the second survey took place at Aardklop from 23 to 28 September 2013 in Potchefstroom. The survey took place at different locations on the festival terrain to prevent bias toward certain visitors. However, they were mostly conducted at places where visitors congregated in between shows and on the main festival grounds. Respondents were randomly selected as they arrived or departed from these areas and at distinct relaxation points where they were sitting down. The questionnaire was self-administered to respondents by field workers. Field workers were properly briefed on the aim of the study and the questionnaire. The field workers also informed respondents about the purpose of the research to ensure that they participated willingly and honestly.

#### **4.4.4 Development of the questionnaire**

Having selected a sample of people for the research, the next step is to develop a questionnaire that reflects the research objective to be achieved by the study (Bajpai, 2011:75). According to Bajpai (2011:75), there are six decisions to be considered in constructing a questionnaire:

- Deciding on a format for the questionnaire, which involves decisions about using open or closed-ended questions. Open-ended questions, according to Babbie and Mouton (2003:233), allow respondents to provide their own answer to the question which might lead to irrelevant responses. Furthermore, this type of questioning results in responses that are difficult to analyse and process since they first need to be coded which might be time consuming. Closed-ended questions, on the other hand, allow the respondents to choose an answer from a list of options compiled by the researcher, for example multiple choice questions or Likert scales. Some of the major advantages of closed-ended questions is that they create consistency in the answers from respondents and are also more easily processed (Babbie & Mouton, 2003:233).
- Choosing questions that are relevant to the research objective and wording the questions to avoid misinterpretation.
- Deciding on a logical order for questions
- Determining appropriate question response choices by considering the range of possible answers.
- Deciding on an appropriate layout for the questionnaire which is easy to navigate, keeping in mind that the questionnaire should not be too long.

- Deciding on the general appearance of the questionnaire to create a good impression and result in a better response rate.

Keeping these aspects in mind, a questionnaire was developed for the present study. The development of the questionnaire involved three phases: firstly, the determinants of brand loyalty were identified through the literature study (c.f. 4.3). Secondly, these determinants were reduced by evaluating their importance and relevance to the study. Thirdly, the questionnaire was developed by identifying the items used to measure each of the determinants of brand loyalty. Phases 2 and 3 are subsequently discussed.

#### 4.4.4.1 Reduction of brand loyalty determinants (Phase 2)

The aim of this phase was to reduce the determinants of brand loyalty for arts festivals and support this by providing relevant reasons for the reduction thereof. Table 4.2 indicates the determinants that were excluded from the study as well as the determinants that were included. A total of sixteen brand loyalty determinants were identified in Chapter 3 and this was reduced to six items.

**Table 4.2: Reduction of brand loyalty determinants**

Number	Determinant	Comment
1	Quality	These determinants were retained for the following reasons: <ul style="list-style-type: none"> <li>• They were frequently researched</li> <li>• Various similar studies support their relation to brand loyalty.</li> </ul>
2	Brand image	
3	Brand experience	
4	Brand trust	
5	Brand value	
6	Satisfaction	
7	Brand attitude	
8	Brand personality	
9	Individual's characteristics, circumstances and purchase situations	These determinants were excluded for the following reasons: <ul style="list-style-type: none"> <li>• They were included in the remainder of determinants.</li> <li>• They were found to be unreliable in other studies</li> <li>• They were infrequently researched</li> </ul>
10	Organisations' commitment to being customer orientated	
11	Brand equity	
12	Brand associations	
13	Brand awareness	
14	Product involvement	
15	Brand commitment	
16	Brand affect	

The aspects to be measured by the questionnaire thus included quality, brand image, brand experience, brand trust, brand value and satisfaction. The measurement of these aspects is discussed next.

#### 4.4.4.2 Identifying the items for measuring brand loyalty (Phase 3)

After having identified the determinants of brand loyalty to be measured by the questionnaire, the items to assess these aspects were determined. This was achieved by analysing the questionnaires from various studies similar to the present study. Some of the measurement items however, were self-generated based on literature.

Table 4.3 indicates the final list of items used to assess the determinants of brand loyalty as well as their sources.

**Table 4.3: Source of questionnaire items**

Determinant	Item	Source
<b>Festival trust</b>	I trust that the 2013 festival will be good	Adapted from Wilkins <i>et al.</i> (2010)
	This festival has been good over the years	Adapted from Wilkins <i>et al.</i> (2010)
	This festival delivers a service as advertised	Adapted from Wilkins <i>et al.</i> (2010)
<b>Festival satisfaction</b>	The festival satisfies my needs	Adapted from Oliver (1980); Lee <i>et al.</i> (2012)
	I am satisfied with my decision to attend this festival	Adapted from Oliver (1980); Lee <i>et al.</i> (2012)
	I enjoy myself at this festival	Adapted from Oliver (1980); Lee <i>et al.</i> (2012)
<b>Festival value</b>	Because I pay, I expect good festival facilities	Adapted from Wilkins <i>et al.</i> (2010)
	I get my money's worth at this festival	Adapted from Lassar <i>et al.</i> (1995); Boo <i>et al.</i> (2009)

	I get more than I expect at this festival	Adapted from Lassar <i>et al.</i> (1995); Boo <i>et al.</i> (2009)
	If I were to stop attending this festival, I would lose contact with a number of festival friends	Self-generated item
	I have fun times with friends and family at this festival	Self-generated item
<b>Festival quality</b>	I expect a quality experience at this festival	Adapted from Lassar, <i>et al.</i> (1995); Boo <i>et al.</i> (2009)
	The festival staff is friendly and helpful	Adapted from Lemmer (2011)
	The festival staff understands my festival needs	Adapted from Lemmer (2011)
	This festival delivers a quality experience and service	Adapted from Hsu <i>et al.</i> (2012)
<b>Festival image</b>	My friends think highly of me because I attend this festival	Adapted from Lassar <i>et al.</i> (1995); Boo <i>et al.</i> (2009)
	I can associate with this festival	Adapted from Lassar <i>et al.</i> (1995); Boo <i>et al.</i> (2009)
	The image that this festival reflects is trustworthy	Adapted from Lemmer (2011)
	The image that this festival reflects is creative	Adapted from Lemmer (2011)
	My image of this festival is positive	Adapted from Lemmer (2011)
	The festival takes place in a visually attractive environment	Self-generated item
	The festival has a festive atmosphere	Self-generated item

	The festival facilities are sufficient and effective (e.g. Air conditioning)	Self-generated item
	The festival is accessible (parking, transport and so on)	Self-generated item
<b>Festival experience</b>	This festival involves all my senses	Adapted from Brakus <i>et al.</i> (2009)
	This festival generates positive emotions	Self-generated item
	I have an emotional attachment to this festival	Self-generated item
	This festival stimulates my creativity	Self-generated item
	This festival makes me curious about the arts	Adapted from Brakus <i>et al.</i> (2009)
<b>Festival loyalty</b>	I prefer to attend this festival	Adapted from Lemmer (2011)
	I gladly talk to others about this festival	Adapted from Ha & John (2010)
	I attend or am planning to attend this festival repeatedly	Adapted from Hsu <i>et al.</i> (2012)
	I am loyal towards this festival	Adapted from Lemmer (2011)

The above-mentioned statements were measured on a five-point Likert scale with the following options: 1 – Strongly disagree; 2 – Disagree; 3 – Unsure; 4 – Agree, 5 – Strongly agree. The advantages of Likert scale measurement further supported the use thereof: it is regarded as reliable since respondents are required to answer each statement included in the instrument (Kothari, 2004:86) and it is easy to compare responses (Babbie & Mouton, 2003:233).

#### 4.4.4.3 Structure of the questionnaire

The final questionnaire comprised three sections:

- **Section A** dealt with the demographic information of respondents and included aspects such as gender, age, occupation, province of residence and home language. This section also addressed aspects relating to festival attendance: size of the travelling group, number of days spent at the festival, other festivals attended by respondents, frequency of attendance, number of tickets bought for shows and productions, and festival expenditure.
- **Section B** consisted of statements which are related to each of the six brand loyalty determinants to determine respondents' loyalty towards Vryfees and Aardklop National Arts Festivals. Respondents were asked to indicate the degree to which they agree with each of the statements on a five-point likert scale.
- **Section C** evaluated respondents' loyalty towards the festival hosting destinations, Bloemfontein and Potchefstroom. Respondents were asked to indicate the degree to which they agree with each of the statements on a five-point likert scale.

#### 4.5 SAMPLE SIZE

The sample size for this study is based on the guidelines of Krejcie and Morgan (1970:608) that are applicable to any defined population. These researchers propose that for a population (N) of 1000 000 a sample size (S) of 384 is recommended. The number of festival visitors was taken into account to determine the sample size for this research. Approximately 50 000 visitors attend Aardklop (Kruger, Saayman & Saayman, 2008:27) and 30 000 visitors attend Vryfees yearly (Pretorius, 2012:16). Given the population sizes of the respective festivals and sample sizes used in similar studies (Kruger *et al.*, 2010b:97; Kruger *et al.*, 2011:87; Slabbert & Saayman, 2011:197; van Zyl, 2011:188; Kruger & Saayman, 2012:152; Viviers *et al.*, 2013:216), it was decided that 400 questionnaires for each festival would be sufficient. A total of 355 questionnaires were completed at Vryfees and 352 at Aardklop. The numbers of questionnaires obtained at these festivals are summarised in Table 4.4.

**Table 4.4: Response rate for questionnaires distributed and obtained at the festivals**

<b>Festival</b>	<b>Number of questionnaires distributed</b>	<b>Actual number of questionnaires obtained</b>	<b>Response rate</b>
Vryfees	400	355	89%
Aardklop	400	352	88%

## **4.6 DATA ANALYSIS**

Microsoft® Excel® was used to capture the data and to carry out the descriptive analysis. The raw data was used to do an initial analysis (descriptive statistics) to determine the demographic profile of respondents at the festivals, to analyse their festival attendance characteristics and to examine their loyalty towards the festivals. Thereafter, the statistical consultation services of North-West University assisted in processing the raw data into usable information. Statistical software including IBM SPSS and IBM SPSS Amos were used to analyse the data. Statistical analysis included Exploratory Factor Analysis (EFA), Spearman Rank Order Correlations, one-way Analysis of Variance (ANOVA), a *t*-test, two-way between-groups Analysis of Variance (ANOVA) and Structural Equation modelling (SEM). These analyses were conducted to explore the relationships between festival loyalty and its components, which is ultimately the main contribution of this study.

These analyses took place in three phases: descriptive analysis, exploratory analysis and explanatory (causal) analysis.

### **4.6.1 Descriptive analysis**

The aim of descriptive analysis is to describe the characteristics of a group, situation or event (c.f. 4.2.2). In this case, the aim of the descriptive analysis was to describe respondents' demographic profile, festival attendance, festival expenditure, loyalty towards festivals, and loyalty towards festival hosting destinations. For this purpose, frequency tables were compiled using the Statistical Package for Social Sciences (SPSS, version 20). According to Huzingh (2007:205) frequency tables are used to provide an overview of the empirical distribution of a variable. Ross (2010:18) furthermore states that it is suitable for describing a data set. Tables and figures were drawn from the frequency tables to describe the information obtained from the survey.

### **4.6.2 Exploratory analysis**

Exploratory analysis involves the investigation of new subject matter to uncover new patterns (c.f. 4.2.1). To explore the factors that affect visitors' loyalty towards arts festivals and how they are related, various exploratory techniques were used: exploratory factor analysis, Spearman Rank Order Correlations, *t*-test, one-way Analysis of Variance (ANOVA), and two-way between-groups Analysis of Variance. Statistically significant differences are indicated by a *p*-value of  $\leq 0.05$  (Field, 2013:72). A detailed discussion of these techniques is given in the next section.

#### **4.6.2.1 Exploratory factor analysis (EFA)**

Factor analysis is a multivariate statistical technique used to simplify data from a large number of variables into a smaller, more manageable number of variables, also referred to as factors (Pallant, 2010:181; Hair, Celsi, Money, Samouel, & Page, 2011:386). The factors identified from a factor analysis thus consist of a number of variables that are assigned a name that represents their content (Salkind, 2014:317). Pallant (2010:181) furthermore explains that exploratory factor analysis (EFA) is often conducted at the beginning of a research study to explore the relationships and identify the patterns amongst a set of variables that can be used at a later stage in analyses such as multiple regression or multivariate Analysis of Variance.

In this study, EFA was applied to the aspects affecting visitors' loyalty towards arts festivals to identify underlying factors that represent these aspects. These factors were named accordingly, and were later used in multiple regression techniques - Spearman Rank Order Correlations, *t*-test, one-way ANOVAs, and two-way between-groups ANOVAs. The factors derived from the EFA were also employed to build the model used to conduct the Structural Equation Modelling (SEM).

The EFA for the present study was performed on 34 loyalty items by means of a principal component analysis, using the oblique rotation method. From this, six brand loyalty factors were identified and labelled based on the literature review. Furthermore, the Kaiser-Meyer-Olkin measure of sampling adequacy (KMO) was used to determine the usefulness of the factor analysis. According to Field (2013:684) values close to 1 indicate that patterns of correlation are relatively compact and yield distinct and reliable factors. Therefore, only factors with eigenvalues larger than one were included, since they explained a significant amount in variation of the data. In addition, the factor loading of each item were considered following the guideline proposed by Stevens (2002:393). Stevens (2002:393) suggests that for a sample size of 600, factor loadings should be higher than 0.21. All items with factor loadings greater than 0.21 were thus regarded as correlating with a factor. Items that cross-loaded on more than one factor were grouped in the factor where they could best be explained. The reliability of each factor was calculated by Cronbach's alpha reliability coefficients. The Cronbach's alpha coefficients for all factors were above 0.6 which, according to Malhorta (2010:319), is the suggested cut-off point for reliability coefficients. Furthermore, the inter-item correlations were calculated as an additional measure of reliability. Clark and Watson (1995) state that inter-item correlations ranging between 0.15 and 0.55 are deemed acceptable and correlations higher than 0.5 are more adequate.

#### 4.6.2.2 Correlations

According to Jupp (2006:45) and Pallant (2010:128), correlation refers to the linear relationship between two variables. Jupp (2006:45) further states that the relationship between these variables is symmetrical where a change in one variable will lead to a change in the other variable. Correlations are determined using the Pearson product-moment correlation ( $r$ ) presented along with Spearman Rank Order Correlation ( $\rho$ ) (Pallant, 2010:128). Various experts refer to Spearman Rank Order Correlation ( $\rho$ ) as a special case of Pearson product-moment correlation ( $r$ ) (Weinberg & Abramowitz, 2002:139; Sheskin, 2004:1062; Salkind, 2010:1404). Spearman  $\rho$  is used with non-parametric statistics (Matthews & Kostelis, 2011:235). Matthews and Kostelis (2011:235) list the following assumptions for using Spearman  $\rho$ :

- Ordinal level or ranked data.
- Randomly selected for the population.
- Skewed distribution of ordinal data.
- Linear relationship.

Based on this, Spearman Rank Order Correlation was applied in the present study. The Spearman's correlation coefficient ( $\rho$ ), similar to Pearson's  $r$ , ranges between +1 and -1 where +1 indicates a perfect positive and -1 a perfect negative relationship between two variables. The strength of the relationship is determined by the size of the absolute value, regardless of the value's sign. A value of 0 indicates no relationship between two variables (Pallant, 2010:128).

Guidelines for interpreting correlation coefficients are not widely available (Hemphill, 2003:78). Cohen (1988:77-81), however, based on his extensive experience with correlation coefficients, suggests the following guidelines for interpreting correlation coefficients: 0.10 indicates a small correlation, 0.30 indicates a medium correlation, and 0.50 indicates a large correlation. Therefore, these guidelines were used in the present study for interpreting Spearman's  $\rho$ .

Spearman Rank Order Correlations were calculated to indicate the strength of the relationships between brand loyalty factors themselves as well as between brand loyalty factors and the variables age, average spending per person, group size, number of days spent at the festival, tickets bought and number of years attending the festival. This was done to determine whether an increase in the value of one factor will lead to an increase in the value of another factor or variable (e.g. does satisfaction impact on affective image?). Correlations were calculated for each

festival respectively as well as for both festivals combined. The results indicated, firstly, that all correlations between brand loyalty factors were significant ( $p=0.000$ ) with medium to high correlations between all factors. Secondly, small correlations are evident between age and festival satisfaction, average spending per person and festival experience, number of days spent at the festival and loyalty, and number of years respondents have been attending the festival and loyalty. Correlations were further investigated through SEM.

#### **4.6.2.3 T-test analysis**

A *t*-test is used to compare the mean scores of two independent groups to determine whether there is a significant difference between them in terms of a continuous variable (Pallant, 2010:105). In this case, a *t*-test was conducted between male and female respondents to determine whether there is a significant difference between them and the factors affecting their loyalty towards festivals.

#### **4.6.2.4 One-way Analysis of Variance (ANOVA)**

Unlike a *t*-test where the difference between two groups is determined, ANOVA is used to determine the differences between several groups concerning one independent variable. It is referred to as one-way ANOVA since it examines the impact of one independent variable on a dependent variable (Pallant, 2010:249). To determine the variance between groups, an F-ratio is calculated where a large F-ratio indicates higher variability between groups (Pallant, 2010:249; Field, 2013:435). The F-ratio, however, does not indicate which groups differ. Therefore, a post-hoc test is conducted such as the Tukey's Honestly Significant Difference test (Pallant, 2010:249). Significant differences are indicated by a *p*-value of  $\leq 0.05$  (Field, 2013:72).

In this study, ANOVAs with Tukey's Honestly Significant Difference tests were conducted to determine significant differences between the variables occupation, language province and frequency of attendance on each loyalty factor respectively. For example, language was divided into three categories, Afrikaans, English and other. A one-way ANOVA was conducted on these language categories to determine the differences between them concerning festival satisfaction. Thus, does the home language of respondents have an effect on their level of satisfaction with the festival?

#### **4.6.2.5 Two-way Analysis of Variance (ANOVA) between groups**

With two-way ANOVA between groups, there are two independent variables as well as two groups consisting of different people in each group (Pallant, 2010:265; Privitera, 2012:300). This

technique thus explores the individual and combined effect of two independent variables on a single dependent variable (Pallant, 2010:265). According to Pallant (2010:265) a major advantage of using two-way ANOVAs is that one can examine the main effect for each independent variable and also investigate the likelihood of an interaction effect. The main effect is the distinctive effect of an independent variable on an outcome variable (Field, 2013:878; Salkind, 2014:466) while the interaction effect is the joint effect of two or more independent variables on an outcome variable (Field, 2013:877; Salkind, 2014:466).

Two-way ANOVAs between groups were employed in this study to determine the differences between the two festivals (independent variable) with regards to respondents' loyalty towards these festivals and the effect of gender, occupation, province of residence, frequency of attendance and home language (independent variables) on each of the brand loyalty factors (dependent variables).

#### **4.6.3 Explanatory analysis (causal analysis)**

The purpose of causal analysis is to determine the relationship between a set of variables to support or reject a hypothesised relationship between them (c.f. 4.2.3). Structural Equation Modelling was applied in the present study to determine the causality between the brand loyalty factors and brand loyalty.

##### **4.6.3.1 Defining Structural Equation Modelling (SEM)**

Structural equation modelling (SEM) is a statistical modelling technique that explores the interrelationships between a set of latent and observed variables (Pallant, 2010:105; Foster, Barkus & Yavorski, 2006:103). Schumaker and Lomax (2010:2) agree with this and add that the goal of SEM is to provide a quantitative test of a theoretical model hypothesised by the researcher. SEM allows for testing various theoretical models to describe variables and how they are related to one another (Schumaker & Lomax, 2010:2). In addition, Foster *et al.* (2006:103) state that SEM results in choosing a model that best represents the sample data.

The term structural equation modelling (SEM) expresses two important aspects relating to the statistical process. Firstly, that the fundamental processes under investigation are signified by a series of structural equations (regression) and, secondly, that these structural relations are illustrated by means of a diagram (model) to simplify the understanding of the theory being investigated (Byrne, 2013:3). Kline (2011:7) and Hoyle (2012:3) state that SEM is often referred

to as covariance structure modelling since the primary data used in SEM includes covariances. Salkind (2014:318), further adds that regression, factor analysis and path analysis are being thought of by some as special cases of SEM whereas Hoyle (2012:3) explains that SEM can be seen as an extension of these techniques. SEM is therefore seen as a collection of techniques (Foster *et al.*, 2006:105).

Considering this, the key characteristics of SEM are discussed next.

#### **4.6.3.2 Characteristics and advantages of using SEM**

Several characteristics distinguish SEM from other multivariate statistical techniques (Byrne, 2013:3). The major characteristics of SEM include the following:

##### **Takes a confirmatory approach**

Numerous researchers (Foster *et al.*, 2006:103; Byrne, 2013:3; Salkind, 2014:319) agree that SEM is a confirmatory, rather than exploratory, multivariate technique. This implies that SEM is used to confirm the suitability of a hypothesised model (Salkind, 2014:319).

##### **Incorporates latent and observed variables**

Latent variables are constructs that cannot be observed but can be measured by various underlying aspects, while observed variables include constructs that can be seen and measured directly. SEM can be used to measure constructs that cannot be seen based on what can be seen or observed (Foster *et al.*, 2006:104). Stamatis (2003:158) states that, by incorporating latent variables into the model, statistical estimation is improved, theoretical concepts are represented more appropriately and estimation errors are better accounted for.

##### **A method for treating multiple relationships concurrently**

Ho (2006:281) explains that SEM can be used to analyse a sequence of interdependent relationships between exogenous (independent) and endogenous (dependent) variables. Ho and Foster *et al.* (2006:103) further argue that conventional multiple regression techniques, such as path analysis, only partially indicate relationships between exogenous and endogenous variables, whereas SEM tests the entire model and determines how well the data fits the hypothesised model. Thus, SEM expresses relationships among dependent and independent variables even when the dependent variables become independent variables in subsequent relationships (Stamatis, 2003:158).

### **Model elements**

Generally, SEM consists of two elements, a measurement model and a structural model.

- The **measurement model** indicates how latent variables are measured in terms of observed variables and it defines the measurement items of the observed variables (Ho, 2006:284; Byrne, 2013:7).
- The **structural model** outlines the relationships between dependent and independent variables, whether observed or latent. (Ho, 2006:284; Byrne, 2013:7).

According to Ho (2006:284), both models have an important role to play within the SEM process. The measurement model tests the reliability of the observed variables used to measure the latent variables, while the structural model provides a direct method for assessing the theory of interest. A combination of both models are thus needed to develop a whole model, free of measurement errors.

### **Necessitates a model fit**

As mentioned before, one of the goals of SEM is to identify a model that best represents the sample data. This done by assessing how well the proposed model fits the sample data. This is referred to as the goodness-of-fit (Raoprasert & Islam, 2010:89). According to Hoyle (2011:17), goodness-of-fit can be defined as the measurement of how well the suggested covariance matrix of a model accounts for the observed data compared to the observed covariance matrix. Several measurements are available to assess the goodness-of-fit for a model: overall fit, comparative fit to a base model and model parsimony (Stamatis, 2003:159). The measurements for model fit applied in this study are discussed in more detail later in this chapter (see 4.6.3.3).

Having a clear understanding of these aspects will assist in the process of conducting SEM. The steps involved in this process are discussed in the next section, whereas Chapter 5 will address the application of these steps in the present study.

#### **4.6.3.3 The steps in conducting Structural Equation Modelling (SEM)**

The process for conducting SEM generally consists of five steps, which are discussed below.

### **Step 1: Specify individual constructs**

The first step for SEM involves the specification of all latent and observed variables that will comprise the model, the measurement of these variables, and the interrelationships between them based on theory (Hair, Black, Babin & Anderson, 2010:653). According to Schumaker and Lomax, (2010:197) a detailed analysis of the theory for the topic under study is needed since a set of observed variables can specify several diverse latent variables to be used in the measurement model. Furthermore, various different structural models can be derived based on the assumed relationships between latent variables (Schumaker & Lomax, 2010:198).

Since the purpose of this study is to develop a brand loyalty model for arts festivals, the constructs that affect visitors' loyalty were identified and described in Chapter 3. Chapter 3 also revealed possible interrelationships between them as well as measurements to assess each of the constructs.

### **Step 2: Develop and specify the measurement model**

During step 2, a measurement model is developed. The measurement model consist of a graphical illustration of the constructs to be measured as well as the items for measuring each of the constructs. The model also depicts relations between the constructs (Hoyle, 2011:8). The main purpose of the measurement model is to assess the reliability of the observed variables applied to measure the latent variables (Ho, 2006:284).

Reliability is tested by the Cronbach's alpha and the Average Variance Extracted (AVE). Cronbach's alpha measures how well a series of variables measures a single, one-dimensional latent concept. A high Cronbach's alpha indicates that the correlations between individual questionnaire items are high, which implies high reliability (Andrew, Pedersen & McEvoy, 2011:202). Cronbach's alpha values range from 0 to 1 and thus the closer a value is to 1 the more reliable the correlation (Pallant, 2010:6). Malhorta (2010:319) suggests a cut-off value of 0.6 where 0.6 and less is an indication that the items are unreliable. AVE specifies the amount of variance in the observed variables that measures a latent construct and values vary from 0 to 1 (Malhorta, 2010:734). A higher AVE value shows that the observed variables are a true reflection of the latent construct. An AVE value of 0.5 thus accounts for more than 50% of the variance in the observed variables.

In the present study, both regression and exploratory factor analysis were conducted prior to the SEM to determine whether individual items load significantly onto the latent construct. This also confirmed that scale measurement items for each latent variable were reliable and valid. The factors derived from the EFA were used to build the measurement model.

According to Hoyle (2011:8), the measurement model is illustrated using a system of notation together with either a set of equations or a figure. AMOS, applied in this study, uses line-by-line codes and path diagrams to illustrate the model. The measurement model thus consist of a series of structural equations that are illustrated in a diagram.

### **Step 3: Design a study to predict empirical results**

Step 3 emphasises aspects relating to research design, sample size and model estimation. The research design or type of data needed, sample size, model estimation technique as well as the software to be used should be decided upon during this step.

When planning on conducting SEM, it should be noted that SEM is useful for examining covariances or correlations between variables and is therefore often used in causal or explanatory studies (Lei & Wu, 2007:34). Ullman (2006:36) states that SEM can be used after exploratory factor analysis to confirm the factor structure with new data. Therefore, the decision regarding research design should take this into consideration. Since the main purpose of the current study is of an explanatory or causal nature, SEM is deemed as an appropriate statistical technique to be employed to achieve the main objective, to build a brand loyalty model for arts festivals.

Furthermore, sample size for SEM should be considered. SEM is generally used with large sample sizes. The recommended sample size for SEM should be no less than 200. Larger models with a higher number of model parameters require larger sample sizes (Lei & Wu, 2007:36). Based on this, applying SEM in the present study is appropriate since the sample size (n) was 736.

Lastly, this step requires some knowledge about the estimation techniques and software programmes available for conducting SEM. Several estimation techniques are available, for example: maximum likelihood estimation (MLE), unweighted least squares, generalised least squares, weighted least squares, and asymptotically distribution-free estimators (Hoyle, 2011:9). Numerous researchers (Ullman, 2006:43; Lei & Wu, 2007:36; Hoyle, 2011:9; Kline, 2011:154)

however agree that MLE is the most prevailing and most frequently used method in a variety of programmes. According to Kline (2011:154), MLE forms the basis for parameter estimates. Kline (2011:154) explains that the parameter estimates increase (maximise) the chances (likelihood) that the observed covariances were drawn from the specific population. A major advantage of using MLE is that, even when the data does not follow a normal distribution, MLE is still able to provide reliable assumptions (Yuan & Bentler, 2007:368). Therefore, MLE was employed in this study.

Several software programs can be used to conduct SEM: LISREL, AMOS, EQS, Mx, and MxPlus (Schumaker & Lomax, 2010:8). Schumaker and Lomax (2010:8) state that each of these programs contain their own unique features and it is therefore up to the researcher to decide which program will best suit the his/her needs and preferences. AMOS was selected to conduct SEM for this study

#### **Step 4: Develop the structural model**

During this step, the extent of the relationships between the latent and observed variables is determined. This is done by appointing relationships between constructs based upon the hypothesised or measurement model (Hair *et al*, 2010:673). Ho (2006:284) furthermore explains that, when building the structural model, directional estimations between a series of dependent and independent variables can be included as well as indirect effects. The structural model is thus the actual model that is assessed directly to accept or reject the theory (hypothesis) of interest (Ho, 2006:284). The hypotheses formulated based on theory are thus used to build the structural model. A hypothesis is defined as a statement of something that ought to be observed in the real world if the theory is correct. Furthermore, it depicts the relationship between two or more variables (Babbie & Mouton, 2003:643). The hypothesis for the present study were set in Chapter 3 (c.f. 3.5.2).

#### **Step 5: Assess model validity**

The primary goal of SEM is to generate a statistically significant theoretical model that also has practical importance. Assessing the model validity or model fit determines how well the structural model fits the sample data in order to find a model that has both statistical and practical significance (Schumaker & Lomax, 2010:74).

For this purpose, a number of fit indices have been developed that measure how accurately the model fits the sample data. Little consensus, however, has been reached as to which fit indices to use that will provide the most accurate description of a model's relation to the empirical data (Stamatis, 2003:159, Hooper, Coughlan & Mullen, 2008:53). Researchers therefore have proposed the use of a combination of fit indices to provide a more comprehensive picture of a model's acceptability (Stamatis, 2003:159).

Generally, fit indices can be divided into three categories, absolute fit indices, incremental fit indices and parsimony fit indices (Brown, 2006:82; Hooper *et al.*, 2008:53). This study applied Chi Square divided by its degrees of freedom (CMIN ( $\chi^2$ /DF), Root Mean Square Error Approximation (RMSEA), and Comparative Fit Index (CFI). These methods are classified under absolute and incremental fit indices and therefore they are subsequently discussed.

Absolute fit indices indicate the extent to which the proposed theoretical model fits the sample data (Lei & Wu, 2007:37; Hooper *et al.*, 2008:53; Tran & Cox, 2009:158). Stevens (2009:567) furthermore explains that, unlike incremental fit indices, absolute fit indices are not dependent on some comparison point. According to Tran and Cox (2009:158) the most important fit indices in this category include the Chi Square statistic, the non-centrality parameter (NCP), goodness-of-fit index (GFI), Root Mean Square Error (RMR), Root Mean Square Error of Approximation (RMSEA) and the Expected Cross Validation Index (ECVI).

The Chi Square statistic is the most common absolute fit index (Stamatis, 2003:160; Harrington, 2009:51) and measures whether a model is an exact representation of the sample data (Harrington, 2009:51). Since the Chi Square measures the difference between the actual and predicted input conditions it should be noted that the emphasis when used in SEM is on non-significant differences. Thus, there should be little or difference between the proposed model and the observed data. Small Chi Square values are therefore desirable (Stamatis, 2003:160; Ho, 2006:285). The main restriction of using the Chi Square test is its reliance on sample size (Lei & Wu, 2007:37; Harrington, 2009:51). When used with larger sample sizes (>100), the likelihood of the Chi Square test rejecting the model increases, even though it might not be a poor model (Allen, Titsworth & Hunt, 2009:204).

Taking this into consideration, it is recommended that the Chi Square be reported with its degrees of freedom (Lei & Wu, 2007:37; Hooper *et al.*, 2008:54). This implies that the Chi Square should

be divided by its degrees of freedom to improve model fit (Stevens, 2009:566). Degrees of freedom can be defined as the number of values in a set of data that are free to vary after certain restrictions have been placed upon the data (Sheskin, 2004:156). Thus, when assessing model fit with the Chi Square, it is important to also take note of individual parameters (Easterby-Smith, Thorpe & Jackson, 2012:309). In addition, researchers (Ho, 2006:285; Lei & Wu, 2007:37) propose that other indices should be used together with the Chi Square statistic.

Another absolute measure for determining model fit is the RMSEA. It addresses the question as to how well a model with ideally chosen parameter values fits the sample data covariance matrix (Moutinho & Hutcheson, 2011:307). It estimates the range of errors that exist in a population (Ho, 2006:285). Unlike the Chi Square test, this measure is less affected by sample size (Brown, 2006:84; Moutinho & Hutcheson, 2011:307). Furthermore, it is agreed that lower values indicate a better fit between the proposed model and the sample data. Generally, the suggested values for RMSEA are as follows (Brown, 2006:84; Hooper *et al.*, 2008:54):

- Less than 0.05 – good model fit.
- Ranging between 0.08 – 0.10 – mediocre model fit.
- More than 0.10 – poor model fit.

Contrary to the above, incremental or comparative fit indices assess the differences between a proposed theoretical model and the sample data compared to a baseline or null model (Stamatis, 2003:163; Stevens, 2009:567; Preacher, 2010:196). Preacher (2010:196) explains that they specify the fit of the actual model as alternating somewhere between the null model and a perfectly fitting model. The Tucker Lewis index (TLI), normed fit index (NFI), relative fit index (RFI), and the comparative fit index (CFI) are some of the most commonly used incremental fit indices (Stamatis, 2003:164; Ho, 2006:285; Lei & Wu, 2007:37; Tran & Cox, 2009:158). The comparative fit index (CFI), which was employed in this study, compares the proposed model to a null model (highly constrained model) in which all variables are uncorrelated and independent of each other (Olobatuyi, 2006:166; Hooper *et al.*, 2008:55). With CFI, values range between 0.0 and 1.0 with values closer to 1.0 indicating a good model fit (Hooper *et al.*, 2008:55). Higher values thus indicate a larger improvement over the baseline model in fit. The cut-off value for CFI has recently been reconsidered and it is suggested that a value of 0.95 indicates a good model fit. Generally, however, a cut-off value of 0.90, is considered as a good model fit (Lei & Wu, 2007:37; Hooper *et al.*, 2008:55; Schumaker & Lomax, 2010:76).

Table 4.5 provides an overview of model fit indices employed in this study.

**Table 4.5: Summary of model fit indices, acceptable values and interpretation**

Model fit index	Acceptable values	Interpretation
Chi Square	Tabled Chi square value	Compares retrieved Chi square value for given df
RMSEA	0.05 – 0.08	A value ranging from 0.05 to 0.08 indicates a close model fit
CFI	0 indicates no fit 1 indicates perfect fit	A value closer to 0.90 or 0.95 represents a good model fit

**Source: Adapted from Schumaker & Lomax (2009:76)**

#### 4.7 CONCLUSION

The purpose of this chapter was to describe the research methodology used throughout the empirical investigation to achieve the research objectives that were set in Chapter 1. The aspects addressed in this chapter included: research design, method of data collection, sampling frame, sampling method, development of the questionnaire, sample size and statistical techniques employed to analyse the data. A detailed explanation of these aspects provided a clear understanding of the options available during the empirical phases of a study and resulted in choosing the most appropriate options for the present study.

Firstly, aspects pertaining to the research process were discussed. Sampling was based on visitors to the Aardklop and Vryfees national arts festivals using a non-probability sampling method - availability sampling. A questionnaire was used as measuring instrument and was developed based on aspects identified from the literature analysis. Items for the questionnaire were reduced from 13 to a total of 6 items to determine and measure the factors that affect visitors' loyalty towards arts festivals. The process of reducing questionnaire items, measurement items for brand loyalty factors, structure of the questionnaire and sample size were also discussed.

Secondly, the statistical techniques used to analyse the data obtained from the survey were described. Frequency tables were used for describe respondents' demographic profile, festival

attendance, festival expenditure, loyalty towards festivals, and loyalty towards festival hosting destinations. Exploratory analysis included Exploratory Factor Analysis, Spearman Rank Order Correlations, *t*-test, one-way ANOVA, and two-way between groups ANOVA. These techniques were used to explore the factors that affect visitors' loyalty towards arts festivals and how they are related. Finally, SEM was performed to determine the relationship between the constructs of brand loyalty themselves as well as their relationship to brand loyalty, which resulted in the brand loyalty model for arts festivals.

Chapter 5 presents and discusses the research findings of the study.

## CHAPTER 5: EMPIRICAL RESULTS



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### 5.1 INTRODUCTION

The previous chapter described the research methodology employed in this study and included aspects concerning the method for data collection, sampling, development of the questionnaire and statistical techniques used to analyse the data obtained from the survey. The purpose of this chapter is to give a detailed explanation of how the methodology discussed in Chapter 4 was applied in this study to produce the empirical results and achieve the objectives of the study.

This chapter will therefore explain the empirical results obtained from the statistical analysis. This will be done in three phases. Firstly, the descriptive analysis will be discussed by referring to frequency tables and figures. Aspects that will be addressed during this phase include the demographic profile of respondents at Aardklop and Vryfees National Arts festivals, festival attendance, festival expenditure, loyalty towards these festivals and loyalty towards festival hosting destinations. Secondly, the exploratory analysis will be explained. The exploratory analysis will report the results from the exploratory factor analysis (EFA) concerning brand loyalty factors whereas Spearman Rank Order Correlations will depict the relationships between the brand loyalty factors respectively as well as between the brand loyalty factors and age, average spending per person, size of the travelling group, number of days spent at the festival, number of tickets bought for shows and productions and number of years attending the festival. An independent *t*-test will compare the brand loyalty factors by gender whereas one-way ANOVAs will compare the brand loyalty factors by occupation, province of residence, frequency of

attendance and home language. Two-way ANOVAs between groups will investigate the differences between the two festivals in terms of the brand loyalty factors. Finally, the results of the causal analysis, Structural Equation Modelling (SEM) will be presented to serve as an understanding of the relationship between the brand loyalty factors and brand loyalty itself as well as the measurement of brand loyalty.

## 5.2 DESCRIPTIVE STATISTICS

The following section describes the demographic data collected from the respondents at both festivals.

### 5.2.1 Demographic information

The demographic profiles of respondents are indicated in Table 5.1. Respondents were categorised according to gender, age, occupation, home language and province of residence. According to Oom do Valle *et al.* (2008:207), Allen *et al.* (2008:302) and Jooste (*in* Bennett & Strydom, 2008:67) demographic factors such as age and occupation might have an influence on tourists' decisions as to which festivals to attend. Patterson (2007:118) furthermore states that certain demographic variables can be linked to loyalty. Therefore, a clear understanding of visitors' demographic profile might assist festival marketers to understand the market better.

**Table 5.1: Demographic profile of respondents**

Vryfees			Aardklop		
	Frequency	Valid percentage		Frequency	Valid percentage
<b>Gender</b>					
Male	130	37%	Male	168	48%
Female	<b>219</b>	<b>63%</b>	Female	<b>181</b>	<b>52%</b>
<b>Age</b>					
16 – 20 Years	69	21%	16 – 20 Years	85	27%
21 – 30 Years	<b>118</b>	<b>36%</b>	21 – 30 Years	<b>89</b>	<b>29%</b>
31 – 40 Years	47	15%	31 – 40 Years	34	11%
41 – 50 Years	36	11%	41 – 50 Years	48	15%
51 – 60 Years	25	8%	51 – 60 Years	41	13%
61 – 70 Years	23	7%	61 – 70 Years	11	4%

71 – 80 Years	6	2%	71 – 83 Years	3	1%
			Older than 83	1	0%
<b>Occupation</b>					
Professional	78	22%	Professional	72	21%
Management	23	7%	Management	36	10%
Administrative	21	6%	Administrative	22	7%
Technical	4	1%	Technical	19	6%
Sales	13	4%	Sales	6	2%
Civil service	11	3%	Civil service	3	1%
Education	28	8%	Education	27	8%
Student	<b>113</b>	<b>32%</b>	Student	<b>112</b>	<b>32%</b>
Unemployed	7	2%	Unemployed	2	1%
Housewife	17	5%	Housewife	14	4%
Pensioner	18	5%	Pensioner	14	4%
Other	18	5%	Other	21	6%
<b>Home language</b>					
Afrikaans	<b>308</b>	<b>88%</b>	Afrikaans	<b>335</b>	<b>96%</b>
English	37	10%	English	10	3%
Other	7	2%	Other	3	1%
<b>Province of residence</b>					
Free State	<b>281</b>	<b>80%</b>	Free State	31	9%
Gauteng	20	6%	Gauteng	<b>153</b>	<b>44%</b>
Mpumalanga	6	2%	Mpumalanga	7	2%
North West	8	2%	North West	113	32%
Eastern Cape	13	4%	Eastern Cape	4	1%
Northern Cape	7	2%	Northern Cape	10	3%
Western Cape	11	3%	Western Cape	7	2%

KwaZulu-Natal	1	0%	KwaZulu-Natal	10	3%
Limpopo	0	0%	Limpopo	7	2%
Outside RSA	3	1%	Outside RSA	7	2%

According to Table 5.1 the majority of respondents at both Vryfees (63%) and Aardklop (52%) were female. Although the sample is only a small segment of the South African population, it compares well with the demographic profile of the South African population (StatsSA, 2014).

A total of 32% of respondents at both festivals were students. This might reflect the fact that both of the hosting cities, Bloemfontein and Potchefstroom, are home to a large student community with University of the Free State situated in Bloemfontein and North-West University situated in Potchefstroom. Both festivals use the facilities and premises of the universities for staging festival productions. This finding also correlates with the finding that the majority of respondents to both festivals, 56% (Vryfees) and 53% (Aardklop) were between 16 and 30 years of age.

The majority of respondents at both festivals, 88% (Vryfees) and 96% (Aardklop) were Afrikaans-speaking which comes as no surprise since these festivals are mainly Afrikaans festivals with the majority of productions being in Afrikaans.

Most of the respondents (80%) at the Vryfees National Arts Festival reside in the Free State, the province in which Bloemfontein is situated and the festival hosting city of Vryfees National Arts Festival. The majority of respondents (44%) at Aardklop National Arts Festival however come from Gauteng province which is in close proximity to Potchefstroom – the festival hosting city of Aardklop National Arts Festival. Vryfees thus attracts a local market whereas Aardklop attracts visitors from surrounding areas.

### 5.2.2 Festival attendance

Festivals such as Vryfees and Aardklop should aim to increase and establish loyalty amongst their visitors to remain sustainable and competitive. According to Kruger *et al.* (2010b:107), loyal visitors spend a longer time (days) at a festival which might result in increased spending. Furthermore, loyal consumers result in increased spending as a result of repeat or frequent visits (Yoon & Uysal, 2005:48; Gallarza & Saura, 2006:449; Chi & Qu, 2008:634; George, 2011:453). Festivals in South Africa compete against each other to attract visitors (Kruger *et al.*, 2010a:81).

To remain competitive, festival managers should be aware of other festivals with which they are competing

This section therefore deals with number of days visitors spend at these festivals, number of years they have been attending Vryfees and Aardklop, other festivals attended by visitors and the frequency with which they have been attending Vryfees and Aardklop.

**Table 5.2: Festival attendance characteristics of respondents**

Vryfees			Aardklop		
	Frequency	Percentage		Frequency	Percentage
<b>Days</b>					
1 day	96	28%	1 day	101	28%
2 to 3 days	<b>159</b>	<b>46%</b>	2 to 3 days	<b>141</b>	<b>40%</b>
4 to 5 days	73	21%	4 to 5 days	91	26%
More than 5 days	21	5%	More than 5 days	16	6%
<b>Other festivals attended</b>					
Aardklop	40	26%	Vryfees	12	7%
Gariepfees	11	7%	Gariepfees	4	2%
Innibos	9	5%	Innibos	55	34%
KKNK	<b>47</b>	<b>30%</b>	KKNK	<b>60</b>	<b>37%</b>
Oesterfees	2	1%	Oesterfees	2	1%
Oppikoppi	4	3%	Oppikoppi	11	6%
Grahamstad Kunstefees	8	5%	Bieliemieliefees	1	1%
Macufe	5	3%	Kreeffees	1	1%
Kersiefees	6	4%	Dolosfees	2	1%
Aartappelfees	4	3%	Kolligfees	1	1%
Suidooster	1	1%	Upington kuierfees	1	1%
Granaatfees	3	2%	Oppibaal	3	2%

Woordfees	1	1%	Ramfest	2	1%
Kalfiefees	1	1%	Orkney snork nie-fees	1	1%
Klipkoppiefees	1	1%	Kierieklapper	1	1%
Varkfees	1	1%	Thabazimbifee s	1	1%
Boertjie Kontreifees	1	1%	Octoberfest	3	2%
Bibberfees	4	3%			
Delwersfees	1	1%			
Kos en kuierfees	1	1%			
<b>Number of years attending the festival</b>					
1 year	50	14%	1 year	57	17%
2 to 3 years	<b>125</b>	<b>35%</b>	2 to 3 years	97	28%
4 to 7 years	110	31%	4 to 7 years	<b>104</b>	<b>30%</b>
8 to 10 years	38	11%	8 to 10 years	49	14%
More than 10 years	31	9%	More than 10 years	39	11%
<b>Frequency of attendance</b>					
Yearly	<b>283</b>	<b>82%</b>	Yearly	<b>227</b>	<b>66%</b>
Every 2nd year	19	6%	Every 2nd year	38	11%
Every 3rd year	6	1%	Every 3rd year	25	7%
Other	38	11%	Other	55	16%

Table 5.2 indicates that the majority of respondents at both Vryfees and Aardklop spend two or more days at the specific festival. Thirty percent of respondents at Vryfees and thirty-seven percent of respondents at Aardklop also attend KKNK in Oudtshoorn which is also a predominantly Afrikaans arts festival.

The majority of respondents at both festivals have attended these festivals more than once. Only 14% of respondents have indicated that it is their first time attending Vryfees while 17% have

indicated that it is their first time at Aardklop. It is also evident from Table 5.2 that most respondents at both festivals, 82% (Vryfees) and 66% (Aardklop), attend the particular festival annually. Both aspects, number of times attended and frequency of attendance, are important considerations for this study since these aspects may indicate visitor's proneness to be loyal towards these festivals.

### 5.2.3 Festival expenditure

Loyal visitors are a stable income source that enables destinations (festivals) to invest in that target market (Lau & McKercher, 2004:279). According to Kruger *et al.* (2010b:107) loyal visitors purchase more tickets to support a festival's shows or productions which increases the economic impact of the festival. This section therefore deals with the number of tickets purchased and spending of respondents at Vryfees and Aardklop.

**Table 5.3: Festival expenditure of respondents**

Vryfees			Aardklop		
<b>Number of tickets bought for shows and productions</b>					
	<b>Frequency</b>	<b>Percentage</b>		<b>Frequency</b>	<b>Percentage</b>
1 ticket	30	17%	1 ticket	29	14%
2 to 4 tickets	97	57%	2 to 4 tickets	114	54%
5 to 7 tickets	18	11%	5 to 7 tickets	23	11%
8 to 10 tickets	10	6%	8 to 10 tickets	25	12%
More than 10 tickets	16	9%	More than 10 tickets	20	9%
<b>Spending</b>					
<b>Item</b>	<b>Frequency</b>	<b>Average spending per person</b>	<b>Spending</b>	<b>Frequency</b>	<b>Average spending per person</b>
Accommodation	26	R1528.85	Accommodation	90	R1404.07
Food and restaurants	291	R340.43	Food and restaurants	299	R776.37

Alcoholic beverages	191	R331.27	Alcoholic beverages	269	R1112.17
Non-alcoholic beverages	208	R114.91	Non-alcoholic beverages	197	R224.22
Shows	144	R557.22	Shows	150	R703.40
Purchases at retail stores (excluding food and beverages)	120	R350	Purchases at retail stores (excluding food and beverages)	130	R551.69
Purchases at stalls (excluding food and beverages)	181	R384.18	Purchases at stalls (excluding food and beverages)	191	R804.50
Amusement parks and adventure	42	R249.29	Amusement parks and adventure	51	R513.14
Transport to festival	83	R541.80	Transport to festival	119	R607.65
Transport at festival	69	R138.41	Transport at festival	70	R199.14
Parking	24	R33.88	Parking	187	R54.54
Other	5	R550	Other	21	R1280
<b>Total average spending per person during their visit</b>		<b>R426.69</b>	<b>Total average spending per person during their visit</b>		<b>R685.91</b>

According to Table 5.3, the majority of respondents at both, Vryfees (57%) and Aardklop (54%), purchase between two and four tickets for shows and productions during the festival.

The total average expenditure per respondent at Vryfees was R426.69 and R684.91 at Aardklop. Respondents at Aardklop thus spend more during the festival than respondents at Vryfees with specific reference to food and restaurants and beverages.

## **5.2.4 Loyalty towards the festivals**

The next section contains the descriptive statistics of visitors' loyalty towards Vryfees and Aardklop arts festivals. Respondents were asked to specify the level to which they agree or disagree with the statements provided.

### **5.2.4.1 Loyalty towards Vryfees Arts Festival**

The following provides a summary of the most important aspects, according to Table 5.4, where the majority of respondents (more than 85%) at Vryfees indicated that they agree or strongly agree with the specified statement:

#### **Festival trust**

- I trust that the 2013 festival will be good (92%).
- This festival delivers a service as advertised (88%).
- This festival has been good over the years (86%).

#### **Festival satisfaction**

- I enjoy myself at this festival (94%).
- I am satisfied with my decision to attend this festival (91%).
- The festival satisfies my needs (87%).

#### **Festival value**

- I have fun times with friends and family at this festival (89%).
- Because I pay, I expect good festival facilities (87%).

#### **Festival quality**

- I expect a quality experience at this festival (92%).
- The festival staff is friendly and helpful (90%).
- This festival delivers a quality experience and service (88%).

#### **Festival image**

- My image of this festival is positive (91%).
- The image that this festival reflects is trustworthy (87%).
- The image that this festival reflects is creative (87%).

## Festival loyalty

- I prefer to attend this festival (87%).
- I attend or am planning to attend this festival repeatedly (85%).

Clearly a variety of aspects related to the determinants of loyalty (festival trust, festival satisfaction, festival value, festival quality, festival image, and festival experience) and festival loyalty are rated highly by respondents. The item with highest mean value (4.37) was “I trust that the 2013 festival will be good”. This implies that respondents have confidence in the festival’s offerings. Failure to meet the expectations of festival visitors might decrease their trust in the festival. The item with lowest mean value (2.75) was “If I were to stop attending this festival, I would lose contact with a number of festival friends”. Although respondents indicated that they do have fun times with family and friends at the festival, they do not regard the festival as critical in maintaining contact with their friends.

**Table 5.4: Loyalty towards Vryfees National Arts Festival**

Vryfees	Strongly disagree	Disagree	Unsure	Agree	Strongly agree	Mean value	Standard deviation
<b>Festival trust</b>							
I trust that the 2013 festival will be good	0%	2%	6%	45%	47%	<b>4.37</b>	0.695
This festival has been good over the years	0%	2%	12%	47%	39%	4.23	0.745
This festival delivers a service as advertised	0%	1%	11%	49%	39%	4.26	0.704
<b>Festival satisfaction</b>							
The festival satisfies my needs	1%	3%	9%	49%	38%	4.20	0.806

I am satisfied with my decision to attend this festival	0%	3%	6%	45%	46%	4.33	0.735
I enjoy myself at this festival	0%	2%	4%	45%	49%	<b>4.41</b>	0.689
<b>Festival value</b>							
Because I pay, I expect good festival facilities	1%	3%	9%	43%	44%	4.27	0.808
I get my money's worth at this festival	1%	4%	11%	53%	31%	4.08	0.813
I get more than what I expect at this festival	3%	7%	23%	44%	23%	3.77	0.971
If I were to stop attending this festival, I would lose contact with a number of festival friends	22%	25%	21%	19%	13%	2.75	1.337
I have fun times with friends and family at this festival	1%	2%	8%	47%	42%	4.28	0.757
<b>Festival quality</b>							
I expect a quality experience at this festival	1%	1%	6%	56%	36%	<b>4.27</b>	0.663
The festival staff is friendly and helpful	1%	2%	7%	56%	34%	4.20	0.747
The festival staff understands my festival needs	1%	3%	15%	56%	25%	4.01	0.804

This festival delivers a quality experience and service	1%	2%	9%	59%	29%	4.14	0.692
<b>Festival image</b>							
My friends think highly of me because I attend this festival	14%	16%	22%	31%	17%	3.12	1.289
I can associate with this festival	7%	10%	23%	41%	19%	3.54	1.119
The image that this festival reflects is trustworthy	1%	2%	10%	58%	29%	4.11	0.728
The image that this festival reflects is creative	2%	2%	9%	55%	32%	4.15	0.761
My image of this festival is positive	0%	1%	8%	52%	39%	4.28	0.669
The festival takes place in a visually attractive environment	1%	1%	5%	51%	42%	4.33	0.675
The festival has a festive atmosphere	0%	2%	5%	48%	45%	<b>4.37</b>	0.666
The festival facilities are sufficient and effective (e.g. Air conditioning)	0%	1%	13%	54%	32%	4.15	0.695

The festival is accessible (parking, transport and so on)	5%	6%	9%	43%	37%	3.99	1.086
<b>Festival experience</b>							
This festival involves all my senses	1%	2%	17%	46%	34%	4.10	0.818
This festival generates positive emotions	1%	2%	13%	50%	34%	<b>4.14</b>	0.788
I have an emotional attachment with this festival	9%	13%	26%	33%	19%	3.38	1.200
This festival stimulates my creativity	3%	8%	17%	46%	26%	3.85	1
This festival makes me curious about the arts	4%	5%	17%	43%	31%	3.91	1.016
<b>Festival loyalty</b>							
I prefer to attend this festival	1%	2%	10%	52%	35%	4.21	0.726
I gladly talk to others about this festival	2%	3%	11%	51%	33%	4.11	0.821
I attend or am planning to attend this festival repeatedly	1%	2%	12%	43%	42%	4.24	0.796

I am loyal towards this festival	2%	3%	17%	40%	38%	4.07	0.948
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#### 5.2.4.2 Loyalty towards Aardklop Arts Festival

The following provides a summary of the most important aspects, according to Table 5.5, where the majority of respondents (more than 85%) at Aardklop indicated that they agree or strongly agree with the specified statement:

##### Festival trust

- This festival has been good over the years (88%).

##### Festival satisfaction

- I enjoy myself at this festival (91%).
- I am satisfied with my decision to attend this festival (85%).

##### Festival value

- Because I pay, I expect good festival facilities (93%).
- I have fun times with friends and family at this festival (87%).

##### Festival quality

- I expect a quality experience at this festival (90%).

##### Festival image

- My image of this festival is positive (85%) – Festival image.
- I attend or am planning to attend this festival repeatedly (80%) – Festival loyalty.

Various items linked to the determinants of loyalty and festival loyalty are agreed upon by the majority of respondents at Aardklop. The aspect with the highest mean value (4.45) as indicated in Table 5.5 is “Because I pay, I expect good festival facilities”. This means the respondents regard value for money as an important indicator of the quality of facilities and services to be expected. Festival organisers should therefore take special care in ensuring that festival facilities and services are of the highest standards. Failure to do so might result in disappointment and dissatisfaction. Similar to Vryfees, the aspect with the lowest mean value (2.70) was “If I were to stop attending this festival, I would lose contact with a number of festival friends.”

**Table 5.5: Loyalty towards Aardklop National Arts Festival**

Aardklop	Strongly disagree	Disagree	Unsure	Agree	Strongly agree	Mean value	Standard deviation
<b>Festival trust</b>							
I trust that the 2013 festival will be good	3%	3%	17%	43%	34%	4.03	0.933
This festival has been good over the years	1%	1%	10%	49%	39%	4.24	0.747
This festival delivers a service as advertised	2%	3%	14%	52%	29%	4.05	0.838
Festival satisfaction							
The festival satisfies my needs	3%	5%	11%	51%	30%	4.00	0.934
I am satisfied with my decision to attend this festival	2%	3%	10%	43%	42%	4.20	0.888
I enjoy myself at this festival	1%	3%	5%	41%	50%	<b>4.37</b>	0.775
<b>Festival value</b>							
Because I pay, I expect good festival facilities	1%	1%	5%	39%	54%	<b>4.45</b>	0.710
I get my money's worth at this festival	4%	4%	20%	45%	27%	3.85	0.999

I get more than what I expect at this festival	8%	10%	34%	35%	13%	3.36	1.083
If I were to stop attending this festival, I would lose contact with a number of festival friends	27%	19%	22%	21%	11%	2.70	1.355
I have fun times with friends and family at this festival	3%	2%	8%	41%	46%	4.25	0.902
<b>Festival quality</b>							
I expect a quality experience at this festival	1%	0%	9%	45%	45%	<b>4.33</b>	0.729
The festival staff is friendly and helpful	1%	2%	14%	46%	37%	4.16	0.826
The festival staff understands my festival needs	1%	6%	22%	43%	28%	3.90	0.917
This festival delivers a quality experience and service	2%	5%	18%	49%	26%	3.94	0.886

Festival image							
My friends think highly of me because I attend this festival	17%	19%	22%	22%	20%	3.10	1.378
I can associate with this festival	8%	14%	20%	38%	20%	3.47	1.196
The image that this festival reflects is trustworthy	2%	5%	16%	52%	25%	3.94	0.886
The image that this festival reflects is creative	1%	3%	14%	53%	29%	4.05	0.808
My image of this festival is positive	2%	2%	11%	52%	33%	4.12	0.838
The festival takes place in a visually attractive environment	4%	6%	14%	50%	26%	3.87	0.993
The festival has a festive atmosphere	2%	3%	9%	49%	37%	<b>4.17</b>	0.839
The festival facilities are sufficient and effective (e.g. Air conditioning)	4%	10%	19%	47%	20%	3.68	1.028
The festival is accessible	3%	6%	17%	44%	30%	3.92	0.988

(parking, transport and so on)							
<b>Festival experience</b>							
This festival involves all my senses	2%	6%	15%	46%	31%	3.98	0.939
This festival generates positive emotions	2%	4%	12%	49%	33%	<b>4.08</b>	0.878
I have an emotional attachment with this festival	7%	13%	23%	33%	24%	3.55	1.190
This festival stimulates my creativity	5%	12%	22%	38%	23%	3.62	1.111
This festival makes me curious about the arts	7%	8%	16%	44%	25%	3.70	1.142
<b>Festival loyalty</b>							
I prefer to attend this festival	2%	3%	11%	46%	38%	<b>4.16</b>	0.879
I gladly talk to others about this festival	1%	6%	15%	44%	34%	4.06	0.893
I attend or am planning to attend this festival repeatedly	1%	4%	15%	42%	38%	4.11	0.897

I am loyal towards this festival	4%	9%	13%	38%	36%	3.92	1.101
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### 5.2.5 Loyalty towards the festival hosting destination

Gibson and Connell (2012:26) state that festivals assist destinations in creating a lively tourism product and bring repeat visits, spread word of mouth and provide positive images for destinations. This section therefore deals with the loyalty of festival visitors towards festival hosting destinations. Respondents were asked to indicate the influence of the Vryfees and Aardklop arts festivals in determining their loyalty towards the festival hosting destinations, Bloemfontein and Potchefstroom.

#### 5.2.5.1 Loyalty towards Bloemfontein

Table 5.6 indicates that the majority of respondents agree or strongly agree with the following statements:

- Because of my visit to Vryfees, I am positive about Bloemfontein (86%).
- Because of my visit to Vryfees, I encourage others to visit Bloemfontein (81%).

The city of Bloemfontein thus benefits in terms of its marketing from hosting the Vryfees arts festival, since respondents indicated that the festival contributes to a positive image of the city and spreading positive word of mouth about Bloemfontein. This is very important to Vryfees due to the large number of local residents that attend the festival.

**Table 5.6: Loyalty towards Bloemfontein**

Vryfees	Strongly disagree	Disagree	Unsure	Agree	Strongly agree	Mean value	Standard deviation
Because of my visit to Vryfees, I am positive about Bloemfontein	1%	3%	10%	45%	41%	<b>4.22</b>	0.820

Because of my visit to Vryfees, I encourage others to visit Bloemfontein	2%	4%	13%	44%	37%	4.09	0.931
I enjoy visiting Bloemfontein more than other towns	3%	8%	20%	40%	29%	3.83	1.035
Bloemfontein is one of the best towns to visit	5%	9%	19%	35%	32%	3.82	1.127
Because of Vryfees, I am more informed about what Bloemfontein has to offer to a tourist as a holiday destination	4%	8%	26%	34%	28%	3.73	1.080

### 5.2.5.2 Loyalty towards Potchefstroom

Table 5.7 indicates that the majority of respondents agree or strongly agree with the following statements:

- Because of my visit to Aardklop, I am positive about Potchefstroom (85%).
- Because of my visit to Aardklop, I encourage others to visit Potchefstroom (85%).

Similar to the findings in the previous section, the city of Potchefstroom benefits in terms of its marketing from hosting the Aardklop National Arts Festival, since respondents indicated that the festival contributes to a positive image of the city and spreading positive word of mouth about Potchefstroom.

**Table 5.7: Loyalty towards Potchefstroom**

Aardklop	Strongly disagree	Disagree	Unsure	Agree	Strongly agree	Mean value	Standard deviation
Because of my visit to Aardklop, I am positive about Potchefstroom	3%	4%	8%	47%	38%	4.15	0.915
Because of my visit to Aardklop, I encourage others to visit Potchefstroom	2%	4%	9%	43%	42%	<b>4.17</b>	0.938
I enjoy visiting Potchefstroom more than other towns	3%	10%	17%	37%	33%	3.87	1.065
Potchefstroom is one of the best towns to visit	4%	10%	14%	36%	36%	3.91	1.110
Because of Aardklop, I am more informed about what Potchefstroom has to offer to a tourist as a holiday destination	7%	13%	16%	34%	30%	3.66	1.228

### 5.3 EXPLORATORY ANALYSIS

The next section explains the results of the exploratory analyses: factor analysis, Spearman Rank Order Correlations, *t*-test, One-way Analysis of Variance (ANOVA), and two-way ANOVAs between groups. For this phase of the analysis, the data of the two festivals were merged and

treated as a single data set given the similarity of the profile and the purpose of the research. This was thus done to gain a more comprehensive understanding of visitors' loyalty towards arts festivals in general.

### 5.3.1 Determining brand loyalty factors

A principal axis factor analysis with oblique rotation (direct oblimin) was performed to determine the factors underlying the loyalty scale as well as the reliability of those factors. Six factors were identified from thirty four aspects and were labelled according to their similar characteristics. All six factors had eigenvalues greater than 1.0 which is acceptable (Field, 2013:706) and accounted for 63% of the variance. The factors were labelled: satisfaction, personal value, loyalty, affective image, festival experience and cognitive image. Factor loadings ranged between 0.267 and 0.730. According to Stevens (2002:393) the significance of factor loadings depends on sample size and it is recommended that for a sample size of 600 it should be greater than 0.21. The factor loadings indicate in Table 5.8 are therefore regarded as appropriate. Reliability coefficients (Cronbach's alpha's) were computed to verify the consistency of aspects with each factor. All reliability coefficients were relatively high, ranging from 0.685 (the lowest) and 0.891 (the highest). Bartlett's test of Sphericity was significant ( $p < 0.001$ ) indicating significant correlation between the variables (Field, 2013:685). The Kaiser-Meyer-Olkin measure of sampling adequacy (KMO) of 0.959 indicated that patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2013:684).

**Table 5.8: Factor analysis - brand loyalty factors**

Brand loyalty factors and items	Factor loading	Mean value	Cronbach's alpha	Inter-Item Correlation
<b>Factor 1: Satisfaction</b>		4.11	.917	.526
I am satisfied with my decision to attend this festival	.730			
The festival satisfies my needs	.661			
I trust that the 2013 festival will be good	.650			

I get my money's worth at this festival	.598			
I get more than I expected at this festival	.568			
This festival delivers a service as advertised	.536			
I enjoy myself at this festival	.410			
This festival delivers a quality experience and service	.338			
The festival has a festive atmosphere	.299			
This festival has been good over the years	.280			
<b>Factor 2: Personal value</b>		3.32	.811	.468
My friends think highly of me because I attend this festival	.706			
I can associate with this festival	.629			
I have an emotional attachment with this festival	.609			
If I were to stop attending this festival, I would lose contact with a number of festival friends	.582			
This festival stimulates my creativity	.421			
<b>Factor 3: Loyalty</b>		4.11	.868	.631
I attend or am planning to attend this festival repeatedly	-.645			

I am loyal towards this festival	-.601			
I gladly talk to others about this festival	-.579			
I prefer to attend this festival	-.506			
<b>Factor 4: Affective image</b>		4.70	.891	.580
The image that this festival reflects is trustworthy	-.652			
The image that this festival reflects is creative	-.598			
My image of this festival is positive	-.582			
This festival involves all my senses	-.564			
This festival generates positive emotions	-.366			
The festival staff understands my festival needs	-.335			
<b>Factor 5: Experience</b>		4.27	.726	.405
I expect a quality experience at this festival	.703			
Because I pay, I expect good festival facilities	.584			
I have fun times with friends and family at this festival	.464			
The festival staff is friendly and helpful	.410			
<b>Factor 6: Cognitive image</b>		3.86	.685	.356
The festival facilities are sufficient and effective (e.g. Air conditioning)	.395			

This festival makes me curious about the arts	.386			
The festival is accessible (parking, transport and so on)	.371			
The festival takes place in a visually attractive environment	.267			
Total variance explained	63.04%			

As shown in Table 5.1, the following determinants of loyalty were identified:

### **Factor 1: Satisfaction**

This factor consisted of ten items, and included aspects such as satisfaction with decision to attend the festival, satisfaction of needs, meeting of expectations, enjoyment at the festival and consistency at the festival. Although some of these items also relate to festival trust (e.g. I trust that the 2013 festival will be good), value (e.g. I get my money's worth at this festival), experience (e.g. I enjoy myself at this festival) and quality (e.g. this festival delivers a quality experience and service), literature indicates that these aspects are affected by or have an impact on satisfaction to a greater or lesser extent (see Lee & Back, 2009:41; Yoon *et al.*, 2010:340; Wilkins *et al.*, 2010:19; Nam *et al.*, 2011:102; Saayman *et al.*, 2012:82). The mean value for this factor was 4.11, the reliability coefficient was 0.917 and the average inter-item correlation 0.526.

### **Factor 2: Personal value**

Personal value (factor 2) received the lowest mean value (3.32) and constituted aspects such as association with the festival, emotional attachment to the festival and stimulation of creativity. Previous research recognises value as a determinant of loyalty (Gallarza & Saura, 2006:447; Gnoth, 2007:351; Boo *et al.*, 2009:223; Lai *et al.*, 2009:984; Lee *et al.*, 2010:686; Yoon *et al.*, 2010:336; Yang *et al.*, 2011:28; Kuikka & Laukkanen, 2012:533; Wilkins *et al.*, 2010:4). The reliability coefficient for this factor was 0.811 and the average inter-item correlation was 0.468.

### **Factor 3: Loyalty**

Loyalty (factor 3) consisted of attending the festival repeatedly, loyalty towards the festival, talking to others about the festival and preferring to attend the festival. These items measured respondents' loyalty levels towards the festivals. Researchers such as Jordaan and Prinsloo (2004:44); Yoon and Uysal (2005:48); Gallarza and Saura (2006:449); Chi and Qu (2008:634); George (2011:453); Lai *et al.* (2009:982); Nam *et al.* (2011:1025) all agree that loyalty is important. The mean value was 4.11, the reliability coefficient was 0.868 and the inter-item correlation was 0.631.

### **Factor 4: Affective image**

Affective image is the most important determinant of loyalty to these festivals with the highest mean value (4.70). The reliability coefficient was 0.891 and the inter-item correlation 0.580. Affective image comprised aspects such as the image reflected by the festival is trustworthy and creative, my image of the festival is positive, and the festival involves all my senses. According to Cai, Gartner and Munar (2009:45) affective image comprises feelings and emotions that are derived from tourists' perceptions of the brand. Research by Hernández-Lobato *et al.* (2006:352) support the importance of affective image as a construct of brand loyalty.

### **Factor 5: Experience**

The factor analysis revealed experience (factor 5) as a component of festival loyalty with a mean value of 4.11, reliability coefficient of 0.726 and an inter-item correlation of 0.405. According to Lee and Hsu (2013:38) tourists travel to festivals for cultural experiences, self-expression and leisure. The importance of experience in establishing loyalty has also been noted in literature (Iglesias *et al.*, 2011:580; Sahin *et al.*, 2011:1298; Jin *et al.*, 2012:549).

### **Factor 6: Cognitive image**

Cognitive image (factor 6) included aspects such as sufficient and effective festival facilities and accessibility of the festival. Cognitive image represents the knowledge and beliefs that one has about a brand (Hernández-Lobato *et al.*, 2006:348; Huang *et al.*, 2010:256; Qu *et al.*, 2011:468). Hernández-Lobato *et al.* (2006:352) also confirm the positive effect of cognitive image on loyalty. The mean value for factor 6 was 3.86, the reliability coefficient was 0.685 and the inter-item correlation was 0.356.

It can be concluded that satisfaction, loyalty, affective image and experience can be regarded as the most important determinants of the loyalty towards festivals such as Vryfees and Aardklop.

### **5.3.2 Relationships between brand loyalty factors respectively and selected variables**

It is not only important to determine the brand loyalty factors but it is also important to understand the relationships between them as well as between the brand loyalty factors and other variables such as age. A clear understanding of these relationships will enable marketers and organisers of festivals to market their festivals more effectively and to create experiences that satisfy visitors' needs more accurately. This will ultimately result in higher levels of visitor loyalty.

Spearman Rank Order Correlations were calculated to indicate the strength and direction of linear relationships between the different brand loyalty factors identified from the factor analysis (see Table 5.9) as well as between the brand loyalty factors and other variables including age, average spending per person, group size, number of days spent at the festival, tickets bought and number of years attending the festival (see Table 5.10). A correlation of 0 indicates no relationship, a correlation of 1 shows a perfect positive relationship and a correlation of -1 shows a perfect negative relationship. Cohen's (1988) guidelines were used for interpretation: small rho = 0.10-0.29, medium rho = 0.30-0.49 and large rho = 0.50-1.0. The results of the Spearman Rank Order Correlations are discussed next.

#### **5.3.2.1 Correlations between brand loyalty factors**

The results of the Spearman Rank Order Correlations between the different brand loyalty factors indicate significant ( $p = 0.000$ ) positive correlations between all brand loyalty factors. Table 5.9 indicates medium to high correlations between all brand loyalty factors.

In terms of both festivals, various correlations can be observed for festival satisfaction. The largest correlation (rho = 0.750) is indicated between festival satisfaction and affective image. Similarly large correlations are also indicated between festival satisfaction and loyalty (rho = 0.690), experience (rho = 0.667), and cognitive image (rho = 0.631). Various correlations were also evident for personal value: personal value and loyalty (rho = 0.546), affective image (rho = 0.509), and cognitive image (rho = 0.518). Furthermore, loyalty correlated with affective image (rho = 0.684), experience (rho = 0.533), and cognitive image (rho = 0.606). Correlations are indicated for affective image and experience (rho = 0.634), and affective image and cognitive

image ( $\rho = 0.611$ ). Medium correlations are found between festival satisfaction and personal value ( $\rho = 0.467$ ), personal value and experience ( $\rho = 0.322$ ), and experience and cognitive image ( $\rho = 0.470$ ).

From this, it becomes clear that all brand loyalty factors are closely related and affect one another. Factors are dependent on one another thus, an increase in one factor will inevitably lead to an increase in the other. For example, the large correlation ( $\rho = 0.750$ ) between festival satisfaction and affective image implies that festival satisfaction has a great influence on the affective image that respondents have of the festival. If respondents are satisfied with the festival offering it will contribute to a positive affective image. Also, a positive affective image will increase respondents' satisfaction with the festival.

Furthermore, when examining the results of the two festivals separately, it is interesting to note that correlations between brand loyalty factors are generally higher for respondents at Vryfees than at Aardklop. This might be because Vryfees is a younger festival than Aardklop.

Higher correlations for Vryfees are found for the following brand loyalty factors:

- **Festival satisfaction** vs. loyalty (Vryfees  $\rho = 0.710$ ; Aardklop  $\rho = 0.673$ ) and experience (Vryfees  $\rho = 0.706$  vs. Aardklop  $\rho = 0.651$ ).
- **Personal value** vs. experience (Vryfees  $\rho = 0.352$ ; Aardklop  $\rho = 0.298$ ) and cognitive image (Vryfees  $\rho = 0.530$ ; Aardklop  $\rho = 0.505$ ).
- **Loyalty** vs. affective image (Vryfees  $\rho = 0.689$ ; Aardklop  $\rho = 0.682$ ), experience (Vryfees  $\rho = 0.555$ ; Aardklop  $\rho = 0.522$ ), and cognitive image (Vryfees  $\rho = 0.663$ ; Aardklop  $\rho = 0.550$ ).
- **Affective image** vs. experience (Vryfees  $\rho = 0.671$ ; Aardklop  $\rho = 0.616$ ), and cognitive image (Vryfees  $\rho = 0.636$ ; Aardklop  $\rho = 0.595$ ).
- **Experience** vs. cognitive image (Vryfees  $\rho = 0.490$ ; Aardklop  $\rho = 0.475$ ).

It is thus clear that there are generally stronger relationships between the brand loyalty factors for Vryfees than for Aardklop. This implies that these factors have a greater influence on each other for respondents at Vryfees than at Aardklop. For example, festival satisfaction is a more distinct contributor to experience for respondents at Vryfees ( $\rho = 0.706$ ) than for respondents at Aardklop ( $\rho = 0.651$ ).

**Table 5.9: Correlations between brand loyalty factors**

Brand loyalty factors		Both festivals	Aardklop	Vryfees
Festival satisfaction vs. personal value	Correlation coefficient	0.467**	0.486**	0.451**
	Sig. (2-tailed)	0.000	0.000	0.000
Festival satisfaction vs. loyalty	Correlation coefficient	0.690***	0.673***	0.710***
	Sig. (2-tailed)	0.000	0.000	0.000
Festival satisfaction vs affective image	Correlation coefficient	0.750***	0.764***	0.733***
	Sig. (2-tailed)	0.000	0.000	0.000
Festival satisfaction vs. experience	Correlation coefficient	0.667***	0.651***	0.706***
	Sig. (2-tailed)	0.000	0.000	0.000
Festival satisfaction vs. cognitive image	Correlation coefficient	0.631***	0.643***	0.613***
	Sig. (2-tailed)	0.000	0.000	0.000
Personal value vs. loyalty	Correlation coefficient	0.546***	0.549***	0.543***
	Sig. (2-tailed)	0.000	0.000	0.000
Personal value vs affective image	Correlation coefficient	0.509***	0.523***	0.497**
	Sig. (2-tailed)	0.000	0.000	0.000

Personal value vs. experience	Correlation coefficient	0.322**	0.298*	0.352**
	Sig. (2-tailed)	0.000	0.000	0.000
Personal value vs. cognitive image	Correlation coefficient	0.518***	0.505***	0.530***
	Sig. (2-tailed)	0.000	0.000	0.000
Loyalty vs. affective image	Correlation coefficient	0.684***	0.682***	0.689***
	Sig. (2-tailed)	0.000	0.000	0.000
Loyalty vs. experience	Correlation coefficient	0.533***	0.522***	0.555***
	Sig. (2-tailed)	0.000	0.000	0.000
Loyalty vs. cognitive image	Correlation coefficient	0.606***	0.550***	0.663***
	Sig. (2-tailed)	0.000	0.000	0.000
Affective image vs. experience	Correlation coefficient	0.634***	0.616***	0.671***
	Sig. (2-tailed)	0.000	0.000	0.000
Affective image vs. cognitive image	Correlation coefficient	0.611***	0.595***	0.636***
	Sig. (2-tailed)	0.000	0.000	0.000
Experience vs. cognitive image	Correlation coefficient	0.470**	0.475**	0.490**
	Sig. (2-tailed)	0.000	0.000	0.000

\* small correlations (rho = 0.10-0.29); \*\* medium correlation (rho = 0.30-0.49); \*\*\* large correlation (rho = 0.50-1.0.)

### 5.3.2.2 Correlations between brand loyalty factors and other variables

Overall, the results indicate small correlations between the brand loyalty factors and the variables age, average spending per person, group size, number of days attending the festival, tickets bought and number of years attending the festival (see Table 5.10).

**Table 5.10: Correlations between brand loyalty factors and selected variables**

Brand loyalty factors and other variables		Both festivals	Aardklop	Vryfees
<b>Brand loyalty factors vs. Age</b>				
Festival satisfaction vs. age	Correlation coefficient	0.110*	0.045	0.177*
	Sig. (2-tailed)	0.005	0.428	0.001
Personal value vs. age	Correlation coefficient	-0.095	-0.155*	-0.033
	Sig. (2-tailed)	0.016	0.006	0.563
Affective image vs. age	Correlation coefficient	0.073	0.030	0.121*
	Sig. (2-tailed)	0.066	0.599	0.031
Loyalty vs. age	Correlation coefficient	0.077	-0.035	0.201*
	Sig. (2-tailed)	0.053	0.539	0.000
Experience vs. age	Correlation coefficient	0.056	0.046	0.073
	Sig. (2-tailed)	0.158	0.413	0.194
Cognitive image vs. age	Correlation coefficient	0.071	0.024	0.117*
	Sig. (2-tailed)	0.074	0.677	0.038

<b>Brand loyalty factors vs. average spending per person</b>				
Festival satisfaction vs. average spending per person	Correlation coefficient	0.074	0.089	0.137*
	Sig. (2-tailed)	0.052	0.098	0.011
Personal value vs. average spending per person	Correlation coefficient	0.008	0.023	0.006
	Sig. (2-tailed)	0.825	0.663	0.919
Loyalty vs. average spending per person	Correlation coefficient	0.105*	0.074	0.181*
	Sig. (2-tailed)	0.006	0.170	0.001
Affective image vs. average spending per person	Correlation coefficient	0.074	0.085	0.131*
	Sig. (2-tailed)	0.054	0.112	0.015
Experience vs. average spending per person	Correlation coefficient	0.132*	0.118*	0.142*
	Sig. (2-tailed)	0.000	0.028	0.008
Cognitive image vs. average spending per person	Correlation coefficient	0.056	0.081	0.107*
	Sig. (2-tailed)	0.141	0.130	0.049
<b>Brand loyalty factors vs. group size</b>				
Festival satisfaction vs. group size	Correlation coefficient	-0.060	-0.069	-0.023
	Sig. (2-tailed)	0.115	0.201	0.668

Personal value vs. group size	Correlation coefficient	0.081	0.100*	0.072
	Sig. (2-tailed)	0.033	0.063	0.188
Loyalty vs. group size	Correlation coefficient	-0.010	0.037	-0.045
	Sig. (2-tailed)	0.801	0.490	0.404
Affective image vs. group size	Correlation coefficient	-0.011	-0.005	0.003
	Sig. (2-tailed)	0.773	0.920	0.960
Experience vs. group size	Correlation coefficient	-0.018	-0.100*	0.059
	Sig. (2-tailed)	0.636	0.063	0.275
Cognitive image vs. group size	Correlation coefficient	-0.064	-0.075	-0.034
	Sig. (2-tailed)	0.097	0.163	0.530
<b>Brand loyalty factors vs. number of days spent at festival</b>				
Festival satisfaction vs. number of days spent at festival	Correlation coefficient	0.018	-0.004	0.059
	Sig. (2-tailed)	0.626	0.935	0.272
Personal value vs. number of days spent at festival	Correlation coefficient	0.016	0.022	0.012
	Sig. (2-tailed)	0.682	0.687	0.822
	Correlation coefficient	0.149*	0.126*	0.184*

Loyalty vs. number of days spent at festival	Sig. (2-tailed)	0.000	0.019	0.001
Affective image vs. number of days spent at festival	Correlation coefficient	0.062	0.029	0.124*
	Sig. (2-tailed)	0.103	0.589	0.021
Experience vs. number of days attending the festival	Correlation coefficient	0.043	-0.042	0.140*
	Sig. (2-tailed)	0.260	0.432	0.009
Cognitive image vs. number of days spent at the festival	Correlation coefficient	0.046	-0.021	0.123*
	Sig. (2-tailed)	0.228	0.701	0.023
<b>Brand loyalty factors vs. tickets bought</b>				
Festival satisfaction vs. tickets bought	Correlation coefficient	0.048	-0.023	0.169*
	Sig. (2-tailed)	0.346	0.740	0.027
Personal value vs. tickets bought	Correlation coefficient	-0.039	-0.042	-0.022
	Sig. (2-tailed)	0.448	0.540	0.771
Loyalty vs. tickets bought	Correlation coefficient	0.071	-0.007	0.205*
	Sig. (2-tailed)	0.166	0.920	0.007
	Correlation coefficient	0.021	0.000	0.072

Affective image vs. tickets bought	Sig. (2-tailed)	0.684	0.995	0.351
Experience vs. tickets bought	Correlation coefficient	0.033	-0.033	0.132*
	Sig. (2-tailed)	0.514	0.638	0.086
Cognitive image vs. tickets bought	Correlation coefficient	-0.052	-0.055	-0.046
	Sig. (2-tailed)	0.312	0.430	0.553
<b>Brand loyalty factors vs. number of years attending the festival</b>				
Festival satisfaction vs. number of years attending the festival	Correlation coefficient	0.044	-0.001	0.134*
	Sig. (2-tailed)	0.250	0.984	0.015
Personal value vs. number of years attending the festival	Correlation coefficient	-0.020	-0.018	-0.018
	Sig. (2-tailed)	0.606	0.741	0.746
Loyalty vs. number of years attending the festival	Correlation coefficient	0.163*	0.098	0.258*
	Sig. (2-tailed)	0.000	0.069	0.000
Affective image vs. number of years attending the festival	Correlation coefficient	-0.007	-0.021	0.039
	Sig. (2-tailed)	0.854	0.692	0.480
Experience vs. number of years	Correlation coefficient	-0.029*	-0.077*	0.027*

attending the festival	Sig. (2-tailed)	0.450	0.153	0.626
Cognitive image vs. number of years attending the festival	Correlation coefficient	0.020*	0.038*	0.027*
	Sig. (2-tailed)	0.603	0.478	0.630

\* small correlations (rho = 0.10-0.29); \*\* medium correlation (rho = 0.30-0.49); \*\*\* large correlation (rho = 0.50-1.0.)

The results of the correlations are discussed per variable:

- **Age**

In terms of age, the only significant correlation was for festival satisfaction, indicating a small correlation (rho = 0.110). This implies that age might have an influence on the level of satisfaction experienced by visitors to festivals, thus the older respondents were more satisfied with the festival. Age, however, has no significant effect on personal value, affective image, loyalty, experience or cognitive image.

- **Average spending per person**

In terms of the average spending per person, a small correlation (rho = 0.132) is evident for experience. This implies that the higher the average spending per person the more positively they rated the experience. Respondents might spend less or more depending on how positive their experience was. The average spending of respondents, however, has no significant influence on festival satisfaction, personal value, loyalty, affective image or cognitive image.

- **Number of days spent at the festival**

A significant small correlation (rho = 0.149) is indicated for the number of days respondents spent at the festival and loyalty. This implies that respondents who stay longer at the festival are likely to spread positive word of mouth and attend the festival repeatedly (loyalty), which, in turn, will benefit the festival financially. Also, respondents who exhibit this type of loyalty behaviour will stay longer at the festival. The number of days spent at the festival, on the other hand, has no significant impact on festival satisfaction, personal value, affective image, experience or cognitive image.

- **Number of tickets bought**

The number of tickets bought for shows and productions at the festivals did not correlate significantly with any of the brand loyalty factors. Therefore, it can be concluded that respondents' loyalty towards festivals is not affected by the number of tickets they buy for shows and productions. Also, respondents' loyalty towards festivals does not impact significantly on the number of tickets they buy for shows or productions.

- **Number of years attending the festival**

In terms of the number of years respondents have been attending the festival, a small correlation ( $\rho = 0.163$ ) is indicated for loyalty. Respondents who have been attending the festival for a number of years are likely to attend the festival in future and are more loyal towards the festival. However, the number of years that respondents have been attending the festival does not have an influence on festival satisfaction, personal value, affective image, experience or cognitive image.

Similarly to the correlations between the brand loyalty factors discussed in the previous section (c.f.4.3.2.1), correlations between brand loyalty factors and other variables are generally higher for Vryfees than for Aardklop. Higher correlations for Vryfees are found for the following variables:

- **Age** vs. festival satisfaction (Vryfees  $\rho = 0.177$ ; Aardklop  $\rho = 0.045$ ), loyalty (Vryfees  $\rho = 0.201$ ; Aardklop  $\rho = -0.034$ ), affective image (Vryfees  $\rho = 0.121$ ; Aardklop  $\rho = 0.030$ ), and cognitive image (Vryfees  $\rho = 0.117$ ; Aardklop  $\rho = 0.024$ )
- **Average spending per person** vs. festival satisfaction (Vryfees  $\rho = 0.137$ ; Aardklop  $\rho = 0.089$ ), loyalty (Vryfees  $\rho = 0.181$ ; Aardklop  $\rho = 0.074$ ), affective image (Vryfees  $\rho = 0.131$ ; Aardklop  $\rho = 0.085$ ), experience (Vryfees  $\rho = 0.142$ ; Aardklop  $\rho = 0.118$ ), and cognitive image (Vryfees  $\rho = 0.107$ ; Aardklop  $\rho = 0.081$ )
- **Number of days spent at the festival** vs. loyalty (Vryfees  $\rho = 0.184$ ; Aardklop  $\rho = 0.126$ ), affective image (Vryfees  $\rho = 0.124$ ; Aardklop  $\rho = 0.029$ ), experience (Vryfees  $\rho = 0.140$ ; Aardklop  $\rho = -0.042$ ), and cognitive image (Vryfees  $\rho = 0.123$ ; Aardklop  $\rho = -0.021$ ).
- **Number of tickets bought for shows and productions at the festival** vs. festival satisfaction (Vryfees  $\rho = 0.169$ ; Aardklop  $\rho = 0.023$ ), loyalty (Vryfees  $\rho = 0.205$ ; Aardklop  $\rho = -0.007$ ), and experience (Vryfees  $\rho = 0.132$ ; Aardklop  $\rho = -0.033$ )

- **Number of years attending the festival** vs. festival satisfaction (Vryfees rho = 0.177; Aardklop rho = 0.045), and loyalty (Vryfees rho = 0.258; Aardklop rho = 0.098).

A few instances are evident from Table 5.10 where respondents at Aardklop reported higher correlations for the variables:

- **Age** vs. personal value (Aardklop rho = -0.155; Vryfees rho = -0.033).
- **Size of travelling group** vs. personal value (Aardklop rho = -0.100; Vryfees rho = -0.072) and experience (Aardklop rho = -0.100; Vryfees rho = -0.059).

From this, it is clear that the loyalty of respondents at Vryfees affects or is affected to a greater extent by variables such as age, average spending per person, number of tickets bought, number of years attending the festival, and number of days spent at the festival than loyalty of respondents at Aardklop. Certain age groups attach more personal value to Aardklop (rho = -0.155) whereas age has little significant influence on personal value for respondents at Vryfees (-0.033). Group size plays a role in determining personal value (rho = -0.100) and a positive experience (rho = -0.100) for respondents at Aardklop but has little significant influence on the personal value (rho = -0.072) and experience (rho = 0.059) of respondents at Vryfees.

### **5.3.3 Comparison of brand loyalty factors by gender , occupation, province of residence, frequency of attendance and home language**

The purpose of this section was to determine whether there are significant statistical differences between the brand loyalty factors and selected variables. To determine this, a *t*-test was conducted to show the statistical differences between brand loyalty factors and gender. The differences between brand loyalty factors and the remaining variables (occupation, province of residents, frequency of attendance and home language) was analysed by means of one-way Analysis of Variance. Two-way between groups Analysis of Variance was used to determine the differences between brand loyalty factors for the two festivals.

#### **5.3.3.1 Comparison of brand loyalty factors by gender**

A *t*-test is used when there are two groups (e.g. males and females) and its purpose is to compare the mean scores on some continuous variables (Pallant, 2010:105). The purpose of the *t*-test in the present study was to determine whether there is a statistically significant difference between genders in terms of their loyalty towards festivals. A *p*-value of less than 0.05 is an indication that

there is a statistical difference between the mean values of two groups. Statistical differences in terms of respondents' gender are indicated for festival satisfaction ( $p = 0.002$ ), loyalty ( $p = 0.020$ ), affective image ( $p = 0.001$ ), experience ( $p = 0.000$ ) and cognitive image ( $p = 0.000$ ).

According to Table 5.11 significant statistical differences ( $p < 0.05$ ) are indicated between male and female respondents. Female respondents are more satisfied with the festival (festival satisfaction –  $M = 4.19$ ), show increased favourable festival behaviour (loyalty –  $M = 4.17$ ) towards the festival, have a more positive experience at the festival (experience –  $M = 4.34$ ) and overall have a more positive image of the festival (affective image –  $M = 4.14$ ; cognitive image –  $M = 3.96$ ) than their male counterparts. Female respondents might thus be considered to be more loyal towards the festivals than male respondents.

**Table 5.11: T-test for comparison of brand loyalty factors by gender**

Brand loyalty factor	Male N = 298		Female N = 400		T-value	P-value
	Mean value	Std dev.	Mean value	Std dev.		
Festival satisfaction	4.03	0.63	4.19	0.71	-3.054	0.002*
Personal value	3.26	0.94	3.35	0.91	-1.293	0.196
Loyalty	4.03	0.77	4.17	0.73	-2.325	0.020*
Affective image	3.97	0.67	4.14	0.65	-3.435	0.001*
Experience	4.18	0.63	4.34	0.53	-3.567	0.000*
Cognitive image	3.73	0.87	3.96	0.79	-3.652	0.000*

$p < 0.05^*$

### 5.3.3.2 Comparison of brand loyalty factors by occupation

According to Pallant (2010:105), one-way Analysis of Variance is used when two or more groups exist and the researcher wants to compare their mean scores on a continuous variable. For the purpose of this study, one-way Analysis of Variance was conducted to explore the effect of gender, occupation, language province and frequency of attendance on the brand loyalty factors. Statistical significance is indicated by the P-value. A p-value  $< 0.05$  indicates a statistically significant result (Field, 2013:72). F-values indicate whether the group means are different. If the group means are the same, then the F-value will be small, however when the group means

differ then the F-value will be large (Field, 2013:435). Post-hoc comparisons using the Tukey HSD (Honestly Significant Difference) test indicated the significant differences between groups.

Table 5.12 indicates significant statistical differences ( $p < 0.05$ ) between occupations loyalty ( $p = 0.015$ ), affective image ( $p = 0.001$ ), experience ( $p = 0.001$ ) and cognitive image ( $p = 0.026$ ). The post-hoc comparisons revealed the following significant differences in terms of respondents' loyalty and their occupation:

- Unemployed respondents had a noteworthy lower mean value for loyalty ( $M = 3.19$ ) than respondents who are professionals ( $M = 4.06$ ), in management ( $M = 4.06$ ), occupy administrative positions ( $M = 4.27$ ), technical staff ( $M = 4.16$ ), sales persons ( $M = 4.10$ ), employed in civil service ( $M = 4.09$ ), employed in education ( $M = 4.23$ ), students ( $M = 4.05$ ), housewives ( $M = 4.42$ ), pensioners ( $M = 4.37$ ) or in any other occupation ( $M = 4.13$ ) not mentioned. Unemployed respondents might thus be less likely to attend the festival repeatedly and talk to others about the festival than employed respondents.
- Unemployed respondents have a lower affective image ( $M = 3.61$ ) of the festival than respondents who are professionals ( $M = 4.11$ ), in management ( $M = 3.97$ ), occupy administrative positions ( $M = 4.11$ ), technical staff ( $M = 4.09$ ), sales persons ( $M = 4.07$ ), employed in civil service ( $M = 4.12$ ), employed in education ( $M = 4.08$ ), students ( $M = 4.03$ ), housewives ( $M = 4.35$ ), pensioners ( $M = 4.25$ ) or in any other occupation ( $M = 3.89$ ) not mentioned.
- Unemployed respondents were less enthusiastic about their experience ( $M = 3.59$ ) than respondents who are professionals ( $M = 4.28$ ), in management ( $M = 4.32$ ), occupy administrative positions ( $M = 4.32$ ), technical staff ( $M = 4.09$ ), sales persons ( $M = 4.32$ ), employed in civil service ( $M = 4.13$ ), employed in education ( $M = 4.33$ ), students ( $M = 4.25$ ), housewives ( $M = 4.54$ ), pensioners ( $M = 4.37$ ) or in any other occupation ( $M = 4.21$ ) not mentioned.
- Unemployed respondents had a less positive cognitive image ( $M = 2.84$ ) of the festival than respondents who are professionals ( $M = 3.94$ ), in management ( $M = 3.78$ ), occupy administrative positions ( $M = 3.91$ ), technical staff ( $M = 3.75$ ), sales persons ( $M = 3.96$ ), employed in civil service ( $M = 3.91$ ), employed in education ( $M = 3.88$ ), students ( $M = 3.81$ ), housewives ( $M = 4.26$ ), pensioners ( $M = 3.93$ ) or in any other occupation ( $M = 3.74$ ) not mentioned.

This might reflect that unemployed respondents less loyal to the festival than respondents in other occupations. However, it should be noted that only nine respondents indicated that they were unemployed and therefore this finding should be interpreted with caution.

### **5.3.3.3 Comparison of brand loyalty factors by province of residence**

Table 5.13 reveals notable statistical differences ( $p < 0.05$ ) between respondents from different provinces and festival satisfaction ( $p = 0.005$ ), loyalty ( $p = 0.031$ ), affective image ( $p = 0.007$ ), experience ( $p = 0.004$ ) and cognitive image ( $p = 0.014$ ). Respondents from the following provinces all differ in terms of their loyalty towards the festival at the significant level ( $p < 0.05$ ):

- Respondents from Free State ( $M = 4.24$ ), Eastern Cape ( $M = 4.30$ ), KwaZulu-Natal ( $M = 4.33$ ), and Limpopo ( $M = 4.44$ ) are more satisfied with the festival than respondents from Gauteng ( $M = 4.00$ ), Mpumalanga ( $M = 4.16$ ), North West ( $M = 4.06$ ), Northern Cape ( $M = 3.88$ ), Western Cape ( $M = 3.50$ ) as well as those respondents from outside the borders of South Africa ( $M = 4.04$ ). Respondents from the Western Cape ( $M = 3.50$ ) are the least satisfied with the festival.
- Respondents from Free State ( $M = 4.22$ ), KwaZulu-Natal ( $M = 4.43$ ) and Limpopo ( $M = 4.36$ ), indicated that they are more likely to attend the festival repeatedly, are more loyal towards the festival, are more likely to talk to others about the festival and have a greater preference to attend the festival (loyalty) than respondents from Gauteng ( $M = 4.05$ ), Mpumalanga ( $M = 3.90$ ), North West ( $M = 3.95$ ), Eastern Cape ( $M = 4.14$ ), Northern Cape ( $M = 4.11$ ), Western Cape ( $M = 3.70$ ), and those from outside the borders of South Africa ( $M = 3.80$ ). Respondents from the Western Cape ( $M = 3.70$ ) are the least likely to attend the festival repeatedly, to be loyal towards the festival, to talk to others about the festival and prefer to attend the festival to a lesser extent.
- Respondents from KwaZulu-Natal ( $M = 4.59$ ) and Limpopo ( $M = 4.48$ ) have a more positive affective image of the festival than respondents from Free State ( $M = 4.15$ ), Gauteng ( $M = 4.02$ ), Mpumalanga ( $M = 4.06$ ), North West ( $M = 3.98$ ), Eastern Cape ( $M = 4.06$ ), Northern Cape ( $M = 3.76$ ), Western Cape ( $M = 3.61$ ) and those outside the borders of South Africa ( $M = 3.95$ ). Respondents from Northern Cape ( $M = 3.76$ ) and Western Cape ( $M = 3.61$ ) have the least positive affective images of the festival.

**Table 5.12: ANOVA for comparison of brand loyalty factors by occupation**

Brand loyalty factor	Profes-sional	Manage-ment	Admini-strative	Techni-cal	Sales	Civil service	Educa-tion	Student	Unem-ployed	House-wife	Pen-sioner	Other	F - value	P - value
	N = 150	N = 59	N = 43	N = 23	N = 19	N = 14	N = 55	N = 225	N = 9	N = 31	N = 32	N = 39		
	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.		
<b>Festival satisfac-tion</b>	4.16 (0.62)	4.08 (0.59)	4.15 (0.66)	4.13 (0.64)	4.02 (0.66)	4.13 (0.46)	4.16 (0.57)	4.03 (0.65)	4.24 (2.60)	4.45 (0.41)	4.32 (0.47)	4.06 (0.73)	1.600	0.094
<b>Personal value</b>	3.22 (1.01)	3.18 (0.90)	3.33 (0.78)	3.49 (0.88)	3.40 (1.03)	3.29 (0.59)	3.26 (0.78)	3.38 (0.92)	2.65 (1.29)	3.61 (0.79)	3.42 (0.88)	3.31 (1.01)	1.197	0.285
<b>Loyalty</b>	4.06 (0.73)	4.06 (0.79)	4.27 (0.66)	4.16 (0.85)	4.10 (0.96)	4.09 (0.56)	4.23 (0.71)	4.05 (0.75)	3.19 (1.27)	4.42 (0.63)	4.37 (0.63)	4.13 (0.75)	2.151	0.015*
<b>Affective image</b>	4.11 (0.63)	3.97 (0.62)	4.11 (0.63)	4.09 (0.66)	4.07 (0.94)	4.12 (0.44)	4.08 (0.66)	4.03 (0.66)	3.61 (1.27)	4.35 (0.54)	4.25 (0.57)	3.89 (0.77)	2.806	0.001*
<b>Festival experien-ce</b>	4.28 (0.56)	4.32 (0.48)	4.32 (0.58)	4.09 (0.81)	4.32 (0.62)	4.13 (0.50)	4.33 (0.51)	4.25 (0.59)	3.59 (1.08)	4.54 (0.35)	4.37 (0.46)	4.21 (0.70)	2.964	0.001*
<b>Cognitive image</b>	3.94 (0.77)	3.78 (0.71)	3.91 (0.84)	3.75 (1.05)	3.96 (0.91)	3.91 (0.57)	3.88 (0.76)	3.81 (0.85)	2.84 (1.41)	4.26 (0.79)	3.93 (0.93)	3.74 (0.68)	1.998	0.026*

(p<0.05\*)

- Respondents from Limpopo (M = 4.64) and KwaZulu-Natal (M = 4.50) reported more enjoyable experiences than respondents from Free State (M = 4.27), Gauteng (M = 4.30), Mpumalanga (M = 4.42), North West (M = 4.26), Eastern Cape (M = 4.41), Northern Cape (M = 3.89), Western Cape (M = 3.90), and those from outside the borders of South Africa (M = 4.14). Respondents from Northern Cape (M = 3.89) and Western Cape (M = 3.90) stated the least favourable experiences of all provinces.
- Respondents from KwaZulu-Natal (M = 4.18) and Limpopo (M = 4.54) are more positive about aspects such as festival facilities, accessibility of the festival and attractiveness of the environment in which the festival takes place (cognitive image) than respondents from Free State (M = 3.94), Gauteng (M = 3.77), Mpumalanga (M = 3.98), North West (M = 3.84), Eastern Cape (M = 3.79), Northern Cape (M = 3.66), Western Cape (M = 3.28) and those from outside the border of South Africa (3.65). Respondents from the Western Cape are the least positive about these aspects.

From this, it becomes clear that respondents from KwaZulu-Natal and Limpopo are more loyal towards the festival in terms of their satisfaction with the festival, loyalty, the way in which they experience the festival, and the affective and cognitive image that they have of the festival. Respondents from the Western Cape are the least loyal towards the festival in terms of these aspects. These results should, however, be interpreted with caution taking into account the number of respondents that reside in these provinces (see Table 5.13). It does, nevertheless, provide insight to behaviour that should be monitored.

#### **5.3.3.4 Comparison of brand loyalty factors by frequency of attendance**

According to Table 5.14, significant differences ( $p < 0.05$ ) are found for festival satisfaction ( $p = 0.007$ ), personal value ( $p = 0.041$ ) and loyalty ( $p = 0.000$ ) in terms of respondents' frequency of attendance. Respondents differ in terms of their loyalty towards the festival and the frequency with which they attend the festival as follows:

- Respondents who attend the festival on an annual basis are more satisfied with the festival (M = 4.18) than those who attend the festival every second year (M = 3.98), third year (M = 3.83) or infrequently (M = 3.97).
- Respondents who attend the festival annually attach greater personal value (M = 3.37) to the festival than those who attend the festival every second year (M = 3.15), third year (M = 3.21) or infrequently (M = 3.12).

**Table 5.13: ANOVA for comparison of brand loyalty factors by province of residence**

Brand loyalty factor	Free State	Gauteng	Mpumalanga	North West	Eastern Cape	Northern Cape	Western Cape	KwaZulu Natal	Limpopo	Outside RSA	F - value	P - value
	N = 310	N = 173	N = 13	N = 121	N = 17	N = 17	N = 17	N = 11	N = 7	N = 10		
	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.		
<b>Festival satisfaction</b>	4.24 (0.67)	4.00 (0.71)	4.16 (0.65)	4.06 (0.55)	4.30 (0.69)	3.88 (0.87)	3.50 (0.40)	4.33 (0.47)	4.44 (0.92)	4.04 (0.57)	2.681	0.005*
<b>Personal value</b>	3.35 (0.90)	3.28 (0.94)	3.46 (1.05)	3.24 (0.90)	3.25 (1.00)	3.35 (0.99)	3.10 (0.41)	3.87 (0.98)	3.46 (1.22)	3.06 (1.43)	1.179	0.305
<b>Loyalty</b>	4.22 (0.67)	4.05 (0.79)	3.90 (0.92)	3.95 (0.77)	4.14 (0.89)	4.11 (1.01)	3.70 (0.59)	4.43 (0.74)	4.36 (0.76)	3.80 (1.16)	2.063	0.031*
<b>Affective image</b>	4.15 (0.59)	4.02 (0.74)	4.06 (0.72)	3.98 (0.63)	4.06 (0.64)	3.76 (0.91)	3.61 (0.47)	4.60 (0.48)	4.48 (0.85)	3.95 (1.01)	2.559	0.007*
<b>Festival experience</b>	4.27 (0.55)	4.30 (0.61)	4.42 (0.60)	4.26 (0.50)	4.41 (0.48)	3.89 (1.04)	3.90 (0.54)	4.50 (0.67)	4.64 (0.45)	4.14 (0.55)	2.693	0.004*
<b>Cognitive image</b>	3.94 (0.91)	3.77 (0.73)	3.98 (0.84)	3.84 (0.67)	3.79 (0.89)	3.66 (1.05)	3.28 (0.79)	4.18 (0.57)	4.53 (0.44)	3.65 (1.17)	2.319	0.014*

( $p < 0.05^*$ )

- Respondents who attend the festival annually show more positive loyalty (M = 4.20) compared to respondents who attend the festival every second year (M = 4.01), third year (M = 3.91) or infrequently (M = 3.73).

It is clear from this that respondents who attend the festival annually are more loyal towards the festival than those who attend every second year, third year or infrequently. There is economic value for festivals in annual attendance.

**Table 5.14: ANOVA for comparison of brand loyalty factors by frequency of attendance**

<b>Brand loyalty factor</b>	<b>Every year</b>	<b>Every second year</b>	<b>Every third year</b>	<b>Other</b>	<b>F-value</b>	<b>P-value</b>
	<b>N = 507</b>	<b>N = 57</b>	<b>N = 34</b>	<b>N = 93</b>		
	<b>Mean &amp; Std dev.</b>	<b>Mean &amp; Std dev.</b>	<b>Mean &amp; Std dev.</b>	<b>Mean &amp; Std dev.</b>		
Festival satisfaction	4.18 (0.68)	3.98 (0.49)	3.83 (0.76)	3.97 (0.71)	4.111	0.007*
Personal value	3.37 (0.90)	3.15 (0.80)	3.21 (0.93)	3.12 (1.04)	2.774	0.041*
Loyalty	4.20 (0.71)	4.01 (0.66)	3.91 (0.75)	3.73 (0.92)	11.83 7	0.000*
Affective image	4.10 (0.63)	3.98 (0.58)	3.83 (0.86)	4.00 (0.77)	1.536	0.204
Experience	4.27 (0.57)	4.30 (0.49)	4.17 (0.70)	4.26 (0.67)	0.200	0.897
Cognitive image	3.90 (0.83)	3.88 (0.66)	3.63 (0.77)	3.75 (0.93)	0.873	0.455

p<0.05\*

### 5.3.3.5 Comparison of brand loyalty factors by home language

Significant statistical differences ( $p < 0.05$ ) are seen in Table 5.15 between the factors loyalty ( $p = 0.000$ ), affective image ( $p = 0.002$ ), experience ( $p = 0.007$ ) and cognitive image ( $p = 0.043$ ) and respondents' home language. Respondents differ in terms of their loyalty towards the festival and their home language as follows:

- Afrikaans-speaking respondents ( $M = 4.16$ ) are more likely to attend the festival repeatedly, talk to others about the festival and have a greater preference towards attending the festival (loyalty) than English-speaking respondents ( $M = 3.62$ ) and respondents speaking any other languages ( $3.65$ ).
- Afrikaans-speaking respondents ( $M = 4.10$ ) have a more positive affective image of the festival than English-speaking respondents ( $M = 3.74$ ) and respondents speaking any other languages ( $M = 4.05$ ).
- Afrikaans-speaking respondents ( $M = 4.30$ ) indicated that they expect a better quality experience, that they expect better festival facilities because they pay, that they have more fun times with family and friends at the festival and that they have a more positive perception of festival staff being friendly and helpful than English-speaking respondents ( $M = 4.03$ ) and respondents who speak other languages ( $M = 3.91$ ).
- Afrikaans-speaking respondents ( $M = 3.89$ ) also agreed to a greater extent that festival facilities are sufficient and effective, that the festival makes them curious about the arts, that the festival is accessible and that the festival takes place in a visually attractive environment (cognitive image) ( $M = 3.89$ ) than English-speaking respondents ( $M = 3.50$ ) and respondents who speak other languages ( $M = 3.87$ ).

**Table 5.15: ANOVA for comparison of brand loyalty factors by home language**

Brand loyalty factor	Afrikaans N = 640	English N = 47	Other N = 10	F-value	P-value
	Mean & Std dev.	Mean & Std dev.	Mean & Std dev.		
Festival satisfaction	4.14 (0.69)	3.94 (0.52)	4.01 (0.56)	2.463	0.086
Personal value	3.34 (0.93)	2.99 (0.81)	3.71 (0.61)	2.153	0.117
Loyalty	4.16 (0.75)	3.62 (0.68)	3.65 (0.69)	9.786	0.000*

Affective image	4.10 (0.66)	3.74 (0.61)	4.05 (0.50)	6.465	0.002*
Experience	4.30 (0.58)	4.03 (0.55)	3.91 (0.68)	4.998	0.007*
Cognitive image	3.89 (0.82)	3.50 (0.96)	3.87 (0.64)	3.151	0.043*

p<0.05\*

From this, it becomes clear that Afrikaans-speaking respondents are more loyal towards the festival than English-speaking respondents and respondents speaking any other languages. These results, however should be interpreted with caution taking into consideration the number of respondents that speak English or any foreign language (see Table 5.15). Since these festivals are more directed toward Afrikaans-speaking visitors, these findings make sense.

### **5.3.4 Comparison of brand loyalty factors for the two festivals by gender, province of residence, occupation, frequency of attendance and home language**

Two-way ANOVAs between groups were used to determine the differences between the two festivals in terms of respondents' loyalty towards these festivals and the effect of gender, occupation, frequency of attendance and home language on their loyalty. A two-way ANOVA allows one to test the impact of two independent variables on one dependent variable and recognises an interaction effect (Pallant, 2010:106).

#### **5.3.4.1 Effect of gender on festival satisfaction**

Dependent variable: festival satisfaction.

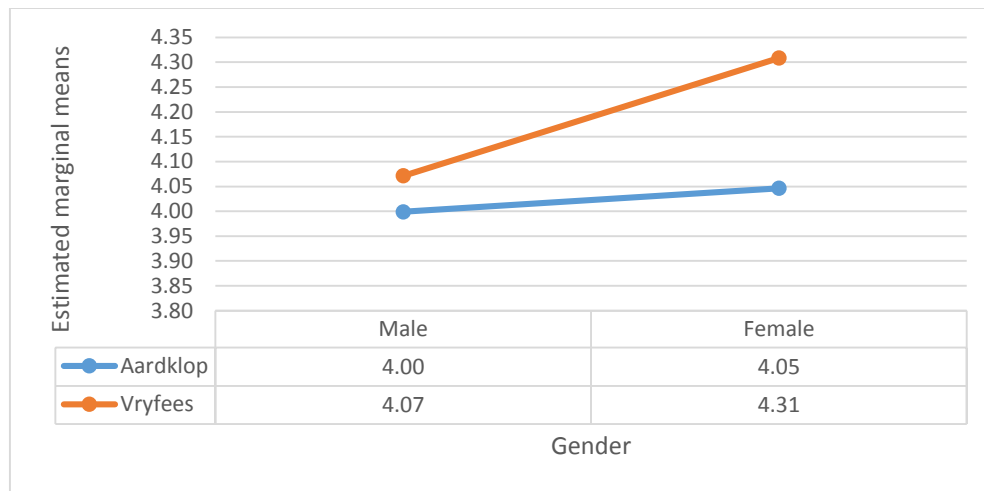
A two-way between groups Analysis of Variance was conducted to explore the impact on festival satisfaction of the festival attended and gender (Table 5.16). The interaction effect between the festival attended and gender was not significant,  $F(1, 691) = 3.384, p = 0.066$ . There was also a significant main effect for gender,  $F(1, 691) = 7.573, p = 0.006$  and festival attended,  $F(1, 691) = 10.494, p = 0.001$ .

This indicates that there is a difference in the way different genders perceive festival satisfaction, but not between the two festivals.

**Table 5.16: Festival satisfaction (festival\*gender)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	11.418 <sup>a</sup>	3	3.806	8.495	.000
Intercept	11335.717	1	11335.717	25299.959	0.000
Festival name	4.702	1	4.702	10.494	.001
Gender	3.393	1	3.393	7.573	.006
Festival name * Gender	1.516	1	1.516	3.384	.066
Error	309.604	691	.448		
Total	12123.947	695			
Corrected Total	321.023	694			

a. R Squared = .036 (Adjusted R Squared = .031)



**Figure 5.1: Profile plot for gender and festival satisfaction**

### 5.3.4.2 Effect of gender on personal value

Dependent variable: personal value.

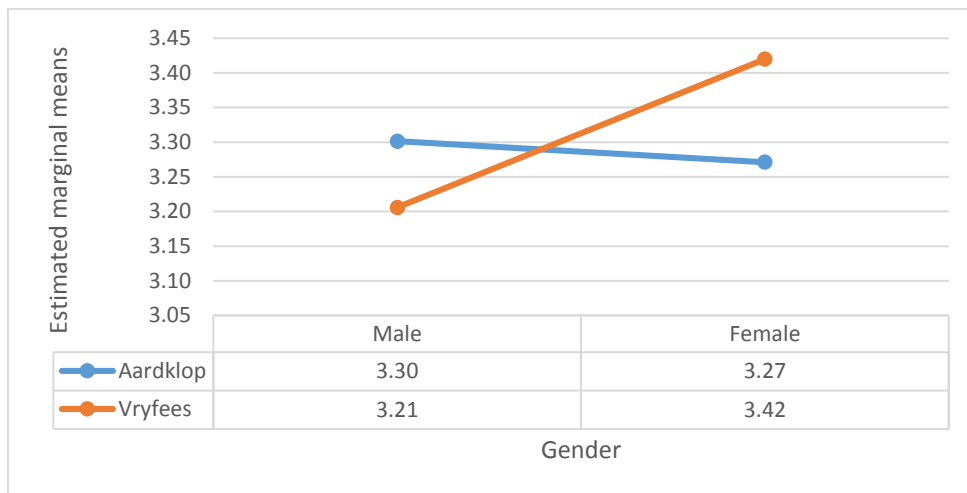
To explore the impact of the festival attended and gender on personal value, a two-way ANOVA between groups was performed. According to Table 5.17 there is no significant interaction effect between the festival attended and gender,  $F(1, 688) = 2.935$ ;  $p = 0.087$ . There was also no significant main effect for gender  $F(1, 688) = 1.656$ ;  $p = 0.199$  and festival attended  $F(1, 688) = 0.139$ ;  $p = 0.709$ .

This reveals that males at Aardklop (M = 3.30) and Vryfees (M = 3.21) do not differ significantly from females at Aardklop (M = 3.27) and Vryfees (M = 3.42) in terms of the personal value attached to the festival. Overall gender has no impact on personal value (Figure 5.2).

**Table 5.17: Personal value (festival\*gender)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	4.258 <sup>a</sup>	3	1.419	1.672	.172
Intercept	7275.641	1	7275.641	8571.936	0.000
Festival name	.118	1	.118	.139	.709
Gender	1.405	1	1.405	1.656	.199
Festival name * Gender	2.491	1	2.491	2.935	.087
Error	583.957	688	.849		
Total	8181.404	692			
Corrected Total	588.215	691			

a. R Squared = .007 (Adjusted R Squared = .003)



**Figure 5.2: Profile plot for gender and personal value**

### 5.3.4.3 Effect of gender on loyalty

Dependent variable: loyalty.

A two-way ANOVA between groups was conducted to explore the impact on loyalty of the festival attended and gender (Table 5.18). The interaction effect between the festival attended and gender for loyalty was not statistically significant  $F(1, 689) = 1.334$ ;  $p = 0.249$ . The main effect for

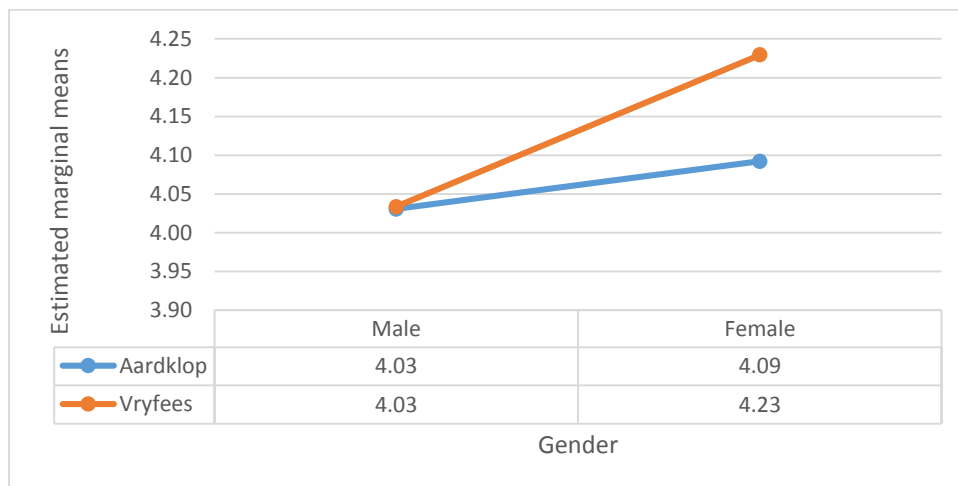
gender was significant  $F(1, 689) = 4.874, p = 0.028$ ), however the main effect for the festival attended,  $F(1, 689) = 1.449, p = 0.229$ , did not reach statistical significance.

This indicates that males ( $M = 4.03$ ) and females ( $M = 4.09$ ) at Aardklop do not differ significantly from males ( $M = 4.03$ ) and females ( $M = 4.23$ ) at Vryfees with regards to loyalty. However, males ( $M = 4.03$ ) and females ( $M = 4.17$ ) generally differ from each other in terms of their loyalty (see Table 5.11). Females are more likely than males to attend the festival repeatedly and to recommend the festival to others (Figure 5.3).

**Table 5.18: Loyalty (festival\*gender)**

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	4.934 <sup>a</sup>	3	1.645	2.894	.035
Intercept	11243.439	1	11243.439	19784.112	0.000
Festival name	.823	1	.823	1.449	.229
Gender	2.770	1	2.770	4.874	.028
Festival name * Gender	.758	1	.758	1.334	.249
Error	391.563	689	.568		
Total	12096.722	693			
Corrected Total	396.497	692			

a. R Squared = .012 (Adjusted R Squared = .008)



**Figure 5.3: Profile plot for gender and loyalty**

#### 5.3.4.4 Effect of gender on affective image

Dependent variable: affective image.

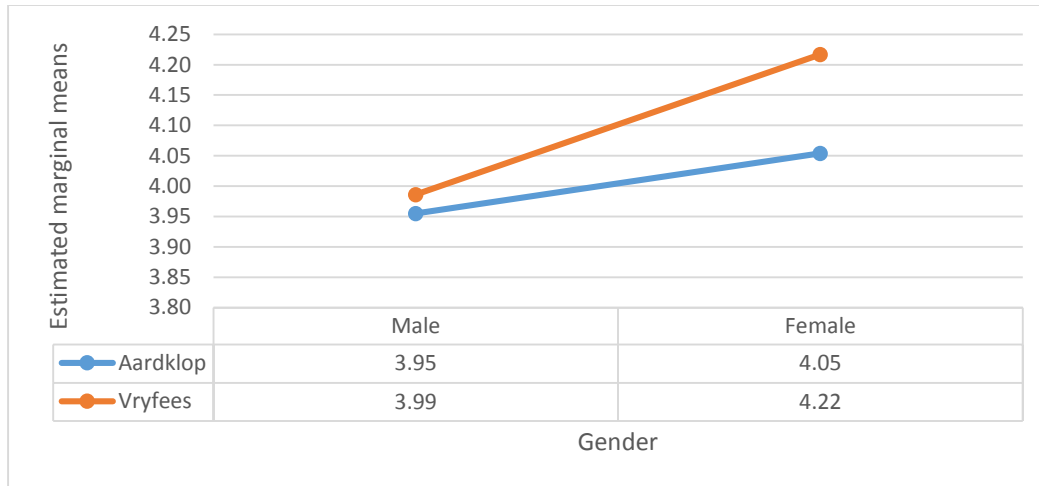
To explore the impact of the festival attended and gender on affective image, a two-way ANOVA between groups was done (Table 5.19). According to Table 5.19 the interaction effect between the festival attended and gender in terms of affective image was statistically insignificant  $F(1, 689) = 1.680, p = 0.195$ . The main effect for gender was statistically significant  $F(1, 689) = 10.531, p = 0.001$  but statistically insignificant for the festival attended  $F(1, 689) = 3.641, p = 0.057$ .

This reveals that males ( $M = 3.95$ ) and females ( $M = 4.05$ ) at Aardklop do not differ significantly from males ( $M = 3.99$ ) and females ( $M = 4.22$ ) at Vryfees in terms of their affective image of the festival (Figure 5.4). However, males ( $M = 3.97$ ) and females ( $M = 4.14$ ) overall differ significantly from each other with regards to their affective image (also see Table 5.11). Females agreed to a greater extent that the festival is trustworthy, creative, has a positive image, involves their senses, generates positive emotions and satisfies their needs.

**Table 5.19: Affective image (festival\*gender)**

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	7.806 <sup>a</sup>	3	2.602	6.020	.000
Intercept	11005.686	1	11005.686	25462.730	0.000
Festival name	1.574	1	1.574	3.641	.057
Gender	4.552	1	4.552	10.531	.001
Festival name * Gender	.726	1	.726	1.680	.195
Error	297.805	689	.432		
Total	11772.798	693			
Corrected Total	305.610	692			

a. Squared = .026 (Adjusted R Squared = .021)



**Figure 5.4: Profile plot for gender and affective image**

### 5.3.4.5 Effect of gender on experience

Dependent variable: experience.

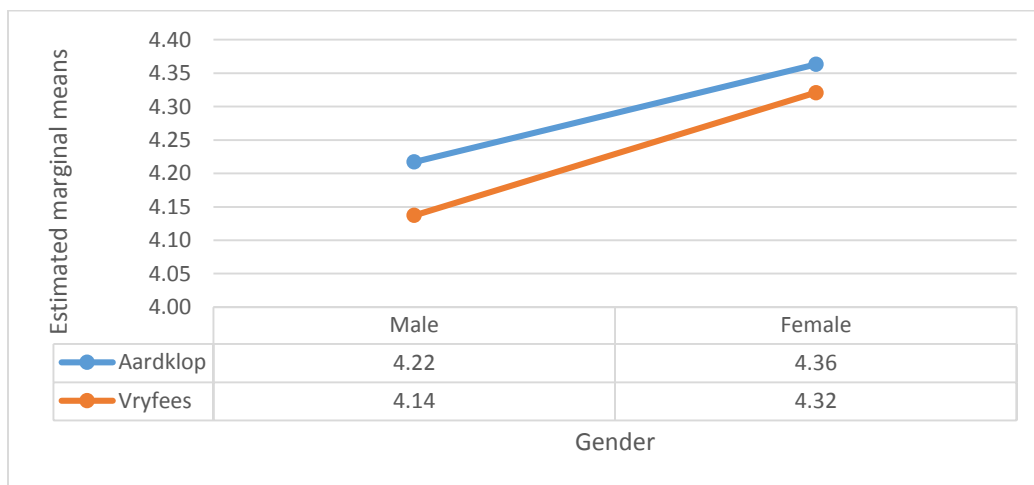
A two-way between groups Analysis of Variance was conducted to explore the impact on experience of the festival attended and gender (Table 5.20). The interaction effect between the festival attended and gender with regards to experience was not statistically significant,  $F(1, 690) = 0.179, p = 0.672$ . There was a statistically significant main effect for gender,  $F(1, 690) = 13.692, p = 0.000$ . The main effect for the festival attended did not reach statistical significance,  $F(1, 690) = 1.887, p = 0.170$ .

The latter indicates that males ( $M = 4.22$ ) and females ( $M = 4.36$ ) at Aardklop do not differ significantly from males ( $M = 4.14$ ) and females ( $M = 4.32$ ) at Vryfees in terms of experience. Gender, in general however, does have an impact on experience. Males and females differ significantly with regards to experience (Figure 5.5). Females ( $M = 4.34$ ) reported a more positive experience than males ( $M = 4.18$ ) (also see Table 5.11).

**Table 5.20: Experience (festival\*gender)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	4.888 <sup>a</sup>	3	1.629	4.888	.002
Intercept	12187.501	1	12187.501	36557.326	0.000
Festival name	.629	1	.629	1.887	.170
Gender	4.565	1	4.565	13.692	.000
Festival name * Gender	.060	1	.060	.179	.672
Error	230.033	690	.333		
Total	12903.104	694			
Corrected Total	234.921	693			

a. R Squared = .021 (Adjusted R Squared = .017)



**Figure 5.5: Profile plot for gender and experience**

### 5.3.4.6 Effect of gender on cognitive image

Dependent variable: cognitive image.

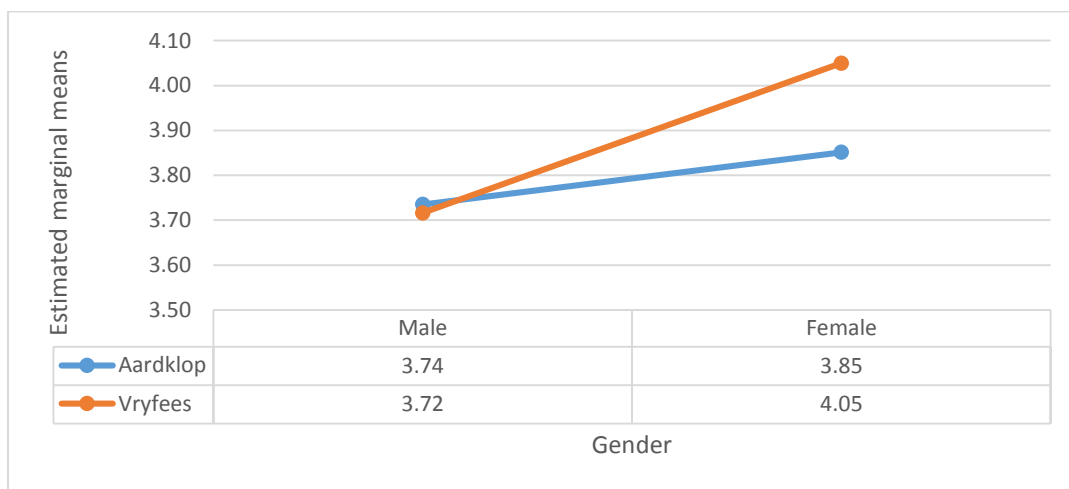
To explore the impact of festivals and gender on cognitive image, a two-way between groups Analysis of Variance was performed (Table 5.21). The interaction effect between festivals and gender for cognitive image was not statistically significant,  $F(1, 687) = 2.908, p = 0.089$ . The main effect for gender was statistically significant,  $F(1, 687) = 12.439, p = 0.000$ ; but not for festivals,  $F(1, 687) = 1.982, p = 0.160$ .

This reveals that there is no statistical difference between males and females at Aardklop and males and females at Vryfees in terms of their cognitive image of the festival (Figure 5.6). There is, however, a statistical difference between males ( $M = 3.73$ ) and females ( $M = 3.96$ ) with regards to their cognitive image of the festival (also see Table 5.11). Females agreed to a greater extent than males that festival facilities are sufficient, that the festival stimulates their curiosity about the arts, that the festival is accessible and that it takes place in a visually attractive environment.

**Table 5.21: Cognitive image (festival\*gender)**

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	12.995 <sup>a</sup>	3	4.332	6.380	.000
Intercept	9835.984	1	9835.984	14486.968	0.000
Festival name	1.346	1	1.346	1.982	.160
Gender	8.446	1	8.446	12.439	.000
Festival name * Gender	1.975	1	1.975	2.908	.089
Error	466.441	687	.679		
Total	10772.410	691			
Corrected Total	479.436	690			

a. R Squared = .027 (Adjusted R Squared = .023)



**Figure 5.6: Profile plot for gender and cognitive image**

### 5.3.4.7 Effect of occupation on festival satisfaction

Dependent variable: festival satisfaction.

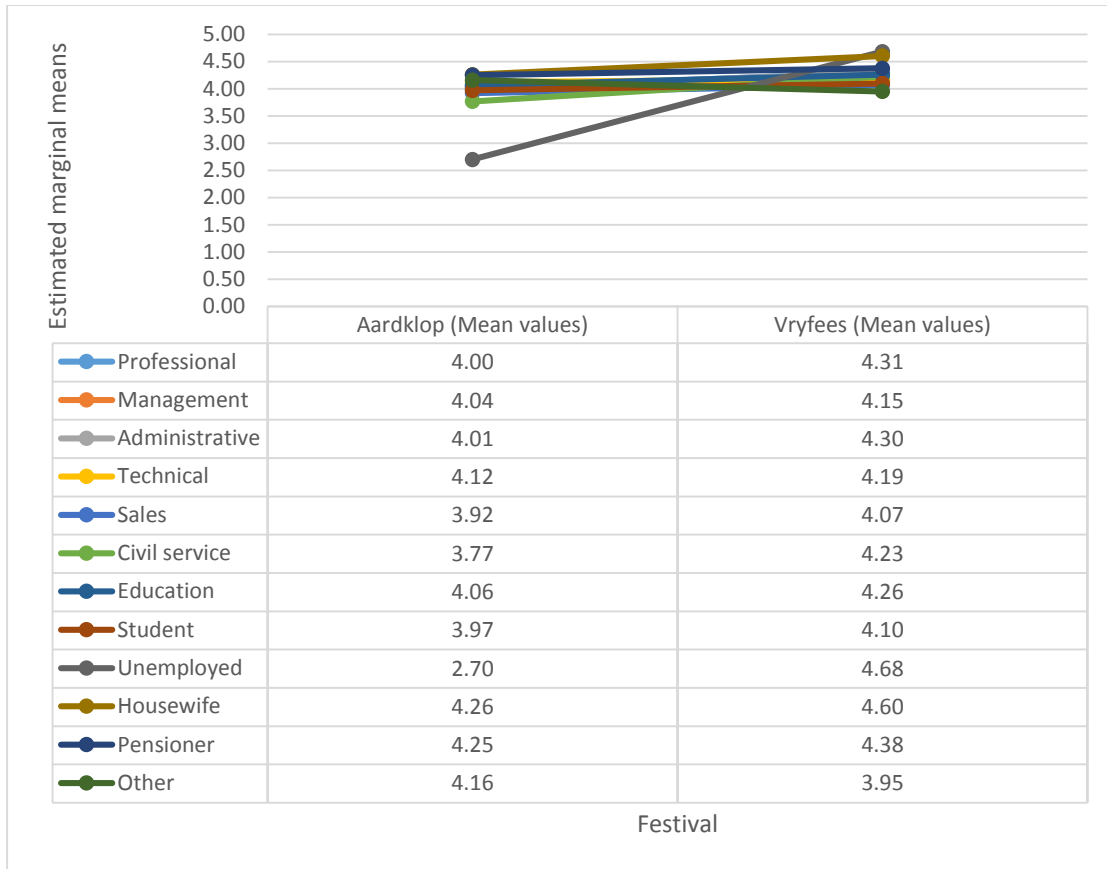
A two-way between groups Analysis of Variance was performed to explore the impact of festivals and occupation on festival satisfaction (Table 5.22). The interaction effect between festivals and occupation was not statistically significant,  $F(11, 672) = 1.613, p = 0.091$ . The main effect for occupation was also shown as a insignificant predictor of festival satisfaction,  $F(1, 672) = 1.600, p = 0.094$ ). However, the main effect for festivals indicated a statistical significant difference between festivals and festival satisfaction  $F(11, 672) = 15.508, p = 0.000$ .

The latter indicates that there is no statistical difference between respondents at Aardklop and Vryfees and the impact of their occupation on festival satisfaction. Different occupations also do not differ significantly in terms of festival satisfaction. Respondents at different festivals, however, do differ in terms of festival satisfaction with respondents at Vryfees showing higher levels of festival satisfaction (Figure 5.7).

**Table 5.22: Festival satisfaction (festival\*occupation)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	21.330 <sup>a</sup>	23	.927	2.085	.002
Intercept	4293.324	1	4293.324	9654.100	0.000
Occupation	7.827	11	.712	1.600	.094
Festival name	6.896	1	6.896	15.508	.000
Occupation * Festival Name	7.891	11	.717	1.613	.091
Error	298.849	672	.445		
Total	12147.514	696			
Corrected Total	320.178	695			

a. R Squared = .067 (Adjusted R Squared = .035)



**Figure 5.7: Profile plot for occupation and festival satisfaction**

### 5.3.4.8 Effect of occupation on personal value

Dependent variable: personal value.

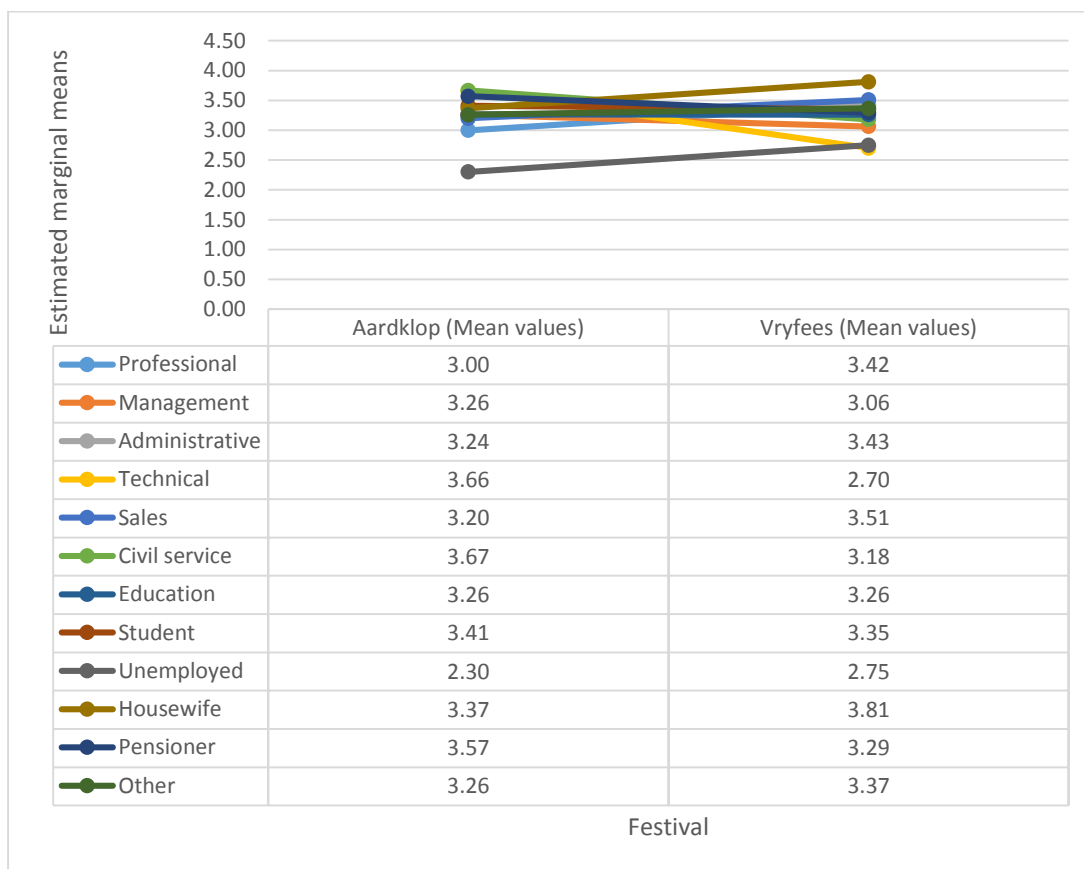
A two-way ANOVA between groups was conducted to determine the effect of festivals and occupation on personal value (Table 5.23) which revealed an insignificant interaction effect between festivals and occupation in terms of personal value,  $F(11, 669) = 1.450, p = 0.146$ . The main effect for both, festivals  $F(1, 669) = 0.002, p = 0.967$  and occupation  $F(11, 669) = 1.197, p = 0.285$ , also showed that festivals and occupation are insignificant predictors of personal value.

This reveals that that occupation and festival attended have no impact on personal value. Thus, regardless of respondents' occupation or which festival they attend, they all have, to a greater or lesser extent, the same perception regarding the personal value derived from the festival (Figure 5.8).

**Table 5.23: Personal value (festival\*occupation)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	25.671 <sup>a</sup>	23	1.116	1.326	.141
Intercept	2689.584	1	2689.584	3196.258	.000
Occupation	11.083	11	1.008	1.197	.285
Festival name	.001	1	.001	.002	.967
Occupation * Festival name	13.425	11	1.220	1.450	.146
Error	562.949	669	.841		
Total	8211.924	693			
Corrected Total	588.621	692			

a. R Squared = .044 (Adjusted R Squared = .011)



**Figure 5.8: Profile plot for occupation and personal value**

### 5.3.4.9 Effect of occupation on loyalty

Dependent variable: loyalty.

To determine how respondents' loyalties differ as a result of the festival attended and their occupation, a two-way between groups Analysis of Variance was conducted (Table 5.24). This revealed a significant interaction effect between occupation and festival in terms of loyalty,  $F(11, 670) = 2.201, p = 0.013$ . The main effect for occupation  $F(11, 670) = 2.151, p = 0.015$  was also significant but insignificant for the festival attended  $F(1, 670) = 1.900, p = 0.169$ .

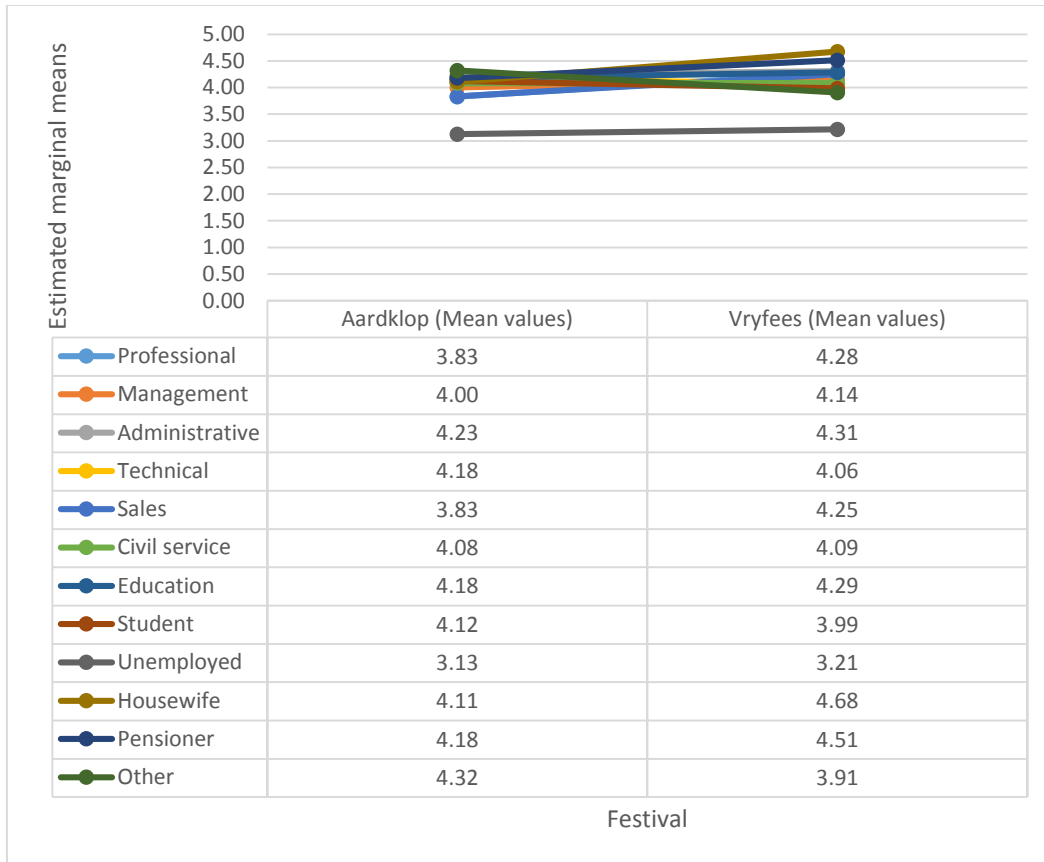
This indicates that there are significant differences between the two festivals and respondents' occupation with regards to loyalty. Respondents at Vryfees who indicated the occupational categories: professional (M = 4.28), management (M = 4.14), administrative (M = 4.31), sales (M = 4.25), civil service (M = 4.09), education (M = 4.29), unemployed (M = 3.21), housewife (4.68) and pensioner (M = 4.51) showed higher mean values for loyalty than respondents who indicated these categories at Aardklop (professional - M = 3.83, management - M = 4.00, administrative - M = 4.23, sales - M = 3.83, civil service - M = 4.08, education - M = 4.18, unemployed - M = 3.13, housewife - 4.11 and pensioner - M = 4.18) (Figure 5.9). This might indicate that respondents at Vryfees who indicated these occupations are more likely to attend the Vryfees repeatedly and talk to others about Vryfees than would respondents in the same occupations at Aardklop.

Furthermore, unemployed respondents differ, with a significantly lower mean value, from respondents in other occupations (also see Table 5.12). The festival attended, however has no impact respondents' loyalty.

**Table 5.24: Loyalty (festival\*occupation)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	30.829 <sup>a</sup>	23	1.340	2.465	.000
Intercept	4219.765	1	4219.765	7758.996	0.000
Occupation	12.870	11	1.170	2.151	.015
Festival name	1.033	1	1.033	1.900	.169
Occupation * Festival name	13.168	11	1.197	2.201	.013
Error	364.382	670	.544		
Total	12134.035	694			
Corrected Total	395.212	693			

a. R Squared = .078 (Adjusted R Squared = .046)



**Figure 5.9: Profile plot for occupation and loyalty**

### 5.3.4.10 Effect of occupation on affective image

Dependent variable: affective image.

A two-way between groups Analysis of Variance was conducted to explore the impact on affective image of occupation and the festival that respondents attended (Table 5.25). The interaction effect between festival attended and respondent's occupation was significant,  $F(11, 670) = 1.097$ ,  $p = 0.003$ . There was also a significant main effect for the festival attended  $F(1, 670) = 13.978$ ,  $p = 0.000$  and for occupation  $F(11, 670) = 2.806$ ,  $p = 0.001$ .

This reveals that respondents with different occupations vary in terms of the affective image they have of the festival they attended. Respondents at Vryfees showed higher mean values for the following occupational categories (see Figure 5.10): professional ( $M = 4.22$ ), management ( $M = 4.05$ ), administrative ( $M = 4.24$ ), technical, sales ( $M = 4.13$ ), civil service ( $M = 4.19$ ), student, unemployed ( $M = 4.12$ ), housewife ( $M = 4.56$ ), and pensioner ( $M = 4.31$ ) than respondents at

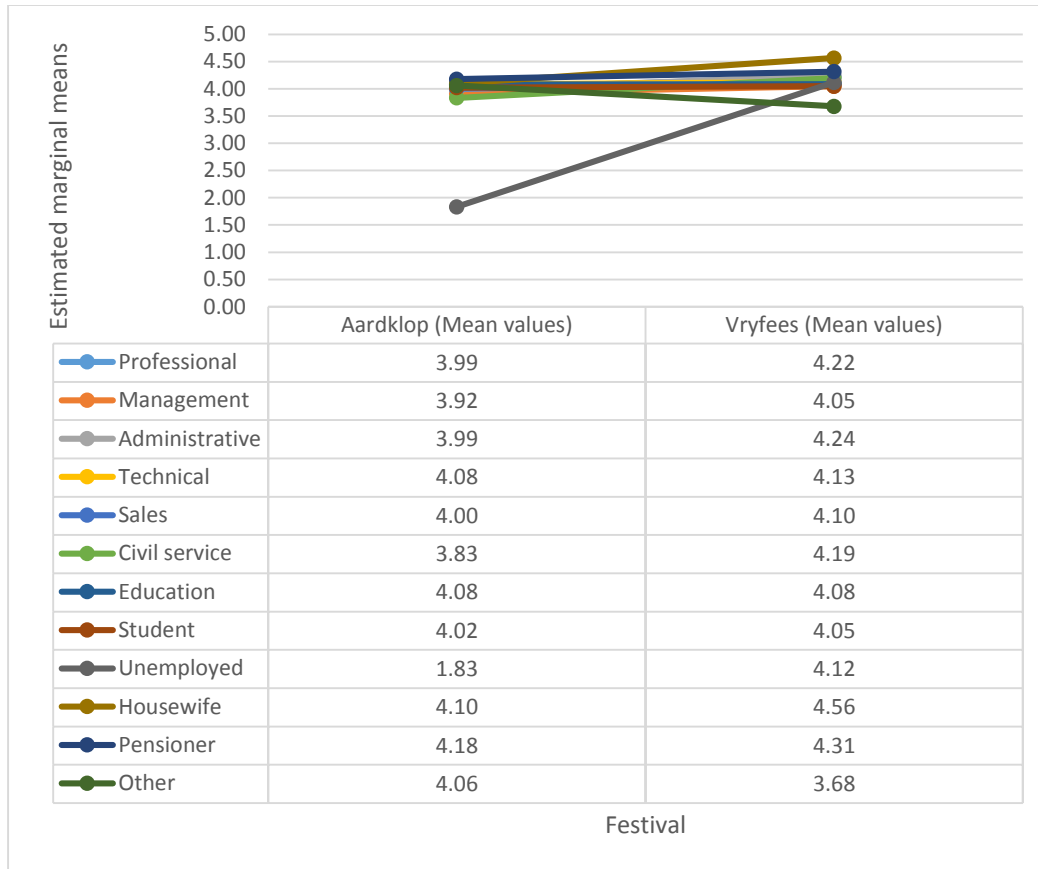
Aardklop (professional – M = 3.99, management – M = 3.92, administrative – M = 3.99, technical – M = 4.08, sales - M = 4.00, civil service - M = 3.83, student - M = 4.02, unemployed - M = 1.83, pensioner - 4.18) (Figure 5.10). Occupation, therefore, has an effect on festival visitors' affective image of different festivals.

Furthermore, there is a significant difference between unemployed respondents and other occupational categories, with unemployed respondents indicating a lower mean value for affective image than the other occupations (also see Table 5.12). Moreover the festival attended has an influence on respondents' affective festival image.

**Table 5.25: Affective image (festival\*occupation)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	22.601 <sup>a</sup>	23	.983	2.324	.000
Intercept	4048.803	1	4048.803	9574.797	0.000
Occupation	13.054	11	1.187	2.806	.001
Festival name	5.911	1	5.911	13.978	.000
Occupation * Festival name	12.067	11	1.097	2.594	.003
Error	283.317	670	.423		
Total	11795.881	694			
Corrected Total	305.918	693			

a. R Squared = .074 (Adjusted R Squared = .042)



**Figure 5.10: Profile plot for occupation and affective image**

### 5.3.4.11 Effect of occupation on experience

Dependent variable: experience.

To determine how respondents' experience is influenced by their occupation and the festival that they attended, a two-way between groups Analysis of Variance was performed (Table 5.26). This revealed a significant interaction effect between occupation and the festival attended,  $F(11, 671) = 1.992, p = 0.027$ . The main effect for occupation  $F(11, 671) = 2.964, p = 0.001$  was also statistically significant but did not reach statistical significance for festival attended  $F(1, 671) = 1.090, p = 0.297$ .

The latter indicates that respondents with different occupations vary in terms of how they experience different festivals. Managers ( $M = 4.41$ ), administrative staff ( $M = 4.37$ ), sales staff ( $M = 4.71$ ), educators ( $M = 4.34$ ), students ( $M = 4.29$ ), pensioners ( $M = 4.43$ ) and other occupations ( $M = 4.36$ ) showed higher mean values with regards to how they experience

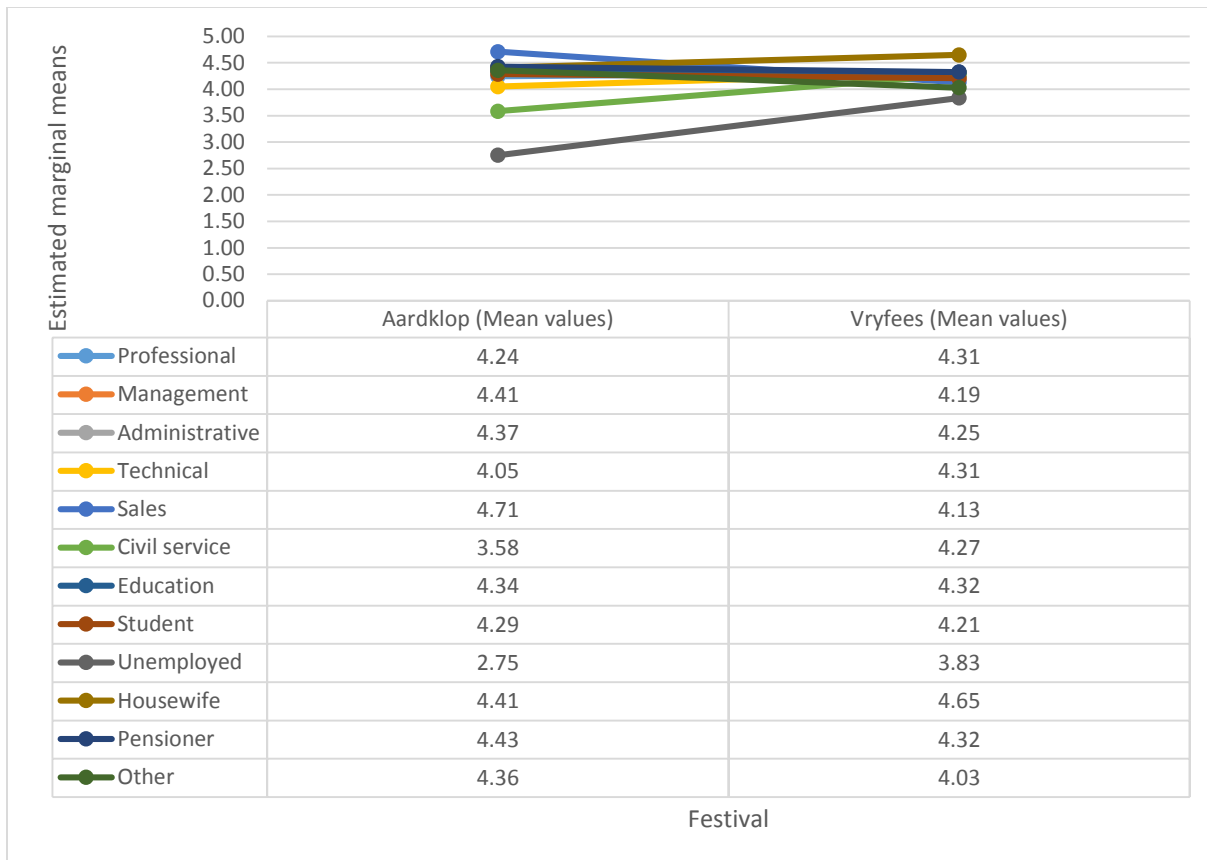
Aardklop, whereas professionals (M = 4.31), technical staff (M = 4.31), civil service employees (M = 4.27), unemployed respondents (M = 3.83) and housewives (M = 4.65) indicated higher mean values in terms of their experience at Vryfees (Figure 5.11). This implies that occupation might have an influence on how festival visitors evaluate their experiences at different festivals.

In terms of occupation, unemployed respondents are less positive about their experience than professionals, administrative staff, sales staff, educators, students, pensioners and other occupations (also see Table 5.12).

**Table 5.26: Experience (festival\*occupation)**

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	15.966 <sup>a</sup>	23	.694	2.128	.002
Intercept	4484.782	1	4484.782	13745.257	0.000
Occupation	10.639	11	.967	2.964	.001
Festival name	.356	1	.356	1.090	.297
Occupation * Festival name	7.151	11	.650	1.992	.027
Error	218.933	671	.326		
Total	12925.417	695			
Corrected Total	234.899	694			

a. R Squared = .068 (Adjusted R Squared = .036)



**Figure 5.11: Profile plot for occupation and affective image**

### 5.3.4.12 Effect of occupation on cognitive image

Dependent variable: cognitive image.

To explore the impact of the festival attended and occupation, a two-way between groups Analysis of Variance was conducted (Table 5.27). This showed an insignificant interaction effect between occupation and the festival attended,  $F(11, 668) = 0.996, p = 0.448$ . The main effect for occupation  $F(11, 668) = 1.998, p = 0.026$  was, however, significant but not significant for festival attended  $F(1, 668) = 1.918, p = 0.167$ .

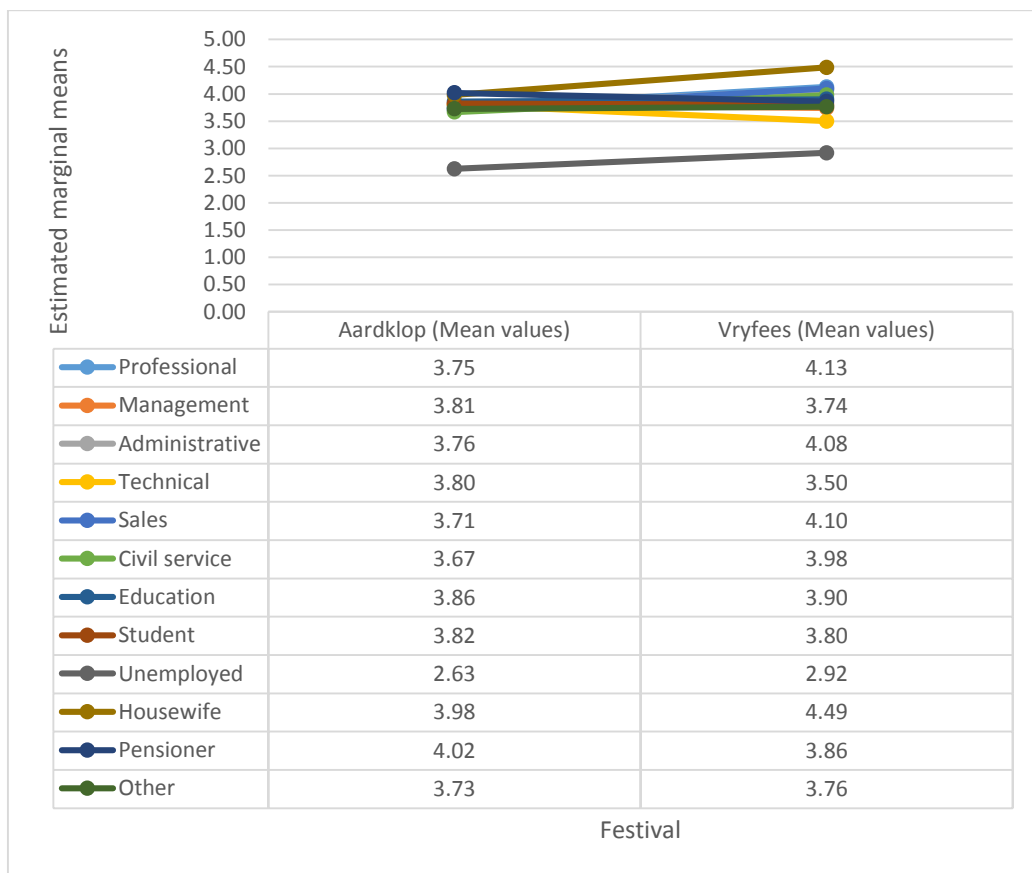
This shows that respondents at the two festivals with different occupations do not vary significantly with regards to their cognitive festival image (Figure 5.12).

Overall, unemployed respondents show a less positive cognitive festival image (also see Table 5.12).

**Table 5.27: Cognitive image (festival\*occupation)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	26.304 <sup>a</sup>	23	1.144	1.702	.022
Intercept	3583.770	1	3583.770	5333.740	0.000
Occupation	14.766	11	1.342	1.998	.026
Festival name	1.289	1	1.289	1.918	.167
Occupation * Festival name	7.363	11	.669	.996	.448
Error	448.833	668	.672		
Total	10799.535	692			
Corrected Total	475.137	691			

a. R Squared = .055 (Adjusted R Squared = .023)



**Figure 5.12: Profile plot for occupation and cognitive image**

### 5.3.4.13 Effect of province of residence on festival satisfaction

Dependent variable: festival satisfaction.

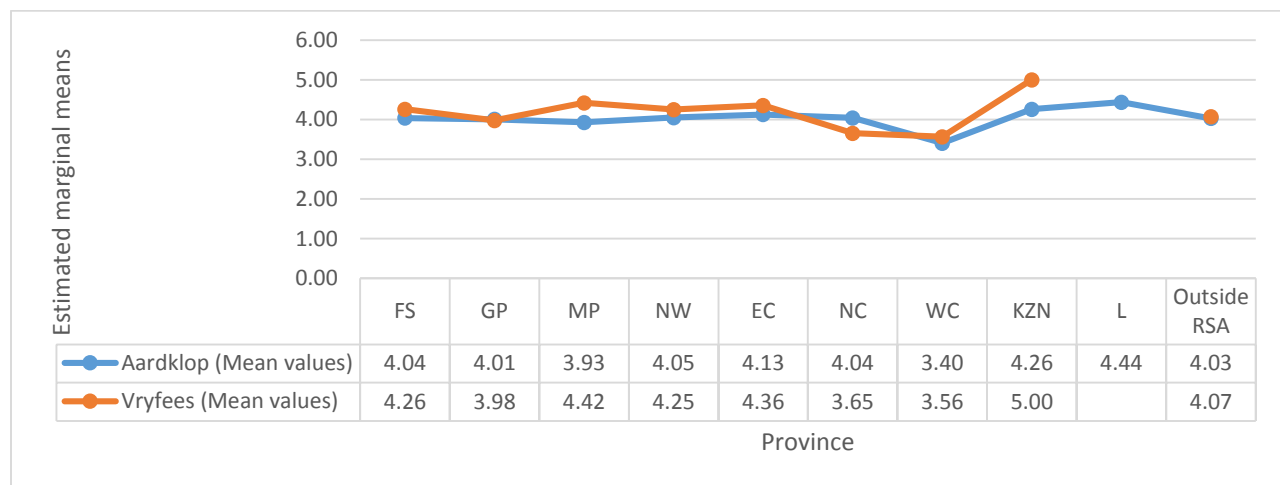
To determine the influence of province of residence and the festival attended on festival satisfaction, a two-way ANOVA between groups was conducted (Table 5.28). An insignificant interaction effect between province and festival attended,  $F(8, 677) = 0.753$ ,  $p = 0.645$ , was revealed. There was, however, a significant main effect for province,  $F(9, 677) = 2.681$ ,  $p = 0.005$ , but not for festival attended,  $F(1, 677) = 2.176$ ,  $p = 0.141$ .

Respondents from different provinces thus vary in terms of how satisfied they are with the festival (Figure 5.12).

**Table 5.28: Festival satisfaction (festival\*province)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	20.329 <sup>a</sup>	18	1.129	2.568	.000
Intercept	1883.066	1	1883.066	4281.290	.000
Festival name	.957	1	.957	2.176	.141
Province	10.613	9	1.179	2.681	.005
Festival name * Province	2.649	8	.331	.753	.645
Error	297.769	677	.440		
Total	12148.915	696			
Corrected Total	318.098	695			

a. R Squared = .064 (Adjusted R Squared = .039)



**Figure 5.13: Profile plot for province of residence and festival satisfaction**

### 5.3.4.14 Effect of province of residence on personal value

Dependent variable: personal value.

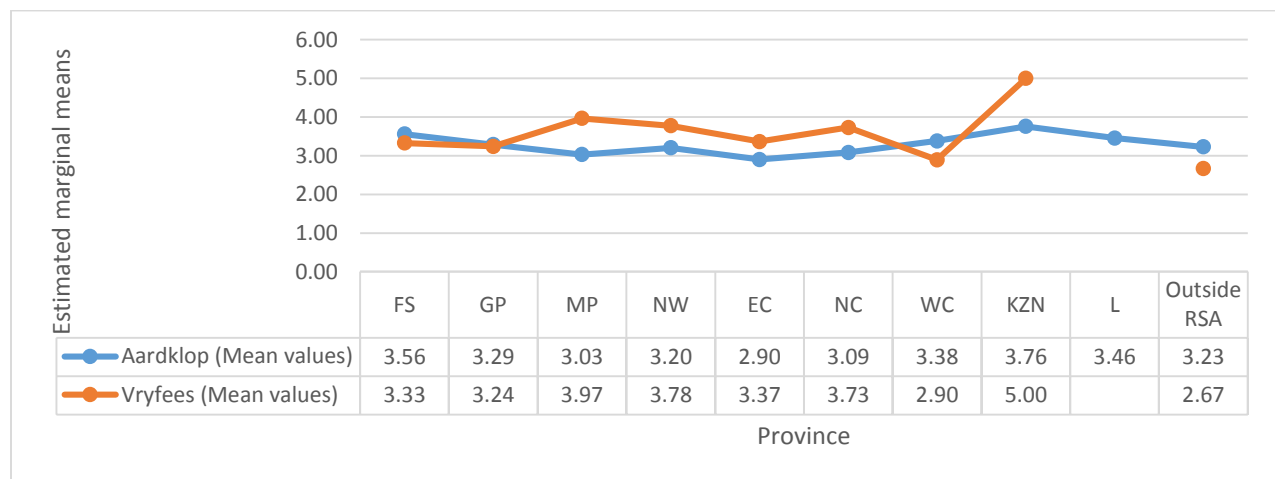
To achieve the above objective, a two-way ANOVA between groups was conducted to determine the influence of province of residence and the festival attended on personal value (Table 5.29). There was no significant interaction effect between festival attended and province of residence,  $F(8, 674) = 1.794, p = 0.075$ . There was also no significant main effect for province,  $F(9, 674) = 1.179, p = 0.305$ , or festival attended,  $F(1, 674) = 2.595, p = 0.108$ .

There is thus no significant difference in terms of the personal value that respondents from different provinces attach to the festival (Figure 5.14).

**Table 5.29: Personal value (festival\*province)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	18.880 <sup>a</sup>	18	1.049	1.241	.222
Intercept	1302.291	1	1302.291	1540.400	.000
Festival name	2.194	1	2.194	2.595	.108
Province	8.972	9	.997	1.179	.305
Festival name * Province	12.132	8	1.516	1.794	.075
Error	569.816	674	.845		
Total	8197.081	693			
Corrected Total	588.696	692			

a. R Squared = .032 (Adjusted R Squared = .006)



**Figure 5.14: Profile plot for province of residence and personal value**

### 5.3.4.15 Effect of province of residence on loyalty

Dependent variable: loyalty.

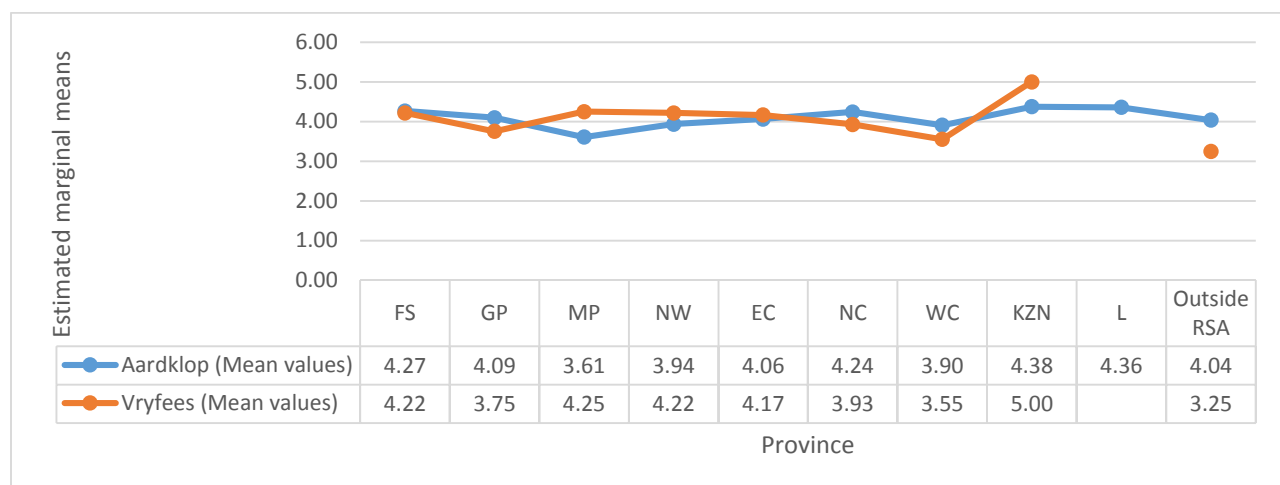
A two-way between groups Analysis Of Variance was conducted to determine the impact of province of residence and festival attended on loyalty (Table 5.30). There was no significant interaction effect between province of residence and festival attended,  $F(8, 675) = 1.347, p = 0.217$ . There was, however a significant main effect for province,  $F(9, 675) = 2.063, p = 0.031$ , but not for festival attended,  $F(1, 675) = 0.021, p = 0.884$ .

The significant main effect indicates that there is a difference between respondents from different provinces with regards to their loyalty (Figure 5.15).

**Table 5.30: Loyalty (festival\*province)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	19.992 <sup>a</sup>	18	1.111	1.989	.009
Intercept	1840.144	1	1840.144	3294.806	.000
Festival name	.012	1	.012	.021	.884
Province	10.368	9	1.152	2.063	.031
Festival name * Province	6.016	8	.752	1.347	.217
Error	376.986	675	.558		
Total	12112.507	694			
Corrected Total	396.978	693			

a. R Squared = .050 (Adjusted R Squared = .025)



**Figure 5.15: Profile plot for province of residence and loyalty**

### 5.3.4.16 Effect of province of residence on affective image

Dependent variable: affective image.

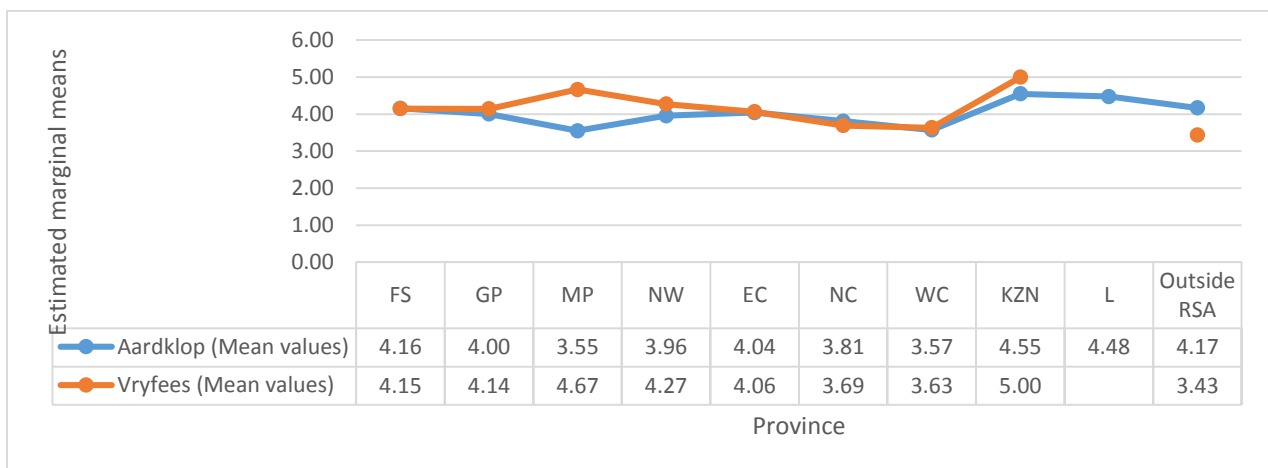
A two-way between groups Analysis of Variance was performed to explore the impact of province of residence and festival attended on affective image (Table 5.31). The interaction effect between province of residence and festival attended was not significant,  $F(8, 675) = 1.712, p = 0.092$ , while the main effect for province of residence was significant,  $F(9, 675) = 2.559, p = 0.007$ , but not for festival attended,  $F(1, 675) = 1.253, p = 0.263$ .

Thus, respondents from different provinces differ in terms affective festival images. Figure 5.16 gives a clearer indication of this.

**Table 5.31: Affective image (festival\*province)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	19.626 <sup>a</sup>	18	1.090	2.570	.000
Intercept	1857.051	1	1857.051	4376.704	.000
Festival name	.532	1	.532	1.253	.263
Province	9.773	9	1.086	2.559	.007
Festival name * Province	5.810	8	.726	1.712	.092
Error	286.405	675	.424		
Total	11797.893	694			
Corrected Total	306.031	693			

a. R Squared = .064 (Adjusted R Squared = .039)



**Figure 5.16: Profile plot for province of residence and affective image**

### 5.3.4.17 Effect of province of residence on experience

Dependent variable: experience.

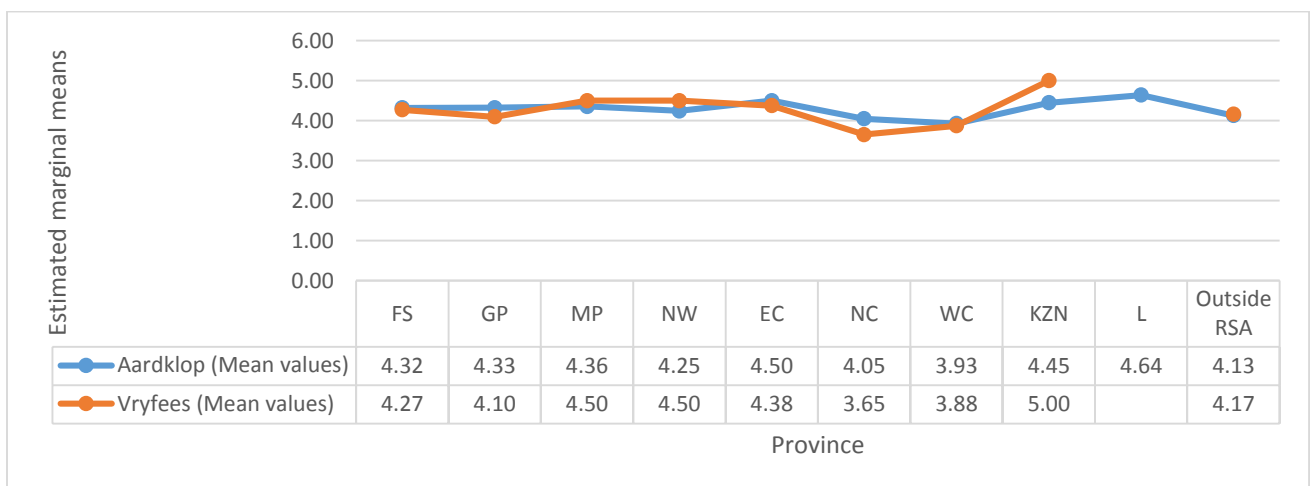
To determine the influence of province of residence and festival attended on experience, a two-way ANOVA between groups was conducted (Table 5.32) which revealed an insignificant interaction effect between province of residence and festival attended,  $F(8, 676) = 0.832$ ,  $p = 0.575$ . The main effect for province of residence was significant,  $F(9, 676) = 2.693$ ,  $p = 0.004$ , but not for festival attended,  $F(1, 676) = 0.017$ ,  $p = 0.895$ .

Province of residence therefore has an impact on respondents' experience (Figure 5.17).

**Table 5.32: Experience (festival\*province)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	9.910 <sup>a</sup>	18	.551	1.654	.043
Intercept	2051.693	1	2051.693	6162.487	0.000
Festival name	.006	1	.006	.017	.895
Province	8.069	9	.897	2.693	.004
Festival name * Province	2.216	8	.277	.832	.575
Error	225.062	676	.333		
Total	12923.354	695			
Corrected Total	234.973	694			

a. R Squared = .042 (Adjusted R Squared = .017)



**Figure 5.17: Profile plot for province of residence and experience**

### 5.3.4.18 Effect of province of residence on cognitive image

Dependent variable: cognitive image.

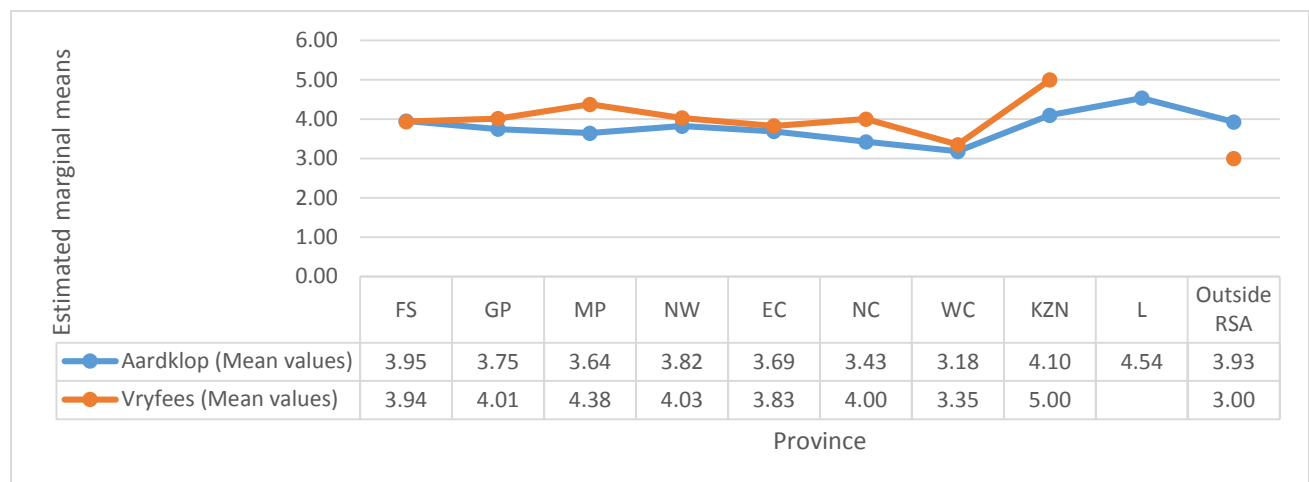
A two-way between groups Analysis of Variance was conducted to explore the effect of province of residence and festival attended on cognitive image (Table 5.33). The interaction effect between province of residence and festival attended was not significant,  $F(8, 673) = 1.078, p = 0.377$ . There was a significant main effect for province of residence,  $F(9, 673) = 2.319, p = 0.014$ , but not for festival attended,  $F(1, 673) = 2.112, p = 0.147$ .

The significant main effect indicates that province of residence has a significant impact on respondents' cognitive festival image (Figure 5.18).

**Table 5.33: Cognitive image (festival\*province)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	22.027 <sup>a</sup>	18	1.224	1.807	.021
Intercept	1684.881	1	1684.881	2487.667	.000
Festival name	1.431	1	1.431	2.112	.147
Province	14.137	9	1.571	2.319	.014
Festival name * Province	5.839	8	.730	1.078	.377
Error	455.819	673	.677		
Total	10790.660	692			
Corrected Total	477.846	691			

a. R Squared = .046 (Adjusted R Squared = .021)



**Figure 5.18: Profile plot for province of residence and cognitive image**

### 5.3.4.19 Effect of frequency of attendance on festival satisfaction

Dependent variable: festival satisfaction.

To determine the influence of frequency of attendance and the festival attended on festival satisfaction, a two-way ANOVA between groups was conducted (Table 5.34). A significant interaction effect between frequency of attendance and festival attended,  $F(3, 683) = 2.634$ ,  $p = 0.049$ , was revealed. The main effect for frequency of attendance was also significant,  $F(3, 683) = 4.111$ ,  $p = 0.007$ , but not for festival attended,  $F(1, 683) = 2.162$ ,  $p = 0.142$ .

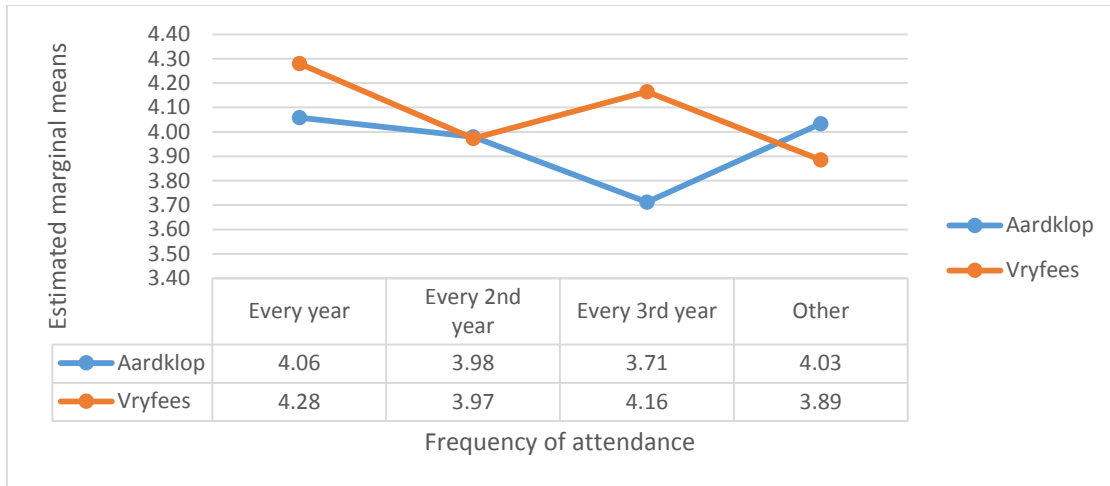
This indicates that respondents at the two festivals differ with regards to their festival satisfaction based on their frequency of attendance. Respondents at Vryfees who attend the festival yearly ( $M = 4.28$ ) or every third year ( $M = 4.16$ ) are more satisfied with the festival than respondents at Aardklop who attend the festival yearly ( $M = 4.06$ ) or every third year ( $M = 3.71$ ). Respondents at Aardklop, who attend the festival infrequently (other –  $M = 4.03$ ) indicated a higher mean value for festival satisfaction than respondents at Vryfees ( $M = 3.89$ ).

The significant main effect shows that frequency of attendance has an influence on respondents' satisfaction with the festival (Figure 5.19).

**Table 5.34: Festival satisfaction (festival\*frequency of attendance)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	15.853 <sup>a</sup>	7	2.265	5.112	.000
Intercept	3644.294	1	3644.294	8226.438	0.000
Festival name	.958	1	.958	2.162	.142
Attend	5.464	3	1.821	4.111	.007
Festival name * Attend	3.501	3	1.167	2.634	.049
Error	302.568	683	.443		
Total	12043.028	691			
Corrected Total	318.420	690			

a. R Squared = .050 (Adjusted R Squared = .040)



**Figure 5.19: Profile plot for frequency of attendance and festival satisfaction**

#### 5.3.4.20 Effect of frequency of attendance on personal value

Dependent variable: personal value.

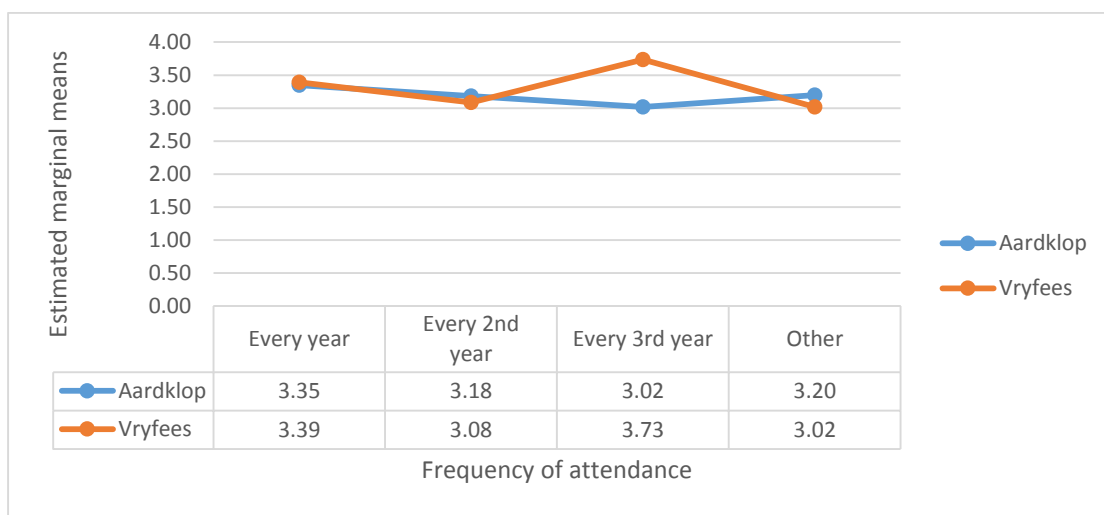
To achieve this objective, a two-way ANOVA between groups was conducted to determine the influence of frequency of attendance and the festival attended on personal value (Table 5.35). There was no significant interaction effect between frequency of attendance and festival attended,  $F(3, 680) = 1.706, p = 0.164$ . There was a significant main effect for frequency of attendance,  $F(3, 680) = 2.774, p = 0.041$ , but not for festival attended,  $F(1, 680) = 0.982, p = 0.322$ .

Overall, frequency of attendance has an effect on the personal value that respondents attach to the festival. Respondents, however, do not differ significantly at the two festivals in terms of the personal value attached to the festival and their frequency of attendance (Figure 5.20).

**Table 5.35: Personal value (festival\*frequency of attendance)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	11.268 <sup>a</sup>	7	1.610	1.918	.064
Intercept	2381.290	1	2381.290	2836.895	.000
Festival name	.824	1	.824	.982	.322
Attend	6.985	3	2.328	2.774	.041
Festival name * Attend	4.295	3	1.432	1.706	.164
Error	570.792	680	.839		
Total	8126.721	688			
Corrected Total	582.060	687			

a. R Squared = .019 (Adjusted R Squared = .009)



**Figure 5.20: Profile plot for frequency of attendance and personal value**

### 5.3.4.21 Effect of frequency of attendance on loyalty

Dependent variable: loyalty.

A two-way between groups Analysis of Variance was conducted to determine the impact of frequency of attendance and festival attended on loyalty (Table 5.36). There was a significant interaction effect between frequency of attendance and festival attended,  $F(3, 681) = 5.221, p = 0.001$  as well as a significant main effect for frequency of attendance,  $F(3, 681) = 11.837, p = 0.000$ . The main effect for festival attended did not reach statistical significance,  $F(1, 681) = 0.129, p = 0.719$ .

The significant interaction effect indicates that respondents at the two festivals differ in terms of their loyalty based upon frequency of attendance. Respondents who attend the Vryfees yearly

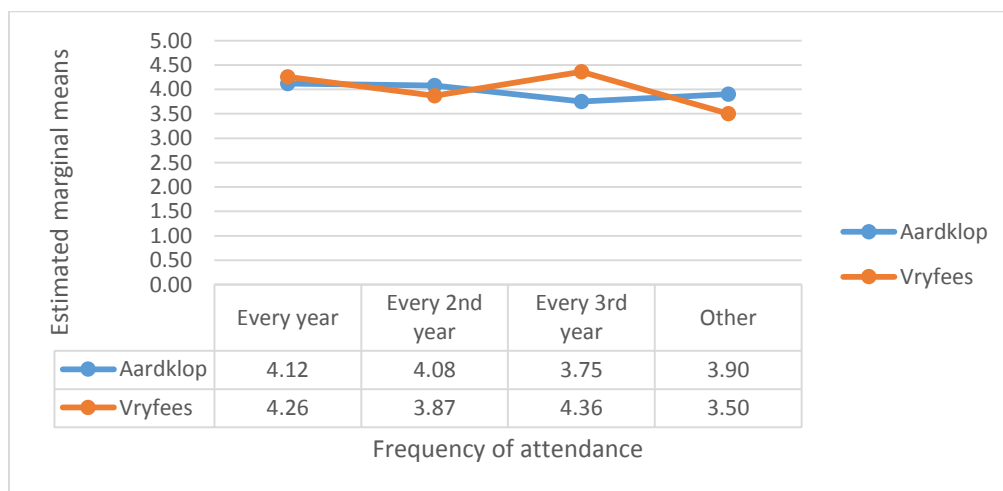
(M = 4.26) and every third year (M = 4.36) are more likely to attend the festival repeatedly, are more loyal towards the festival and are more likely to recommend the festival than those respondents who attend Aardklop yearly (M = 4.12) and every third year (M = 3.75). Respondents at Aardklop, however who attend the festival every second year (M = 4.08) or at any other interval (M = 3.90) show more positive loyalty than respondents who attend Vryfees every second year (M = 3.87) or at any other interval (M = 3.50) (Figure 5.21).

Furthermore, the significant main effect for frequency of attendance indicates that respondents who attend the festivals yearly show more positive loyalty compared to respondents who attend the festival every second year, third year or at any other interval (see Table 5.14).

**Table 5.36: Loyalty (festival\*frequency of attendance)**

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	27.368 <sup>a</sup>	7	3.910	7.298	.000
Intercept	3589.398	1	3589.398	6699.868	0.000
Festival name	.069	1	.069	.129	.719
Attend	19.025	3	6.342	11.837	.000
Festival name * Attend	8.391	3	2.797	5.221	.001
Error	364.840	681	.536		
Total	12001.785	689			
Corrected Total	392.208	688			

a. R Squared = .070 (Adjusted R Squared = .060)



**Figure 5.21: Profile plot for frequency of attendance and loyalty**

### 5.3.4.22 Effect of frequency of attendance on affective image

Dependent variable: affective image.

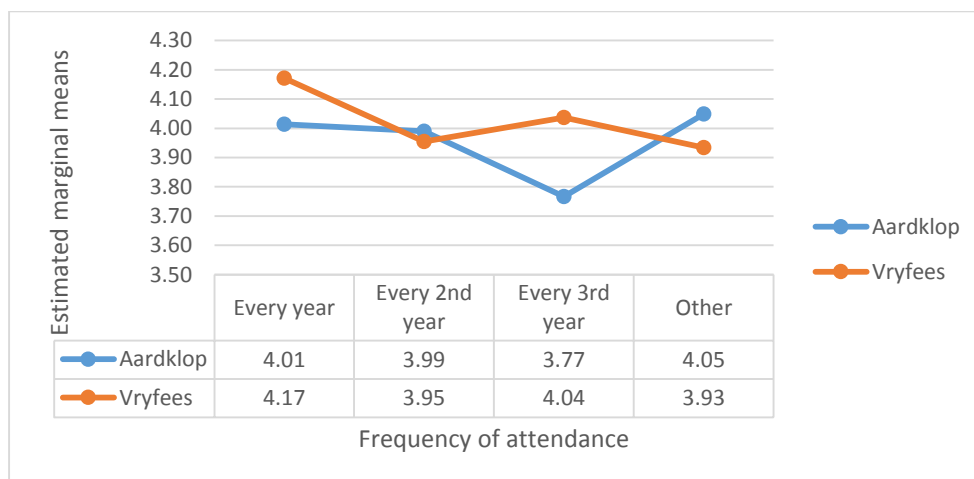
To determine the influence of frequency of attendance and festival attended on affective image, a two-way ANOVA between groups was carried out (Table 5.37) which revealed an insignificant interaction effect between frequency of attendance and affective image,  $F(3, 435) = 1.419$ ,  $p = 0.236$ . The main effect for frequency of attendance,  $F(3, 435) = 1.536$ ,  $p = 0.204$ , and festival attended,  $F(1, 435) = 0.632$ ,  $p = 0.427$  was also not significant.

Frequency of attendance thus does not have a significant influence on respondents' affective image of the festivals (Figure 5.22).

**Table 5.37: Affective image (festival\*frequency of attendance)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	7.095 <sup>a</sup>	7	1.014	2.329	.024
Intercept	3604.887	1	3604.887	8282.505	0.000
Festival name	.275	1	.275	.632	.427
Attend	2.005	3	.668	1.536	.204
Festival name * Attend	1.853	3	.618	1.419	.236
Error	296.399	681	.435		
Total	11683.659	689			
Corrected Total	303.494	688			

a. R Squared = .023 (Adjusted R Squared = .013)



**Figure 5.22: Profile plot for frequency of attendance and affective image**

### 5.3.4.23 Effect of frequency of attendance on experience

Dependent variable: experience.

A two-way between groups Analysis of Variance was performed to explore the impact of frequency of attendance and festival attended on experience. Table 5.38 indicates a significant interaction effect,  $F(3, 682) = 3.572, p = 0.014$ . The main effects for frequency of attendance,  $F(3, 682) = 0.200, p = 0.897$ , and festival attended,  $F(1, 682) = 0.073, p = 0.788$  did not reach statistical significance.

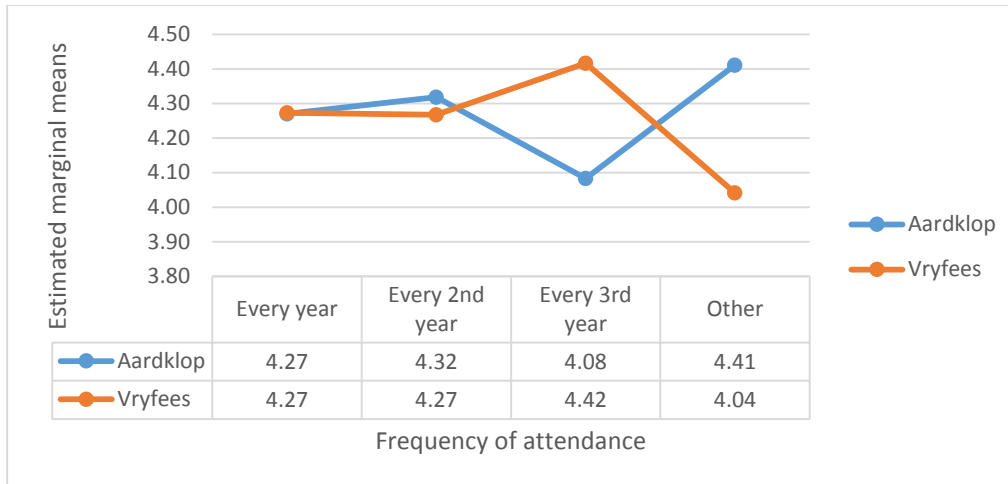
The significant interaction effect indicates that respondents at the two festivals differ in terms of their experience based upon frequency of attendance. Respondents at Aardklop who attend the festival every second year ( $M = 4.32$ ) or at any other interval ( $M = 4.41$ ) indicated a more positive experience than respondents who attend Vryfees every second year ( $M = 4.27$ ) or at any other interval ( $M = 4.04$ ). Likewise, respondents who attend Vryfees every third year ( $M = 4.42$ ) reported a more positive experience than those who attend Aardklop every third year ( $M = 4.08$ ). It is interesting to note that respondents at both festivals who attend the respective festival yearly were equally positive about their experiences ( $M = 4.27$ ) (Figure 5.23).

Overall, frequency of attendance did not have a significant impact on experience (also see Table 5.14).

**Table 5.38: Experience (festival\*frequency of attendance)**

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	4.219 <sup>a</sup>	7	.603	1.800	.084
Intercept	4110.801	1	4110.801	12278.026	0.000
Festival name	.024	1	.024	.073	.788
Attend	.201	3	.067	.200	.897
Festival name * Attend	3.588	3	1.196	3.572	.014
Error	228.340	682	.335		
Total	12798.604	690			
Corrected Total	232.559	689			

a. R Squared = .018 (Adjusted R Squared = .008)



**Figure 5.23: Profile plot for frequency of attendance and experience**

### 5.3.4.24 Effect of frequency of attendance on cognitive image

Dependent variable: cognitive image.

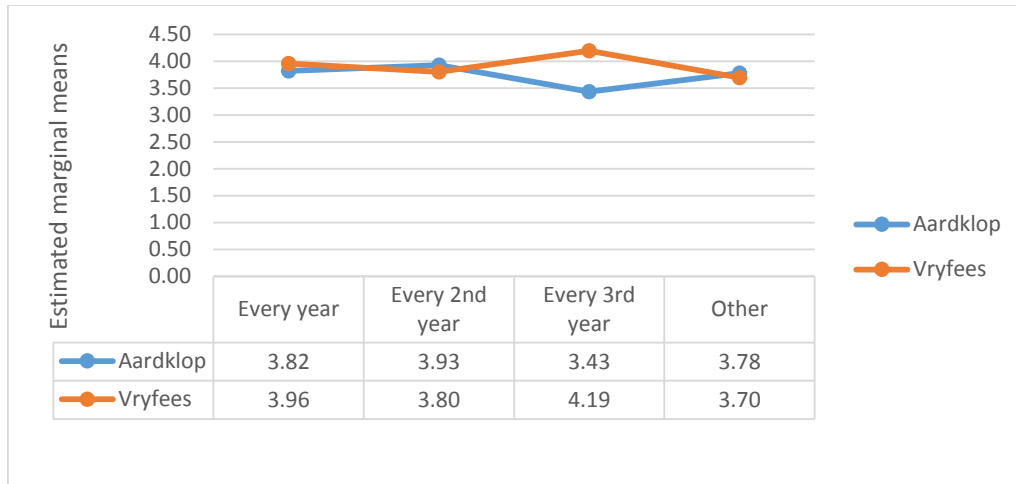
To determine how respondents' cognitive festival image differs as a result of the festival attended and the frequency with which they attend the festival, a two-way between groups Analysis of Variance was conducted (Table 5.38). The results indicates an insignificant interaction effect,  $F(3, 679) = 2.195, p = 0.087$ . The main effect for frequency of attendance,  $F(3, 679) = 0.873, p = 0.455$ , and festival attended,  $F(1, 682) = 2.549, p = 0.111$ , was also not significant.

This implies that frequency of attendance do not have a noteworthy effect on respondents' cognitive festival image. Furthermore respondents do not differ significantly in terms of their cognitive festival image based on their frequency of attendance (Figure 5.24).

**Table 5.39: Cognitive image (festival\*frequency of attendance)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10.288 <sup>a</sup>	7	1.470	2.167	.035
Intercept	3315.095	1	3315.095	4886.765	0.000
Festival name	1.729	1	1.729	2.549	.111
Attend	1.777	3	.592	.873	.455
Festival name * Attend	4.468	3	1.489	2.195	.087
Error	460.622	679	.678		
Total	10713.472	687			
Corrected Total	470.910	686			

a. R Squared = .022 (Adjusted R Squared = .012)



**Figure 5.24: Profile plot for frequency of attendance and cognitive image**

### 5.3.4.25 Effect of home language on festival satisfaction

Dependent variable: festival satisfaction.

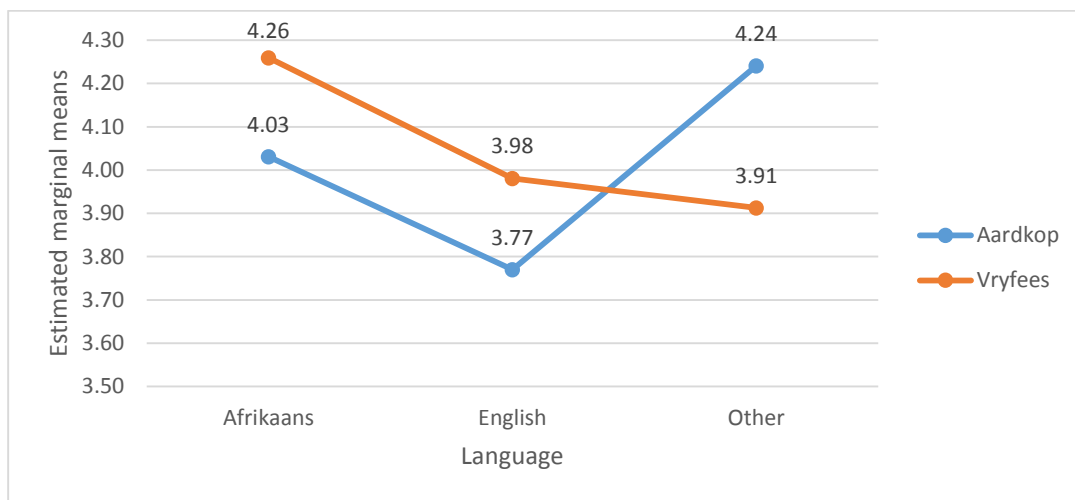
To explore the effect of home language and festival attended on festival satisfaction, a two-way ANOVA between groups was conducted (Table 5.39). There was an insignificant interaction effect between respondents home language and the festival attended,  $F(2, 691) = 0.718, p = 0.488$ . The main effect for home language,  $F(2, 691) = 2.463, p = 0.086$ , and festival attended,  $F(1, 691) = 0.046, p = 0.831$  was also not significant.

It can therefore be concluded that respondents' home language does not have a significant effect on their level of festival satisfaction. Also, respondents at the two festivals do not differ substantially in terms of festival satisfaction based on their home language (Figure 5.25).

**Table 5.40: Festival satisfaction (festival\*home language)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10.905 <sup>a</sup>	5	2.181	4.861	.000
Intercept	960.467	1	960.467	2140.714	.000
Festival name	.021	1	.021	.046	.831
Language	2.210	2	1.105	2.463	.086
Festival name * Language	.644	2	.322	.718	.488
Error	310.029	691	.449		
Total	12176.624	697			
Corrected Total	320.934	696			

a. R Squared = .034 (Adjusted R Squared = .027)



**Figure 5.25: Profile plot for home language and festival satisfaction**

### 5.3.4.26 Effect of home language on personal value

Dependent variable: personal value.

A two-way between groups Analysis of Variance was performed to determine the impact of home language and festival attended on personal value (Table 5.40). The interaction effect between respondents' home language and festival attended was not significant,  $F(2, 688) = 2.134, p = 0.119$ . Likewise, the main effects for home language,  $F(2, 688) = 2.153, p = 0.117$  en festival attended,  $F(1, 688) = 1.799, p = 0.180$  was also not significant.

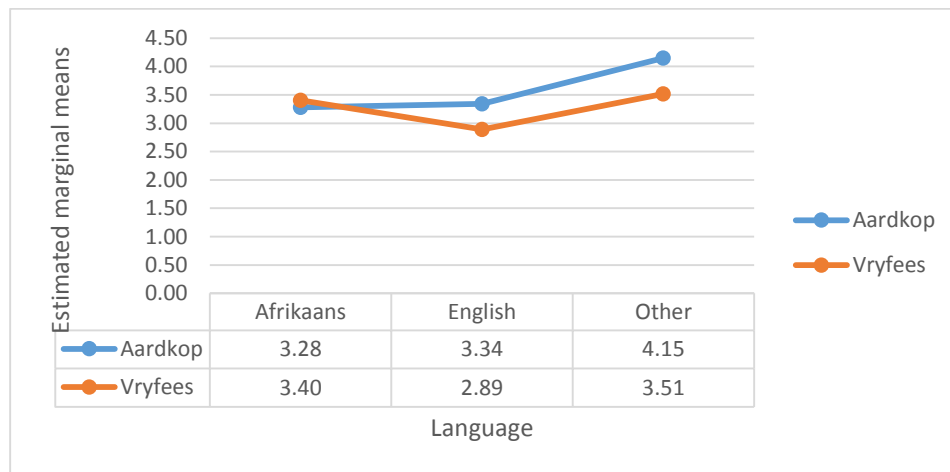
Respondents' home language thus does not have a noteworthy impact on the personal value that they derive from the festival. Furthermore, respondents at the two festivals do not differ

considerably in terms of the personal value derived from the festival based on their home language (Figure 5.26).

**Table 5.41: Personal value (festival\*home language)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	11.895 <sup>a</sup>	5	2.379	2.821	.016
Intercept	694.689	1	694.689	823.687	.000
Festival name	1.518	1	1.518	1.799	.180
Language	3.632	2	1.816	2.153	.117
Festival name * Language	3.600	2	1.800	2.134	.119
Error	580.252	688	.843		
Total	8241.604	694			
Corrected Total	592.147	693			

a. R Squared = .020 (Adjusted R Squared = .013)



**Figure 5.26: Profile plot for home language and personal value**

### 5.3.4.27 Effect of home language on loyalty

Dependent variable: loyalty.

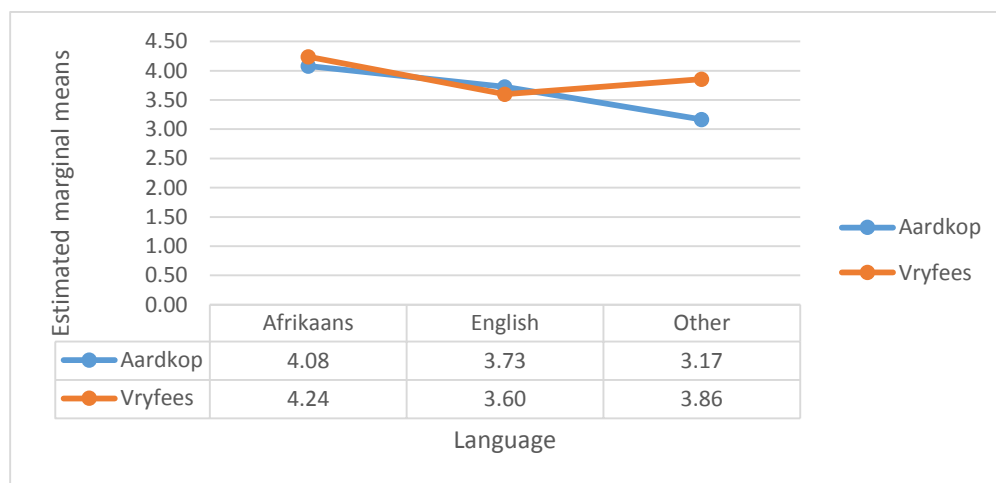
To determine how respondents differ in terms of their loyalty as a result of their home language and the festival attended, a two-way ANOVA between groups was done (Table 5.41). The results indicated an insignificant interaction effect between home language and festival attended,  $F(2, 689) = 1.127, p = 0.325$ . The main effect for home language was however significant,  $F(2, 689) = 9.786, p = 0.000$ , but not for festival attended,  $F(1, 689) = 1.558, p = 0.212$ .

Respondents at the two festivals did not differ significantly in terms of their loyalty based on the language they speak. However, home language has a significant impact on respondents' loyalty with Afrikaans-speaking respondents (M = 4.16) showing more positive loyalty than English-speaking (M = 3.62) or other respondents (M = 3.65) (also see 5.3.3.4) (Figure 5.27).

**Table 5.42: Loyalty (festival\*home language)**

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected Model	19.706 <sup>a</sup>	5	3.941	7.198	.000
Intercept	842.900	1	842.900	1539.352	.000
Festival name	.853	1	.853	1.558	.212
Language	10.717	2	5.359	9.786	.000
Festival name * Language	1.234	2	.617	1.127	.325
Error	377.274	689	.548		
Total	12153.847	695			
Corrected Total	396.981	694			

a. R Squared = .050 (Adjusted R Squared = .043)



**Figure 5.27: Profile plot for home language and loyalty**

### 5.3.4.28 Effect of home language on affective image

Dependent variable: affective image.

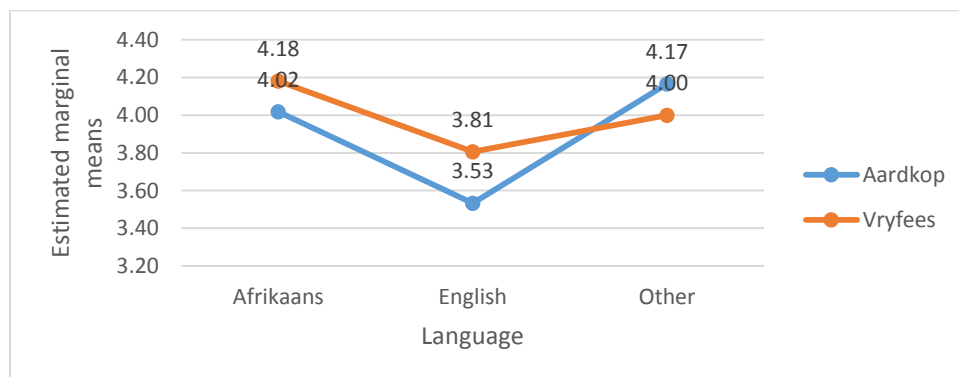
A two-way between groups Analysis of Variance was conducted to explore the impact of home language and festival attended on affective image (Table 5.42). The interaction effect between home language and festival attended was insignificant,  $F(2, 689) = 0.377, p = 0.686$ . The main effect for home language was however significant,  $F(2, 689) = 6.465, p = 0.002$ , but not for festival attended,  $F(1, 689) = 0.276, p = 0.599$ .

Respondents at the two festivals do not differ significantly in terms of their affective festival image based on the language they speak. However, home language has a significant impact on respondents' affective festival image. Afrikaans-speaking respondents ( $M = 4.10$ ) indicates a more positive affective image of the festivals than English-speaking respondents ( $M = 3.74$ ) (also see 5.3.3.4) (Figure 5.28).

**Table 5.43: Affective image (festival\*home language)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10.126 <sup>a</sup>	5	2.025	4.723	.000
Intercept	921.995	1	921.995	2150.082	.000
Festival name	.118	1	.118	.276	.599
Language	5.544	2	2.772	6.465	.002
Festival name * Language	.323	2	.162	.377	.686
Error	295.456	689	.429		
Total	11826.464	695			
Corrected Total	305.582	694			

a. R Squared = .033 (Adjusted R Squared = .026)



**Figure 5.28: Profile plot for home language and affective image**

#### 5.3.4.29 Effect of home language on experience

Dependent variable: experience.

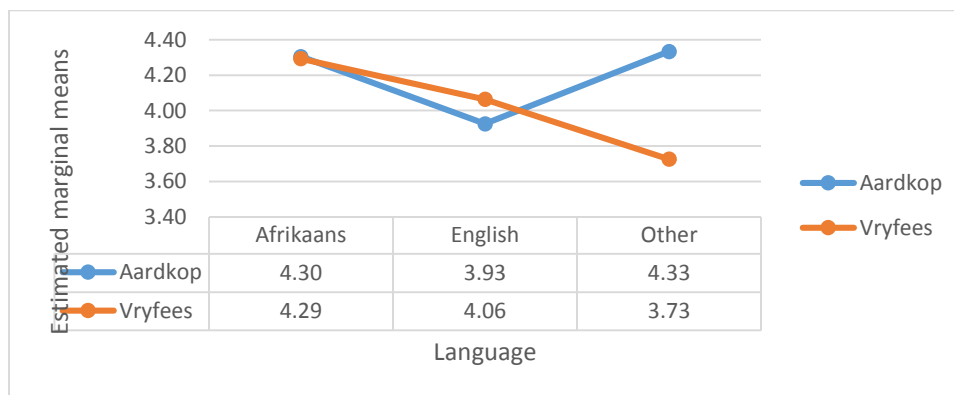
To achieve the above objective, a two-way ANOVA between groups was conducted to determine the influence of home language and the festival attended on experience (Table 5.43). There was no significant interaction effect between home language and festival attended,  $F(2, 690) = 1.387$ ,  $p = 0.250$ . There was a significant main effect for home language,  $F(2, 690) = 4.998$ ,  $p = 0.007$ , but not for festival attended,  $F(1, 690) = 1.144$ ,  $p = 0.285$ .

This implies that respondents at the two festivals do not differ significantly in terms of their experience based on the language they speak. Afrikaans-speaking respondents ( $M = 4.30$ ) however, reported to a greater extent that they expect a quality experience, quality festival facilities, have fun times with family and friends at the festival and that festival staff is friendly and helpful where English-speaking ( $M = 4.03$ ) and other ( $M = 3.91$ ) respondents were less positive about their experience. (also see 5.3.3.4) (Figure 5.29).

**Table 5.44: Experience (festival\*home language)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	5.390 <sup>a</sup>	5	1.078	3.247	.007
Intercept	996.492	1	996.492	3001.717	.000
Festival name	.380	1	.380	1.144	.285
Language	3.318	2	1.659	4.998	.007
Festival name * Language	.921	2	.461	1.387	.250
Error	229.062	690	.332		
Total	12955.854	696			
Corrected Total	234.452	695			

a. R Squared = .023 (Adjusted R Squared = .016)



**Figure 5.29: Profile plot for home language and experience**

### 5.3.4.30 Effect of home language on cognitive image

Dependent variable: cognitive image.

To determine the influence of home language and the festival attended on cognitive image, a two-way ANOVA between groups was conducted (Table 5.44). An insignificant interaction effect between home language and festival attended was revealed,  $F(2, 687) = 0.758$ ,  $p = 0.645$ . There

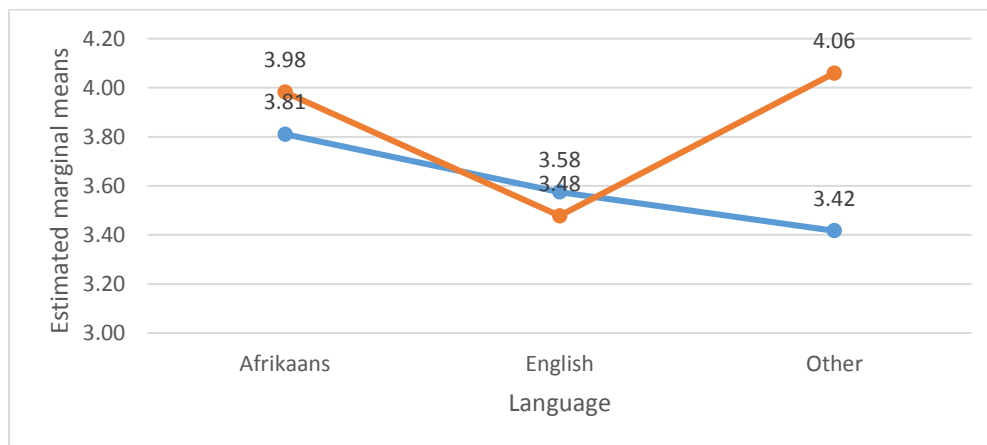
was, however, a significant main effect for home language,  $F(2, 687) = 3.151, p = 0.043$ , but not for festival attended,  $F(1, 687) = 1.242, p = 0.265$ .

From this, it clear that Afrikaans-speaking ( $M = 3.89$ ) respondents have more positive cognitive festival images than English-speaking ( $M = 3.50$ ) or other ( $M = 3.87$ ) respondents, regardless of the festival that they attended (also see 5.3.3.4) (Figure 5.30).

**Table 5.45: Cognitive image (festival\*home language)**

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	12.354 <sup>a</sup>	5	2.471	3.646	.003
Intercept	817.409	1	817.409	1206.153	.000
Festival name	.842	1	.842	1.242	.265
Language	4.270	2	2.135	3.151	.043
Festival name * Language	1.028	2	.514	.758	.469
Error	465.579	687	.678		
Total	10827.972	693			
Corrected Total	477.934	692			

a. R Squared = .026 (Adjusted R Squared = .019)



**Figure 5.30: Profile plot for home language and cognitive image**

## 5.4 CAUSAL ANALYSIS

The relationships between the brand loyalty factors and brand loyalty were further investigated through causal analysis including Structural Equation Modelling (SEM). Structural Equation Modelling (SEM) was used in this study to empirically test the brand loyalty model for arts festivals as well as the relationships between festival loyalty constructs and festival loyalty. This was done to assess how well the data of the present study supports the hypothesised brand loyalty model.

In Chapter 4, the use of SEM as a statistical technique for multivariate analysis was discussed, including the steps to follow when conducting SEM. In the next section it is indicated how these steps have been applied in the present study.

#### **5.4.1 Step 1: Defining individual constructs**

Firstly, the constructs to be used in this study had to be identified. Since the purpose of this study was to develop a brand loyalty model for arts festivals in a South African context, a literature study was undertaken in an attempt to identify and define the constructs that contribute to tourists' loyalty towards tourism offerings and more specifically arts festivals (see Chapter 2 and 3).

Various loyalty constructs from the literature were identified in Chapter 3, including: brand attitude, brand personality, individuals' characteristics, circumstances and purchase situation, organisations' commitment to being customer orientated, brand equity, brand associations, brand awareness, product involvement, brand commitment, brand affect, quality, brand image, brand experience, brand trust, brand value and satisfaction. These items were reduced to six to develop the questionnaire and included quality, brand image, brand experience, brand trust, brand value and satisfaction. The reasons that these items were retained are because they were more frequently researched than the other items and various similar studies support their relation to loyalty (c.f. Table 4.1). These items formed the basis for the hypothesised model.

Exploratory factor analysis (EFA) was conducted on these items and yielded six underlying constructs of festival loyalty of which one factor represents loyalty. The Cronbach's alpha values of these factors were all relatively high ( $\alpha$  = all above 0.6) and therefore contributed to their reliability. It was therefore deemed appropriate, especially in a festival context, to use these factors in the SEM model.

The constructs for SEM are therefore defined as follow: Festival satisfaction (10 items); Personal value (5 items); Affective image (6 items); Experience (4 items); cognitive image (4 items); and Loyalty (4 items). Each item was measured on a five-point Likert scale (from 1 = Strongly Disagree to 5 = Strongly Agree).

#### **5.4.2 Step 2: developing and specifying the measurement model**

A total of 6 factors and 33 variables were identified. These factors represent the constructs of festival loyalty as well as the construct loyalty itself. Since the Cronbach's alpha values of these

constructs and their items were relatively high ( $\alpha$  = all above 0.6), they were considered as appropriate to use in SEM analysis. High Cronbach's alpha values confirm construct reliability. These factors accounted for 63% of the variance. Furthermore, these measurement values demonstrated acceptable reliability for a six-construct model. Accordingly, multiple variables were assigned to each of the latent constructs.

The validity of constructs is also deemed acceptable due to the high correlation between factors. Results from the EFA and Spearman Rank Order Correlations showed significant positive correlations between all brand loyalty factors with all correlation coefficients being higher than 0.4. High correlations are thus also found between the defined factors and their individual items which are considered reliable and valid for testing the model. As a result, it can therefore be summarised that the constructs and their individual items adequately comply with the sample data and are appropriate for use in the SEM analysis.

#### **5.4.3 Step 3: Designing a study to predict empirical results**

The third step of the SEM analysis emphasises two aspects, research design and model estimation. Research design involves the type of data used and the sample size, while model estimation explains the estimation techniques and computer software used. These will subsequently be discussed.

- **Type of data used**

The type of data used for the SEM in this study was correlation data to determine the relationships between the brand loyalty factors respectively as well as between the brand loyalty factors and loyalty.

- **Sample size**

According to Hair, Black, Babin and Anderson (2006:740) SEM analysis necessitates relatively large sample sizes to ensure accurate and representative results. Hair *et al.* (2006:742) recommend a sample size that exceeds 500 when more than six factors are present. In the present study six factors were used in a sample of 707.

- **Estimation techniques**

Maximum Likelihood estimates were used as estimation method using the statistical software program AMOS (version 21.0). The benefit of using Maximum Likelihood

estimates is its flexibility in terms of its assumptions with regards to data normality. In addition, the relationships between the latent constructs were examined by analysing the standardised coefficients for the regression paths.

#### 5.4.4 Step 4: Development of the structural model

The purpose of step 4 was to develop the brand loyalty model for arts festivals based on theoretical considerations. Table 5.46 shows the correlations between the latent constructs. It is evident that the correlations between these constructs are all significant ( $p < 0.001$ ) with high inter-construct correlations between 0.611 (lowest) and 0.856 (highest) which is within the accepted range (between -1 and 1)

**Table 5.46: Covariances between constructs**

Constructs	Estimates
Festival satisfaction ↔ Personal value	.611
Festival satisfaction ↔ Affective image	.856
Festival satisfaction ↔ Experience	.803
Personal value ↔ Affective image	.683
Personal value ↔ Experience	.502
Affective image ↔ Experience	.804
Cognitive image ↔ Experience	.736
Cognitive image ↔ Affective image	.813
Cognitive image ↔ Personal value	.814
Cognitive image ↔ Festival satisfaction	.827

Figure 5.31 specifies the structural model with the possible interrelations between latent constructs, its items as well the interrelations between the constructs and festival loyalty.

Table 5.47 indicates the hypothesis that will be tested for the structural model (c.f. 3.5.2).

**Table 5.47: Hypothesis for the structural model**

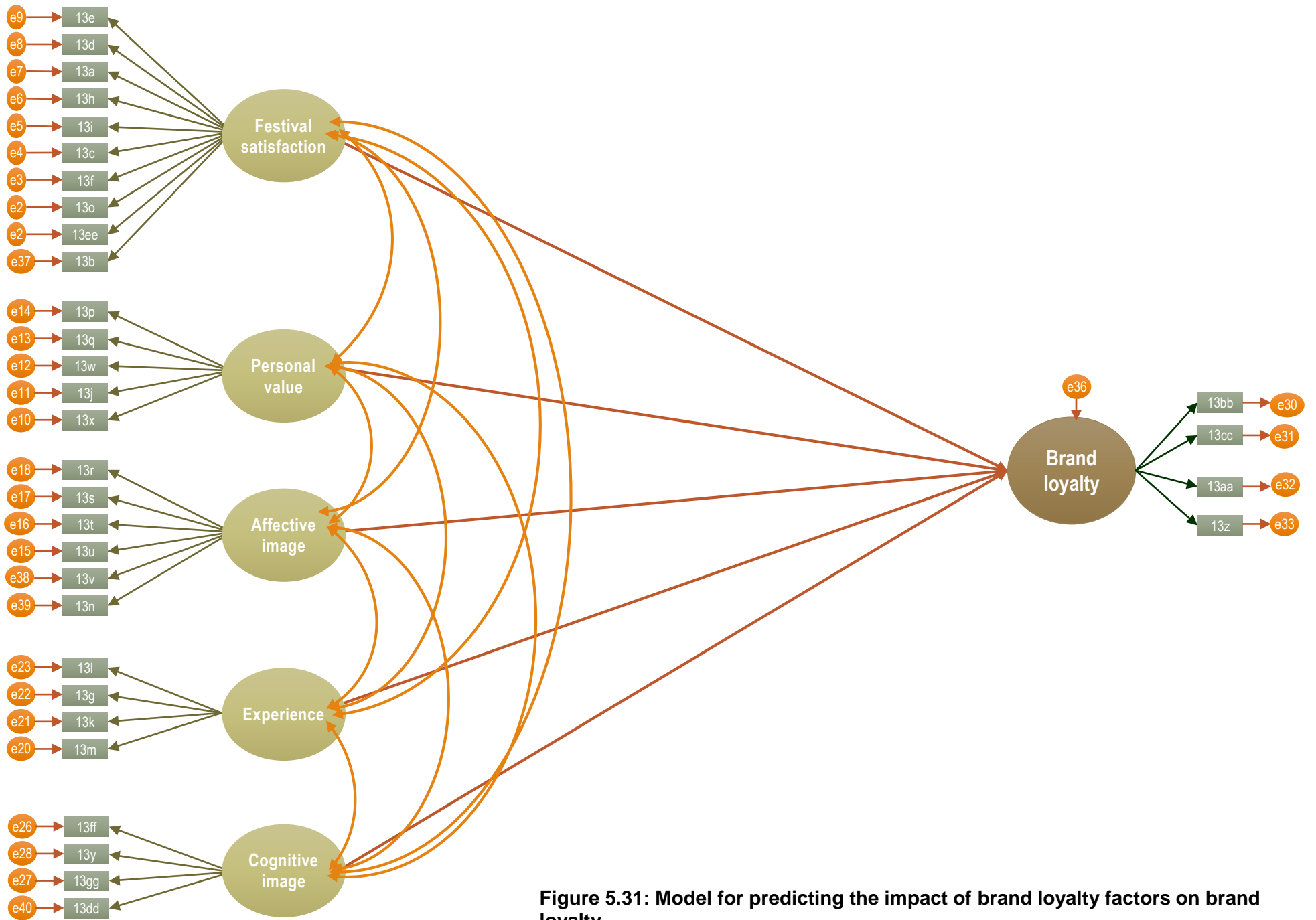
	Hypothesis
H1	There is a direct relationship between Cognitive image and Loyalty (c.f. 3.5.2.12)
H2	There is a direct relationship between Affective image and Loyalty (c.f. 3.5.2.12)
H3	There is a direct relationship between Experience and Loyalty (c.f. 3.5.2.13)
H4	There is a direct relationship between Personal value and Loyalty (c.f. 3.5.2.15)
H5	There is a direct relationship between Satisfaction and Loyalty (c.f. 3.5.2.16)

Maximum likelihood estimates were used to calculate the probability that the hypotheses are true. These are indicated in Table 5.48.

**Table 5.48: Maximum likelihood estimates – regression weights of structural part of the model**

				Standardised regression weights	Estimate	P-label
H1	Loyalty	←	Cognitive image	.253	.319	.122
H2	Loyalty	←	Affective image	.403	.421	***<0.001
H3	Loyalty	←	Experience	-.139	-.196	.090
H4	Loyalty	←	Personal value	.153	.134	.110
H5	Loyalty	←	Festival satisfaction	.248	.384	.010

According to Table 5.48, the only significant hypotheses were H4 and H2, indicating that Affective image and Festival satisfaction are the only constructs that have a definite impact on Loyalty. All individual items, however, were significant in terms of their relationship with the latent constructs. The findings with regards to the hypothesis will be discussed next.



**Figure 5.31: Model for predicting the impact of brand loyalty factors on brand loyalty**

#### **5.4.4.1 Hypothesis supported for the model**

H2 was confirmed as significant seeing that it falls within the 5% significance level, thereby supporting the direct relationship between Affective image and Loyalty. This finding is supported by the standardised path coefficient of 0.403 and the apparent statistical significance ( $p < 0.001$ ). It is thus clear that Affective image has an impact on Loyalty. This is consistent with the findings of Hernández-Lobato *et al.* (2006:352) who found that affective image has an influence on loyalty. A positive affective festival image will thus result in repeat attendance, positive word of mouth and loyalty towards a festival.

H5 was supported with a path coefficient of 0.248 and p-value of 0.010. Festival satisfaction thus has a significant effect on Loyalty. This implies that Festival satisfaction results in positive word of mouth recommendations and future festival attendance. This finding is consistent with the findings of several other studies: Yoon & Uysal 2005:54; Gallarza & Saura, 2006:450; Hernández-Lobato *et al.*, 2006:356; Hui *et al.*, 2008:974; Chi & Qu, 2008:634; Wilkins *et al.*, 2010:19; Yoon *et al.*, 2010:340; Nam *et al.*, 2011:1029; Prayag & Ryan, 2012:354 have all proved that satisfaction is an antecedent of loyalty.

#### **5.4.4.2 Hypothesis not supported for the model**

H1 was not supported for the model. A low path coefficient of 0.253 and insignificant p-value of 0.122 indicates that the relationship between Cognitive image and Loyalty is irrelevant.

Table 5.3 shows that H4 was not confirmed and indicates a standardised path coefficient of 0.153 and p-value of 0.110. The relationship between Personal value and Loyalty is therefore insignificant. Aspects such as association with a festival and attachment to the festival therefore, do not have a noteworthy impact on visitors' loyalty towards festivals. Once again, this outcome is interesting to note since studies by Gallarza & Saura (2006:447); Boo *et al.* (2009:225); Lai *et al.* (2009:981); Lee *et al.* (2010:692); Yoon *et al.* (2010:336); Yang *et al.* (2011:36); Kuikka & Laukkanen, (2012:533); Whittaker *et al.*, 2007:347 have demonstrated that value is positively related to loyalty.

H3 was also not supported for the model. This finding is confirmed by the low path coefficient of -0.139 and an insignificant p-value of 0.090. Experience is therefore regarded as insignificant in its impact on Loyalty. This finding contradicts studies by Iglesias *et al.* (2011:580); Sahin *et al.* (2011:1298); Jin *et al.* (2012:549), who state that positive experiences result in loyalty.

### 5.4.5 Step 5: Assessing model validity

The validity of the model is tested by means of goodness-of-fit indices. The following indices were used to measure the model fit for the current model: Chi-Square divided by the degrees of freedom ( $\chi^2/df$ ), root means square error of approximation (RMSEA), and the comparative fit index (CFI).

**Table 5.49: Fit indices for the model**

Model	CMIN/DF ( $\chi^2/df$ )	CFI	RMSEA	LO 90	HI 90
Default model	4.308	.870	.068	.065	.071

The following findings are evident from Table 5.49: the measurement fit, Chi-Square divided by the degrees of freedom (CMIN/DF), obtained a value of 4.308. The measurement fit, Comparative Fit Index (CFI), obtained a value of 0.870, and the measurement fit, Root Means Square Error (RMSEA), obtained a value of 0.068. The lower and higher confidence interval values were 0.065 and 0.071 respectively. These findings indicate a good fit for the model based on the following guidelines:

- The suggested values for CMIN/DF is between 2 and 5.
- A comparative fit index value closer to 1 indicates a better fit.
- A RMSEA value closer or equal to 0.08 is deemed acceptable.

The fit indices thus suggest a satisfactory model fit and proves construct validity.

## 5.5 CONCLUSION

The purpose of this chapter was to present the empirical results of the study. This was achieved in three phases. Firstly, the profile of respondents, their festival attendance characteristics and their loyalty towards Aardklop and Vryfees National Arts festivals were described.

This was followed by the exploratory analysis. Six brand loyalty factors were identified from the exploratory factor analysis (EFA). The relationships and differences between the brand loyalty factors respectively as well as between the brand loyalty factors and the variables age, gender, province of residence, frequency of attendance and home language were determined by means of Spearman Rank Order Correlations, an independent *t*-test, one-way ANOVAs, and two-way ANOVAs between groups. The results revealed that the brand loyalty factors are all related to

one another and that variables such as age, gender, province of residence, frequency of attendance and home language influence festival loyalty to a greater or lesser extent.

Finally, the results of the SEM analysis were discussed. Based on the reliability and validity of the six factors extracted from the exploratory factor analysis, a model was developed and tested through SEM. The SEM analysis uncovered the supported and non-supported hypothesised relationships between the brand loyalty factors and loyalty.

In Chapter 6, the results from the empirical investigation are integrated and interpreted more comprehensively. Furthermore, Chapter 6 will also provide recommendations as to how festival organisers can achieve festival loyalty for festivals such as Aardklop and Vryfees National Arts festivals.

## CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS



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### 6.1 INTRODUCTION

The purpose of this chapter is to draw conclusions and make recommendations that are in line with the objectives of this study. The main goal of this study was to develop a brand loyalty model for arts festivals in South Africa. In achieving this goal, various objectives were formulated in Chapter 1 and achieved in the chapters thereafter:

- The first objective was to conduct a literature analysis of tourism marketing and to analyse the role of tourism marketing in creating and sustaining brand loyalty in a festival context. This was achieved in Chapter 2. It became clear that branding has an important role to play when marketing tourism offering such as festivals. The definition of marketing as well as the distinguishing characteristics of tourism offerings that have an impact on the marketing thereof were examined. The marketing process was also described by referring to the supply and demand side of tourism marketing. The role of branding within the festival marketing mix were indicated and the relationship between demand, supply and brand loyalty were depicted.
- The second objective was to identify and analyse the constructs of brand loyalty and how they are measured in a festival context. This was achieved in Chapter 3. In Chapter 3 the definition and history of branding were analysed. The importance of branding was also examined by referring to the functions of branding. Furthermore, the constructs of

brand loyalty were identified and described and it became evident that various constructs have an impact on brand loyalty and that the measuring of these constructs can be complex.

- The third objective was to identify the main components of the brand loyalty model, test the relationships between the components, determine the variables influencing brand loyalty and, finally, build the model. This was achieved in Chapter 5 by applying various statistical methods including exploratory factor analysis (EFA), correlations, an independent *t*-test, ANOVAs and Structural Equation Modelling. The results revealed six brand loyalty components and indicated significant relationships between these respectively as well as between the brand loyalty components and other variables including *age, gender, occupation, province of residence, frequency of attendance and home language*. Furthermore, it was found that occupation and frequency of attendance influence festival visitors' loyalty.
- The fourth and final objective is achieved in the current chapter (Chapter 6) in which conclusions are drawn and recommendations are made for understanding and applying the brand loyalty model for arts festivals.

The purpose of this chapter is thus to conclude the research findings and to advise managers of festivals on how they can improve visitors' loyalty towards festivals. Recommendations for future studies are also made and limitations of the study are indicated.

## **6.2 CONTRIBUTIONS OF THE PRESENT STUDY**

The following section presents the contributions of the present study.

### **6.2.1 Theoretical contributions**

- This study contributes to the literature in the sense that, as far as it could be established, it is the first of its kind to indicate the role of marketing in enhancing brand loyalty specifically in a festival context and more specifically in a South African festival context.
- As far as could be established, the present study is also the first to identify numerous aspects that contribute to visitors' loyalty towards arts festivals in a South African context as well as to indicate how these aspects have been measured in various other studies.
- This study furthermore contributes to existing theory by proposing a brand loyalty model for arts festivals and festivals in general for managing visitors' loyalty.

## 6.2.2 Methodological contributions

The methodology employed in this study is unique in terms of the following:

- The study makes a significant contribution in terms of the measuring instrument used to measure brand loyalty in a festival context. Since no festival-specific questionnaire for measuring brand loyalty could be found, a new questionnaire had to be developed. Questionnaire items were derived from literature and some items were self-generated by the researcher. The questionnaire items were tested and the reliability and validity of the items were confirmed. The questionnaire can furthermore be used, adapted and developed by other festivals such as Klein Karoo National Arts festival and Innibos to determine the loyalty of visitors to these festivals.
- Another important contribution of this study lies in the relationships that have been explored between the different components of brand loyalty (satisfaction, personal value, loyalty, affective image, festival experience and cognitive image) and other variables (for example age, number of days spent at the festival, and number of years attending the festival). Unlike previous studies that have only partially investigated possible relationships between brand loyalty components, this study explored the relationships between all brand loyalty components. It was revealed that the components of brand loyalty are all related to one another and affect one another. Furthermore, no studies were found to have examined the relationship between variables such as age and brand loyalty whereas this study revealed significant relationships in this regard. These findings can assist festival organisers in managing and planning their festival offerings in such a manner as to create and sustain loyal visitors.
- Another important contribution is the evaluation of brand loyalty factors by gender, occupation, province of residence, frequency of attendance and home language. No other studies were found to have compared these aspects with the facets of brand loyalty in a festival context. It became evident that some of these aspects have an impact on visitors' loyalty towards arts festivals. Understanding how these aspects influence visitors' loyalty can assist festival managers to market their festival offerings more effectively to achieve visitors' loyalty.

## 6.2.3 Practical contributions

- The most important contribution of this study is the proposed brand loyalty model (Figure 6.1) for arts festivals. This model can serve as a framework for festivals to achieve

increased levels of visitor satisfaction, create greater personal value for visitors, enhance visitors' affective and cognitive festival images, and improve visitors' festival experiences to ultimately gain their loyalty.

## **6.3 RESEARCH CONCLUSIONS**

Research conclusions pertaining to the objectives of the study are drawn in this section.

### **6.3.1 Conclusions with regard to the role of marketing in enhancing brand loyalty in a festival context as analysed in Chapter 2 (Objective 1).**

The following conclusions can be drawn concerning tourism marketing and its role in establishing brand loyalty in a festival environment:

- In an attempt to define tourism marketing, it was found that there are several definitions for marketing. It is agreed that tourism marketing involves the exchange of benefits (value) for something (money) that will satisfy the needs of tourists (visitors) and establish long-term relationships with them (c.f. 2.2).
- Tourism products, such as festivals, have unique characteristics that influence the way in which they are marketed. These characteristics include intangibility, inseparability, variability and perishability. Knowledge of these characteristics may enable festival marketers to better plan, manage and market their festival offerings to achieve higher levels of loyalty (c.f. 2.3).
- The marketing process comprises a series of steps that ultimately result in satisfaction or dissatisfaction of tourists thereby influencing their loyalty towards tourism offerings (c.f. 2.4). Each step in the marketing process was carefully considered:
  - The first step in the marketing process, understanding tourism demand, emphasises that visitor motivation and tourists' decision-making processes have an impact on festival loyalty.
    - Visitors are motivated by several factors to attend festivals, for example: relaxation, self-expression, entertainment, education, socialisation, uniqueness of the festival and festival productions. An understanding of visitor motivations may assist festival organisers to better satisfy their needs and wants, thereby increasing satisfaction and loyalty (c.f. 2.4.1.1).

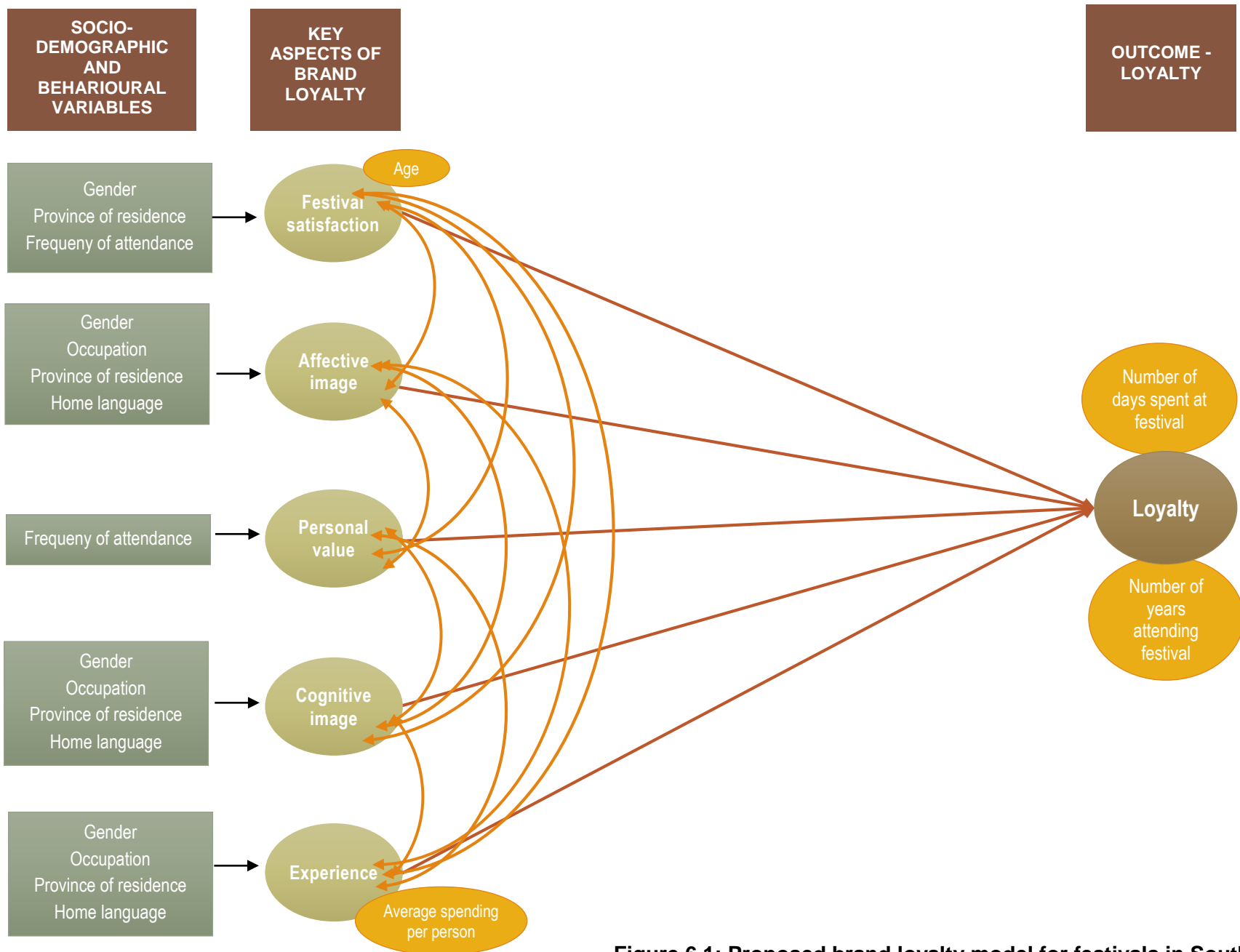


Figure 6.1: Proposed brand loyalty model for festivals in South Africa

- The second step in the marketing process focuses on the marketing supply (c.f. 2.4.2). Aspects that need to be considered for the successful marketing of festival offerings which may increase festival loyalty include: marketing research, market segmentation, target marketing, positioning, and designing of the marketing mix.
  - Marketing research assists festival marketers to better understand the marketplace and the factors affecting it. More importantly, effective marketing research is needed to obtain information that will support festival organisers in their decisions regarding their festival offerings thereby increasing loyalty amongst their visitors (c.f. 2.4.2.1).
  - Since it is impossible for festivals to cater for individuals separately, market segmentation is used to group visitors with similar needs and characteristics into smaller, more clearly defined groups to target and attract a specific type of visitor. For this purpose, festival marketers can segment the market using segmentation bases such as geographic segmentation, demographic segmentation, behavioural segmentation, socio-economic segmentation, and psychographic segmentation (c.f. 2.4.2.2).
  - Target marketing follows market segmentation and is the process of deciding how many and which markets to target. Options available include undifferentiated marketing, differentiated marketing, niche marketing and customised marketing (c.f. 2.4.2.2.2).
  - Positioning may have an impact on visitors' loyalty towards a festival since positioning entails the process of creating and sustaining a distinctive place in the minds of the targeted visitors, thereby differentiating a festival from other competing festivals. Branding plays a critical role in the positioning of a festival since a brand is a sign or a symbol used for identification and differentiation (c.f. 2.4.2.3).
  - The marketing mix for festivals can be explained through ten components (P's): product, programme, packaging, place, physical setting, people, process, partnerships, price, and promotion. An effective festival marketing mix carefully considers all of these aspects and enables festival organisers to create a sustainable festival with loyal festival visitors (c.f. 2.4.2.4).
- Organised and rational marketing can assist festival organisers in creating and sustaining a loyal visitor base.

### **6.3.2 Conclusions with regard to the constructs of brand loyalty and its measurement in a festival context as analysed in Chapter 3 (Objective 2)**

The following conclusions can be drawn regarding branding, brand loyalty and the constructs of brand loyalty in a festival context:

- A brand is more than just a name or a symbol. A brand represents a promise and is a reflection of a festival's character and personality (c.f. 3.2).
- The branding of products and services dates back to ancient Egypt where branding was used for identification purposes. Over the centuries the importance of branding has increased and organisations today realise that a strong brand has numerous benefits, of which brand loyalty is one (c.f. 3.3).
- Branding is not only of importance to organisations, but also to consumers. For consumers, branding is a means of identification and differentiation, it simplifies their decision making, it reduces the risks involved in purchasing, it indicates quality, it establishes a relationship between the consumer and organisation, and it serves as a symbolic device (c.f. 3.4).
- For organisations, branding simplifies handling or tracing of a product, it offers legal protection, it gives an organisation the competitive edge, it secures income, and it results in brand loyalty (c.f. 3.4).
- Brand loyalty has been the topic of interest of various studies. The importance of brand loyalty lies in the benefits that result from having a loyal consumer base. These benefits include fewer price sensitive consumers, referrals and positive word of mouth, repeat purchases or revisits, guaranteed market share, and greater profitability (c.f. 3.4).
- In its simplest form, brand loyalty is the behaviour that consumers exhibit towards a brand which may involve a deep commitment, a preference or a favourable attitude towards a brand (c.f. 3.5.1).
- Since there is no generally accepted definition for the term "brand loyalty", it is useful to examine loyalty through the loyalty levels as well as the loyalty conceptualisation model.
  - Loyalty can be viewed on different levels including cognitive loyalty, affective loyalty, conative loyalty and action loyalty, of which action loyalty is the level towards which organisations strive. Action loyalty represents the level where consumers goes into action to repeatedly purchase the same offering, overcoming any obstacles that might prevent them from purchasing that offering (c.f. 3.5.1.1).
  - Loyalty can also be conceptualised into three models, attitudinal loyalty, behavioural loyalty and co-determinants of choice. For festivals, a single model will not suffice and festival marketers should aim to achieve both attitudinal and behavioural loyalty also taking into account that there are other factors such as distance of trip that may affect visitors' loyalty (c.f. 3.5.1.2).
- As a result of increased competition in the festival market, festival marketers are urged to increase visitors' loyalty towards their festivals. A clear understanding of the constructs of brand loyalty and the relationship between them are therefore needed. Little research has focused on the constructs of festival loyalty (c.f. 3.5.2).
- The constructs of brand loyalty that were examined in this literature review included:

- **Brand attitude:** brand attitude refers to tourists' overall evaluation of a brand. A visitor's brand attitude is influenced by experiences, thoughts and satisfaction with aspects such as festival location, facilities, staff and security. Positive brand attitudes lead to brand preference and higher returning probability (loyalty behaviour) (c.f. 3.5.2.1).
- **Brand personality:** brand personality refers to the human-like personality traits comprising a brand. It is affected by a festival's promotional activities and the degree to which it matches visitors' self-concept. Personality characteristics such as sincerity or excitement allows visitors to express themselves. A strong brand personality encourages satisfaction, positive word of mouth and future visits (loyalty behaviour) (c.f. 3.5.2.2).
- **Individual's characteristics, circumstances and purchase situations:** aspects such as age, limited budgets, occupation, education, and distance of trip affect visitors' loyalty towards festivals (c.f. 3.5.2.3).
- **Organisations' (festival's) commitment to being consumer-orientated:** since a strong consumer-orientation refers to the ability of a festival to effectively meet and satisfy the needs of visitors, a festival's consumer-orientation is influenced by the competency of festival staff to meet the needs of visitors as well as the entire service (festival) encounter (c.f. 3.5.2.4).
- **Brand equity:** in general, brand equity refers to the marketing and financial value related to a festival brand's strength in the market. Brand equity comprises a combination of aspects including brand awareness, perceived quality, brand associations, brand's proprietary assets, brand loyalty, brand experience, brand meaning, brand image, brand trust, satisfaction, and brand value. These aspects need to be considered by festival management to improve their brand equity and increase loyalty (c.f. 3.5.2.5).
- **Brand associations:** brand association is described as anything that a consumer (visitor) associates with a brand. This might include attributes and benefits, previous experiences, perceived value, perceived quality, and personal characteristics. Strong brand associations result in favourable recommendations and willingness to pay higher prices (c.f. 3.5.2.6).
- **Brand awareness:** brand awareness helps consumers (visitors) to identify and distinguish a product (festival) from its competitors. Brand awareness is influenced by advertising and word of mouth. In addition, strong brand awareness results in brand recall and, finally, brand loyalty (c.f. 3.5.2.7).
- **Product (festival) involvement:** product involvement refers to an individual's personal interest in a brand and an ongoing commitment towards buying a product or attending a festival. It is influenced by the degree of an individual's interest in a

product (the more interested a visitor is in a festival and what it has to offer, the higher his/her involvement with the festival will be), festival experience and the risks involved in attending the festival (e.g. financial risk). The outcomes of high product involvement are improved festival-visitor relationships and brand loyalty (c.f. 3.5.2.8).

- **Brand commitment:** brand commitment consists of two categories, cognitive and affective commitment. Affective commitment is a stronger, more desirable type of commitment since it represents visitors' emotional attachment to a festival whereas cognitive commitment refers to the attachment towards a brand only because there are no other alternatives. For festivals to establish affective commitment, aspects such as the festival experience, relationship-orientation, and brand attitude need attention. Positive festival experiences and the ability to satisfy visitors and establish a relationship with them will lead to higher levels of brand loyalty (c.f. 3.5.2.9).
- **Brand affect:** brand affect refers to the ability of a brand (festival) to provoke positive emotional responses from consumers (visitors). Positive emotional responses can be viewed as a result of positive experiences, satisfaction, positive perceptions of the brand personality, and positive brand image. Festivals that are able to elicit positive emotional responses from their visitors are likely to have higher levels of loyalty (c.f. 3.5.2.10).
- **Quality:** quality can be explained as the degree to which a brand meets or exceeds the visitors' expectations. Various aspects influence visitors' perceived quality of a festival, including: uniqueness of the festival, reliability of the festival to satisfy visitors' needs, competence of festival staff, the efficiency of the process in terms of buying tickets for shows and productions, and the effectiveness and attractiveness of festival facilities. Festivals providing a quality experience to their visitors generate higher levels of satisfaction and loyalty (c.f. 3.5.2.11).
- **Brand image:** brand image represents visitors' perceptions of what a brand stands for. Aspects such as festival experience, festival quality, brand personality and other brand-related attributes (festival facilities, shows and productions offered) shape a visitor's festival image. Image consists of two categories, cognitive image (tangible aspects such as facilities and entertainment) and affective image (intangible aspects such as emotions and feelings) which should both be taken into account for measuring the brand image of festival since a festival comprises both cognitive and affective evaluations. Brand image is an important component of brand equity, brand personality, brand value, satisfaction and brand loyalty (c.f. 3.5.2.12).
- **Brand experience:** experience is an important element of a festival and refers to a visitor's interaction with the festival which leads to certain emotional responses and behavioural reactions. Aspects such as festival marketing, accessibility of the festival and festival terrain, festival facilities, festival accommodation, competence of festival

staff and the overall ability of a festival to satisfy the needs of visitors, all impact on visitors' experience. It is critical for organisers of festivals to create positive brand experiences since this enhances visitors' involvement with the festival, provokes positive emotions, improves a festival's brand meaning, increases visitors' satisfaction and, finally, results in festival loyalty (c.f. 3.5.2.13).

- **Brand trust:** brand trust reflects the reliability of a festival in terms of fulfilling its specified purpose or promise. Visitors' trust in a festival is affected by the level of service quality, the festival's brand personality, visitors' knowledge and awareness of the festival, the festival's image, and the level of satisfaction experienced. The more trust visitors have in a festival and its offerings, the more likely they are to attend the festival in future (c.f. 3.5.2.14).
  - **Brand value:** brand value can be described as the relationship between the sacrifices (e.g. time, money) visitors' make to attend a festival and the benefits they experience for attending the festival. A festival's value is determined by the level of service quality, the festival's image, the level of satisfaction experienced by visitors, and the emotions that the festival provokes amongst its visitors. A festival with high levels of brand value simplifies visitors' decisions in terms of which festival to attend. High levels of brand value have also been associated with brand loyalty (c.f. 3.5.2.15).
  - **Satisfaction:** satisfaction refers to the fulfillment of a need, goal or desire which is pleasurable. Satisfaction is the most frequently researched determinant of brand loyalty and is affected by aspects such as visitors' expectations about a festival, service quality, trustworthiness of a festival, visitors' previous experiences, brand image, and brand value of the festival. Satisfying visitors results in numerous benefits including attending the festival repeatedly, positive word of mouth, and, finally, festival loyalty (c.f. 3.5.2.16).
- In the light of the above discussion, it is clear that the constructs of brand loyalty are related and affect one another.

### **6.3.3 Conclusions with regard to the main components of the brand loyalty model, the relationships between model components, the variables influencing these components and the final model as described in Chapter 5 (Objective 3)**

The following section highlights the most significant conclusions from the empirical investigation to achieve Objective 3.

#### **a. Identifying the main components of the brand loyalty model**

To determine the main components of a brand loyalty model for arts festivals, an exploratory factor analysis was conducted. This resulted in six distinct brand loyalty factors being identified: satisfaction, affective image, personal value, festival experience, cognitive image

and loyalty. The Cronbach's alpha coefficients for all factors were above 0.6 which indicates acceptable validity. These factors were consistent with the constructs of brand loyalty that were identified in literature in Chapter 3. The mean values of all factors were relatively high (all above 3.8) which implies that festival visitors consider all factors as important determinants of their loyalty towards the festival. The most important factor with the highest mean value (4.70) was affective image and is therefore regarded as most important contributor to festival loyalty (c.f. 5.3.1).

Since the factors derived from the exploratory factor analysis were deemed reliable and valid, they were used to build the measurement model in SEM analysis.

#### **b. Testing the relationships between the model components and other variables**

Spearman Rank Order Correlations were used to analyse the strength of the relationships between the brand loyalty factors respectively as well as between the brand loyalty factors and the variables age, average spending per person, group size, number of days spent at the festivals, number of tickets bought and number of years attending the festival (c.f. 5.3.2).

- Concerning the relationships between the brand loyalty factors, it was evident that all brand loyalty factors are related to one another. This means that an increase in one factor will lead to an increase in the other. The highest correlation was between festival satisfaction and affective image. The more satisfied visitors are with the festival's offerings, the more positive their affective festival image will be. This finding emphasises that festival organisers should carefully consider all brand loyalty factors for managing and planning their festival offerings. Neglecting any one of these factors may negatively impact on the other factors which might cause a decrease in loyal visitors (c.f. 5.3.2.1).
- Regarding the relationships between the brand loyalty factors and the variables age, average spending per person, group size, number of days spent at the festivals, number of tickets bought, and number of years attending the festival a few small positive correlations were revealed between the following aspects (c.f. 5.3.2.2):
  - Age and satisfaction: visitors' level of satisfaction increases as age escalates.
  - Average spending per person and festival experience: spending increases as a result of a positive festival experience. Festival organisers must thus ensure that they create create positive festival experiences since this will affect the festival's profitability.
  - Number of days spent at the festival and loyalty: the greater the length of stay, the more loyal visitors become towards the festival. Visitors that stay longer at the festival are thus more likely to attend the festival repeatedly and spread positive word of mouth of the festival.
  - Number of years attending the festival and loyalty: loyalty increases as the number of years attending the festival increases. Visitors that attend the festival frequently are

of great value in terms of income, marketing and loyalty. In terms of income they provide a stable source of income since they attend the festival annually or bi-annually. Furthermore, they market the festival by recommending it and talking about their festival experiences to others. They also regard themselves as being loyal towards the festival.

### **c. Determining the variables influencing brand loyalty**

An independent *t*-test was conducted in Chapter 5 to compare the brand loyalty factors by gender and determine any significant differences in this regard. The results revealed the following differences (c.f. 5.3.3.1):

- Female respondents appear to be more satisfied with the festival, are more loyal towards the festival, have a more positive affective and cognitive image of the festival, and have more positive festival experiences than males. Therefore, females are considered to be more loyal towards festival than males.

One-way ANOVAs with Tukey's Honestly Significant Difference tests were used to compare brand loyalty factors by occupation, province of residence, frequency of attendance, home language. The results revealed the following significant differences (c.f. 5.3.3.2):

- When comparing the brand loyalty factors by occupation, unemployed respondents differ from respondents in the other occupational categories in terms of loyalty, affective image, festival experience and cognitive image. Unemployed respondents seem to be less loyal towards festivals (c.f. 5.3.3.2.1).
- In terms of province of residence, it is clear that respondents from KwaZulu-Natal and Limpopo are more loyal towards festivals than respondents from other provinces. Respondents from these provinces appear to be more satisfied with festival offerings, are more likely to show loyalty behaviour, have more positive affective and cognitive festival images, and agree that they have more enjoyable festival experiences than respondents from other provinces. Respondents from the Free State seem to be second most loyal. Respondents from the Western Cape are however least loyal towards these festivals (c.f. 5.3.3.2.2).
- When comparing brand loyalty factors by frequency of attendance, it was evident that respondents who attend the festivals annually are more loyal towards festivals than those who attend bi-annually or infrequently. Respondents who attend the festivals annually seem to be more satisfied with the festival, attach greater personal value to the festival and are more likely to demonstrate behaviour associated with loyalty (c.f. 5.3.3.2.3).
- In terms of home language, Afrikaans-speaking respondents are more loyal towards festivals than English-speaking respondents or respondents who speak any other language in terms of loyalty, affective image, festival experience and cognitive image.

This is not surprising since both festivals are predominantly Afrikaans festivals (c.f. 5.3.3.2.4).

- Two-way between groups ANOVAs with Tukey's Honestly Significant Difference tests were conducted to determine whether there is a difference in terms of the specific festival attended by respondents and other variables including occupation, province of residence, frequency of attendance and home language in its effect on each loyalty factor respectively. The results revealed the following significant effects (c.f. 5.3.4):
- In terms of loyalty, two significant differences were revealed between respondents at the separate festivals, occupation and frequency of attendance.
- It appears that respondents at Vryfees for the majority of occupations (professional, management, administrative, sales, civil service, education, unemployed, housewife, pensioner) are more likely to attend the Vryfees repeatedly and talk to others about Vryfees than would respondents in the same occupations at Aardklop (c.f. 5.3.4.9).
- Regarding frequency of attendance, it seems as though respondents at Vryfees who attend the festival annually and every third year show higher levels of loyalty than respondents at Aardklop (c.f. 5.3.4.21).
- In terms of festival experience, two major differences were evident, occupation and frequency of attendance.
- It seems though respondents at Vryfees for most of the occupations (management, administrative, sales, education, student, pensioner, other) are more positive about their festival experiences than respondents at Aardklop (c.f. 5.3.4.11).
- It was clear that respondents at Aardklop who attend the festival every second year or at any other interval indicated a more positive festival experience than respondents at Vryfees. Likewise, respondents who attend Vryfees every third year reported a more positive festival experience than those who attend Aardklop every third year (c.f. 5.3.4.23).
- Regarding affective image, one significant difference was revealed in terms of occupation.
- It seem as though respondents at Vryfees for the majority of occupations (professional, management, administrative, technical, sales, civil service, student, unemployed, housewife, and pensioner) have a more positive affective image of the festival than respondents at Aardklop (c.f. 5.3.4.10).
- Finally, in terms of festival satisfaction the only significant difference was for frequency of attendance.
- It was revealed that respondents at Vryfees who attend the festival annually or every third year are more satisfied with the festival than respondents at Aardklop. Respondents at Aardklop, who attend the festival infrequently are, however, more satisfied than respondents at Vryfees (c.f. 5.3.4.19).

#### **d. Testing hypothesised relationships in a brand loyalty model**

Structural Equation Modelling (SEM) was used to test the relationships between brand loyalty factors and brand loyalty in a hypothesised model. The results of the SEM-model revealed the following (c.f. 5.4):

- Affective image (for example trustworthiness of the festival, creativity of the festival, ability of the festival to involve visitor's senses) and satisfaction (for example: satisfaction with decision to attend, satisfaction of needs) are the constructs that have the strongest influence on visitors' loyalty towards a festival (c.f. 5.4.4.1).
- Personal value, festival experience and cognitive image are not statistically significant components in their influence on visitors' loyalty towards a festival. They are, however, all related to one another and should therefore all be incorporated in a festival's strategy for achieving visitors' loyalty (c.f. 5.4.4.2).

Figure 6.1 indicates the brand loyalty model developed in this study.

## **6.4 RECOMMENDATIONS**

From this study and its conclusions, various recommendations are made which are discussed in this section.

### **6.4.1 Managerial recommendations**

Based on the literature analysis, the following recommendations are made:

- Loyalty can only be established once festival marketers understand the needs and motivation of visitors as well as their decision-making processes. A clear understanding of existing and potential festival visitors may result in greater satisfaction of visitors and long-term relationships with them. Marketing research should thus be conducted by marketers of festivals to improve their understanding of visitors' needs and motivations.
- Furthermore, it is important for festival marketers to perform market segmentation since this will enable them to identify, target and satisfy a specific type of visitor that is interested in and attends the festival. Segmentation variables such as visitors' age, income, personality types, and interests can be used to identify the correct target market.
- Effective positioning and differentiation of a festival may lead to greater visitor retention and loyalty. Aspects such as festival programme, image, performers, location, ticket prices and so on can be used to position and differentiate a festival from its competitors. Marketers of festivals must identify the aspects that make the festival unique, whether it is the festival programme or festival location, and use that as a basis for positioning the festival. Successful positioning however, results from effective branding. It is therefore recommended that festivals communicate their chosen positions through branding.
- In the light of this comment, branding of a festival is strongly recommended to differentiate a festival from competing festivals. Marketers of festivals must decide on a brand design

(name, logo, slogan) that best represents the festival and what it stands for and use this design as a means for differentiation. Effective branding ultimately results in loyalty since it creates consistency and trust with visitors and in turn evokes favourable recommendations. Besides loyalty branding offers various other benefits to festivals such as simplifying visitors' decision making whether or not to attend a festival, establishing long-term relationships between the festival brand and visitor, and serving as a legal trademark for festivals and so on.

- A key aspect to be considered by festival managers is the design of a marketing mix. An effective marketing mix results in satisfaction, a construct of brand loyalty. Festival managers should therefore devote their efforts to design a festival marketing mix that will satisfy the needs of visitors on all levels including: product (festival offering), programme, packaging, place (distribution), physical setting, people, process, partnership, price, and promotion. The following suggestions are made regarding the festival marketing mix:
  - Product (festival offering): all aspects that affect visitors' festival experience need to be considered. Festival facilities and services need to be developed keeping aspects such accessibility, availability of parking, sufficient and hygienic food stalls, comfortable venues and so on.
  - Since the majority of visitors to the Aardklop and Vryfees festivals are Afrikaans-speaking, the festival programme should incorporate a variety of Afrikaans shows and productions with well-known Afrikaans artists. In general, marketers of festivals should have a clear understanding of who the visitors are that attend their festivals and design the festival programme to satisfy their needs.
  - Marketers of festivals can furthermore package (packaging) the festival as part of a holiday package which includes accommodation, transport and other activities to attract more visitors.
  - Festival staff must be well trained to assist visitors effectively.
- With more than 600 festivals taking place annually in South Africa, festivals are competing to attract local and international visitors. Festivals such as Vryfees and Aardklop therefore need to determine through surveys how loyal visitors are, and whether or not their loyalty is increasing since loyal visitors guarantee market share and greater profitability.
- Considering the immense increase in festivals in South Africa, festival managers are urged to increase visitors' loyalty in order to remain sustainable. For this reason, it is critical that festival marketers have knowledge of the aspects that affect visitors' loyalty. This will enable them to increase the perceived importance of their festivals, enhance visitors' emotional attachment towards the festival, improve visitors' satisfaction, and overall enabling more effective marketing of the festival.

Based on the empirical research, the following recommendations are made:

- Since this study proposes a brand loyalty model (see Figure 6.1) for arts festivals, it is recommended that arts festivals such as Aardklop and Vryfees use the model and all its dimensions as a framework to effectively and comprehensively determine, build and sustain brand loyalty. Although festivals may already have relatively high levels of loyalty amongst their visitors, as is the case in this study, increased competition in the festival market emphasises the need for festivals to attract and retain loyal festival visitors. It is therefore critical that festival managers strategically address the issue of creating and sustaining loyalty towards their festivals by carefully considering each aspect and its sub-dimensions in the brand loyalty model contributing to visitors' loyalty to formulate effective strategies whereby festival loyalty can be managed. Festivals such as Vryfees and Aardklop that implement these aspects will be able to manage festival visitors' loyalty effectively. In terms of the brand loyalty model (Figure 6.1) the following guidelines are thus proposed:
  - **Festival satisfaction:** Even though festivals, as is the case with Aardklop and Vryfees, may have high levels of visitor satisfaction it is suggested that the levels of satisfaction should not only be maintained, but also be increased to mutually benefit the festival itself as well as the visitors. Therefore, market research needs to be conducted to determine changes in festival visitors' needs and expectations and to adapt the festival product and marketing efforts to better meet the needs and expectations of visitors. Since the majority of visitors to Aardklop and Vryfees are Afrikaans-speaking, the organisers of these festivals should continue to satisfy their needs by featuring South Africa's finest Afrikaans musicians and artists in their festival programmes. The marketing of festivals must be a true reflection of the festival's offerings. Marketing that exaggerates what a festival is able to provide will raise visitors' expectations resulting in disappointment if unable to deliver. Festivals must aim to increase visitors' perceptions of "value for money" by emphasising this in marketing material.
  - **Personal value:** personal value appears to be the least important aspect in its effect on visitors' loyalty. Marketers of festivals therefore need to investigate how visitors' personal value, which will vary greatly from one person to another, derived from the festival can be increased to enhance their loyalty. Aspects such as the social festival identity, opportunities for self-expression and the emotional attachment of visitors to the festival should therefore be examined. To increase the perceived personal value of Vryfees and Aardklop, these festivals' social identities need to be increased. This can be achieved by promoting them as ideal opportunities to socialise and maintain contact with existing and new friends. In addition, festivals should have ample socialisation points such as beer tents and eating stalls throughout the festival terrain for the duration of the festival. Opportunities for self-expression should be provided

through marketing material that emphasises creativity and the meaning of the festivals to enhance loyalty.

- **Affective image:** affective image is the most important contributor to festival visitors' loyalty. This implies that festivals must focus specifically on the intangible aspects that influence visitors' affective festival images. Aspects such as festival atmosphere, trustworthiness of the festival and emotional responses evoked by the festival should be considered to ensure a positive affective festival image and, in turn, achieve higher levels of loyalty. Since feelings evoked by the festival affect visitors' personal value, an emotional approach can be taken towards marketing the festival in which positive feelings and emotions such as fun and excitement associated with the festival are emphasised. This might remind visitors of how they felt when they attended the festival which might motivate them to visit the festival again.
- **Festival experience:** experience is an important element of a festival since experience creates memories and affects visitors' feelings and emotions regarding the festival. Festival marketers should therefore promote the experience element of the festival. Moreover, efforts should be directed towards creating unique and authentic festival experiences in which visitors will be able to express themselves.
- **Cognitive image:** cognitive image is second least important contributor to festival visitors' loyalty. It should thus be determined how to improve a festival's cognitive image in order to improve visitors' loyalty. A festival's cognitive image consists of the tangible festival elements such as the festival facilities. Festivals must therefore ensure that the festival facilities (rest rooms, venues, parking and so on) are sufficient and effective.
- Findings furthermore suggest that the brand loyalty factors are all related to one another. Care should thus be taken not to neglect any one of these since this might negatively impact on the other factors which can be fatal in terms of visitors' loyalty towards festivals.
- It is evident that age, visitors' spending, number of days spent at a festival and number years attending a festival are related to some of the brand loyalty factors. In terms of this finding, the following guidelines are proposed:
  - Since older persons seem to be more loyal towards festivals, it is recommended that marketing efforts should be directed towards this segment of the market.
  - Loyal visitors spend more at festivals. Therefore marketers of festivals must implement these constructs of loyalty to increase the profitability of their festivals.
  - It was established that the longer visitors stay at the festival, the more loyal they are towards the festivals. Festival marketers should therefore encourage

visitors to stay longer. Marketing material should emphasise affordability as well as the quality and variety of shows and productions at the festival. Visitors may also be encouraged to stay longer at the festival if offered affordable festival packages that include shows and accommodation.

- Frequent visitors are loyal visitors. To encourage visitors to attend the festival more frequently, a loyalty scheme that offers visitors discounts on shows, productions and entrance fees can be implemented by festivals.
- It was revealed that certain variables are festival-specific in their impact on festival visitors' loyalty (e.g. occupation and frequency of attendance). Festivals must therefore determine the profile of their loyal visitors through market research so as to accurately target them with their marketing efforts.

#### **6.4.2 Recommendations for future research**

Based on this research the following can be recommended for further research:

- This research should also be conducted at other arts festivals in South Africa such as KKNK, Innibos and Grahamstown National Arts Festival to determine the loyalty of visitors and aspects affecting their loyalty since it was clear from this study that certain variables are festival-specific in their impact on visitors' loyalty.
- The proposed brand loyalty model should be tested at festivals to determine its effectiveness in creating and sustaining visitors' loyalty towards the festival.
- The questionnaire used in this study can also be adapted and applied to tourism offerings other than festivals to gain a better understanding of the constructs of brand loyalty in the tourism industry in general.
- Since marketing has an important role to play in creating and sustaining brand loyal visitors, a study can be undertaken to determine the effectiveness of festivals' marketing campaigns to create and maintain festival visitors' loyalty.
- It is evident that loyal visitors are of great value to a festival in terms of the benefits associated therewith. Future studies can attempt to determine the financial value of loyal visitors to a festival.
- Since affective image and festival satisfaction are the most important contributors to festival visitors' loyalty, future studies should focus on how festivals' affective images and satisfaction can be enhanced to achieve higher levels of loyalty.
- As festivals have an impact on the loyalty of visitors towards the festival hosting destination, upcoming studies can examine the extent of this impact.
- The questionnaire used in this study focused on six frequently researched constructs of loyalty. This questionnaire could be adapted to also measure other constructs of loyalty besides the ones applied in this study to determine their impact on visitors' loyalty.

- This study used a variety of statistical techniques for data analysis. It is recommended that future studies follow the same approach to gain a more comprehensive understanding of brand loyalty and its constructs.

## **6.5 LIMITATIONS OF THE STUDY**

The following limitations regarding data collection and measurement approach became apparent in undertaking this study:

- Brand loyalty is a complex concept which is difficult to measure since it contains a variety of constructs with affective as well as cognitive dimensions. A more comprehensive measuring instrument could be developed to include more of the constructs of brand loyalty.
- The sampling of festival-related studies is challenging since there are no population lists from which to select a sample, therefore availability sampling was used which is less representative of the population studied.

Only two arts festivals in South Africa were surveyed. Although the constructs of brand loyalty measured in this study contributes to festival visitors' loyalty, it should be noted that these constructs represent visitors' loyalty specifically to these festivals. It would therefore be helpful to conduct the study at other festivals to ascertain visitors' loyalty in South Africa as a whole.

From this study, it is evident that brand loyalty is a complex concept which should be determined and improved through a combination of loyalty constructs for festivals to achieve optimal levels of loyalty. The results provided by this groundbreaking study are therefore vital to future brand loyalty research, especially in the context of festivals operating in a highly competitive market.

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## ANNEXURE A: QUESTIONNAIRE

### LOYALTY TOWARDS AARDKLOP 2013 SECTION A: DEMOGRAPHIC INFORMATION

1. Gender?

Male	1
Female	2

2. In which year were you born?

19
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3. Occupation?

Professional	1
Management	2
Administrative	3
Technical	4
Sales	5
Public servant	6
Education	7
Student	8
Unemployed	9
Homemaker	10
Pensioner	11
Other (Specify)	12

4. How many people are part of your travelling

9. Home language?

Afrikaans	1
English	2
Other (Specify)	3

10. Province?

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

11. How often do you attend the festival?

Every year	1
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group (including yourself)?   
*Number of people*

5. How many days do you spend at the festival?  
*Number of days*

6. Which other arts festivals did you attend over the past three years?

\_\_\_\_\_

\_\_\_\_\_

7. How many tickets do you buy for shows?  
*Number of tickets bought*

8. How many years (including this year) have you attended the Vry Festival  
 attended Aardklop ?  
*Number of years*

Every second year	2
Every third year	3
Other (Specify)	4

12. Give an estimate of how much you spend on the following items during your visit at Aardklop?

Accommodatioon	R
Food and restaurants	R
Alcoholic beverages	R
Non-alcaholic beverages	R
Shows	R
Purchases at retail stores (excluding food and beverages)	R
Purchases at stalls/stands (excluding food and beverages)	R
Amusement parks and adventure activities	R
Transport to Aardklop Festival (return)	R
Transport during the Aardklop Festival	R
Parking	R
Other (Specify)	R

**SECTION B: LOYALTY TOWARDS THE FESTIVAL**

**13. To which extent do you agree or disagree with the following statements:**

<b>Variables</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Unsure</b>	<b>Agree</b>	<b>Strongly agree</b>
13a. I trust that the 2013 festival will be good	1	2	3	4	5
13b. This festival has been good over the years	1	2	3	4	5
13c. This festival delivers a service as advertised	1	2	3	4	5
13d. The festival satisfies my needs	1	2	3	4	5
13e. I am satisfied with my decision to attend this festival	1	2	3	4	5
13f. I enjoy myself at this festival	1	2	3	4	5
13g. Because I pay, I expect good festival facilities	1	2	3	4	5
13h. I get my money's worth at this festival	1	2	3	4	5
13i. I get more than I expect at this festival	1	2	3	4	5
13j. If I were to stop attending this festival, I would lose contact with a number of festival friends	1	2	3	4	5
13k. I have fun times with friends and family at this festival	1	2	3	4	5
13l. I expect a quality experience at this festival	1	2	3	4	5
13m. The festival staff is friendly and helpful	1	2	3	4	5
13n. The festival staff understands my festival needs	1	2	3	4	5
13o. This festival delivers a quality experience and service	1	2	3	4	5
13p. My friends think highly of me because I attend this festival	1	2	3	4	5
13q. I can associate with this festival	1	2	3	4	5
13r. The image that this festival reflects is trustworthy	1	2	3	4	5
13s. The image that this festival reflects is creative	1	2	3	4	5
13t. My image of this festival is positive	1	2	3	4	5
13u. This festival involves all my senses	1	2	3	4	5
13v. This festival generates positive emotions	1	2	3	4	5
13w. I have an emotional attachment with this festival	1	2	3	4	5
13x. This festival stimulates my creativity	1	2	3	4	5
13y. This festival makes me curious about the arts	1	2	3	4	5
13z. I prefer to attend this festival	1	2	3	4	5
13aa. I gladly talk to others about this festival	1	2	3	4	5

13bb. I attend or am planning to attend this festival repeatedly	1	2	3	4	5
13cc. I am loyal towards this festival	1	2	3	4	5
13dd. The festival takes place in a visually attractive environment	1	2	3	4	5
13ee. The festival has a festive atmosphere	1	2	3	4	5
13ff. The festival facilities are sufficient and effective (e.g. Air conditioning)	1	2	3	4	5
13gg. The festival is accessible (parking, transport etc.)	1	2	3	4	5

**SECTION C: LOYALTY TOWARDS THE DESTINATION**

14. To which extent do you agree or disagree with the following statements:

	Strongly disagree	Disagree	Unsure	Agree	Strongly agree
14a. Because of my visit to Aardklop, I am positive about Potchefstroom	1	2	3	4	5
14b. Because of my visit to Aardklop, I encourage others to visit Potchefstroom	1	2	3	4	5
14c. I enjoy visiting Potchefstroom more than other towns	1	2	3	4	5
14d. Potchefstroom is one of the best towns to visit	1	2	3	4	5
14e. Because of Aardklop, I am more informed about what Potchefstroom has to offer to a tourist as a holiday destination	1	2	3	4	5