

Exploring South Africa's 'black diamonds' at live music performances

Authors:

MartINETTE Kruger¹
Melville Saayman¹

Affiliations:

¹Tourism Research in Economic Environments and Society (TREES), North-West University, South Africa

Correspondence to:

MartINETTE Kruger

Email:

martINETTE.kruger@nwu.ac.za

Postal address:

Private Bag X6001,
Potchefstroom 2520,
South Africa

Dates:

Received: 26 Aug. 2013

Accepted: 16 Jan. 2014

Published: 21 Aug. 2014

How to cite this article:

Kruger, M. & Saayman, M., 2014, 'Exploring South Africa's 'black diamonds' at live music performances', *Acta Commercii* 14(1), Art. #222, 13 pages. <http://dx.doi.org/10.4102/ac.v14i1.222>

Note:

This article's research is based on work previously published by the author.

Copyright:

© 2014. The Authors.
Licensee: AOSIS
OpenJournals. This work is licensed under the Creative Commons Attribution License.

Read online:

Scan this QR code with your smart phone or mobile device to read online.

Problem under investigation: This exploratory study fills a gap in the literature by profiling 'black diamonds', the South African up-and-coming middle-class market, at live music concerts.

Design, methodology and approach: A destination-based survey at five concerts in South Africa in 2012 extracted a sample of 164 black diamond attendees from the rest of the audience. The attendance motives of this sample were used to identify different market segments within the sample.

Findings and implications: Factor analysis identified five key motives and five key management factors for a memorable experience, and a cluster analysis found three types of black diamond concertgoers: *Enthusiasts*, *Sentimentalists* and *Novices*. The three clusters differed significantly in terms of their socio-demographic and behavioural characteristics, and especially in terms of what they regarded as important for a memorable experience at a live concert. These results will enable managers to package live concerts accordingly in order to develop this market in South Africa. The research emphasises that attendees at live concerts cannot be regarded as homogeneous in terms of their profiles, needs and preferences.

Introduction

The term 'black diamonds' has been coined to describe South Africa's black middle class, a newly emerged and rapidly growing market in the South African economy (Ndanga, Louw & Van Rooyen 2008; Olivier 2007; Van Loggerenberg & Herbst 2010; Visagie 2013). According to the Unilever Institute for Strategic Marketing and TNS research surveys conducted in 2008, black diamonds share the following characteristics: African or black skinned, middle to high income, in suitable occupations, well educated, own or acquiring homes, own cars, own household goods, have aspirations and confidence in the future and credit worthy. This segment of the South African market has shown a 38% value growth to R180 billion spent from 2006 to 2007 and a subsequent growth to R250 billion in 2008. This growth has been stimulated by a combination of political and economic factors, which include better job opportunities, constitutional freedom, greater access to education, relatively low inflation and interest rates and more spending power to buy goods and services (Foxcroft 2011; Mahajan 2011; Naidoo 2007; Visagie 2013).

The transformation of the Black market, not much researched to date, is evident especially in tourism, sport and leisure behaviour and consumption. For example, travel behaviour has shifted from primarily visiting family and friends (Wilson 1992) to more advanced travel such as going to beaches, national parks and urban areas (Goldberg 2011). These changes have been influenced by, amongst other things, greater income, mobility and knowledge. The same is visible in this market's sport and leisure preferences, with the earlier preference for watching soccer and boxing (Saayman 1993) changing to a preference for not only watching but also participating in a variety of sports such as cricket, rugby, athletics, hockey, swimming and canoeing (Fourie, Slabbert & Saayman 2011; Mogajane 2005). As for leisure activities, the preference for listening to music, visiting family and friends and participating in church activities (Horn & Booysen 1992; Saayman 1993) has shifted to visiting the gym, dining out, and attending festivals and music shows (Fourie *et al.* 2011; Mogajane 2005).

This transformation in black consumer behavior can also be seen in musical tastes, with listening preferences shifting from traditional, folk and jazz music to more Western and mainstream music (Hall & Blau 1987; Ballantine 2004; Frith 2007). A recent study found that the generic music styles currently enjoyed by South African urban black adolescents are, in descending order of preference: R&B, Western Pop, kwaito, reggae, house, hip-hop, South African pop, Western choral, metal, rock, gospel, jazz, traditional African, Western classical and Indian classical (Matthews 2011). Preference for these music styles is also evident in black attendance at music festivals in South Africa, such as the Cape Town International Jazz Festival, Standard Bank Joy of Jazz and Spring Fiesta. Black diamond attendance at live music performances by international visiting artists is a new trend (Goldberg 2011).

The marketing potential of these live music performances is significant, as they appeal to a wide variety of market segments (Kruger & Saayman 2012a). However, performances by well-known international artists are few and far between in South Africa. Concertgoers see them as a 'once-in-a-lifetime' experience and as a result spend substantially on everything from transport to parking to refreshments to ancillary retail products (especially souvenirs such as T-shirts, posters and programmes) outside the concert venue (Hausman 2000). These live performances are usually held in the major metropolitan cities such as Johannesburg and Cape Town, and tickets are very expensive, limiting attendance to medium-income and high-income individuals. Research on audiences in the music context is relatively scarce (Kruger & Saayman 2012a; Tonon, Claussen & Peukert 2012) and, as far as the authors could ascertain, the needs and preferences of the black diamond market with regard to live music performance attendance in South Africa have to date not been analysed. Information is therefore needed about individual motives for attending, so that effective marketing strategies can be devised (McCarthy, Ondaatje & Zakaras 2001). By understanding why consumers act the way they do, event organisers will be able to shape and influence consumption behaviour through strategic marketing processes (Swanson, Davis & Zhao 2008). Mayfield and Crompton (1995) point out that the continued viability of a music event depends on the organisers' ability to ensure that what they are offering is continuously attuned to the benefits sought by attendees. Furthermore, knowing the individual motives can help event organisers to increase attendance at their live performances (McCarthy & Jinnat 2001).

The purpose of this exploratory research was therefore to identify the motives of black diamond concertgoers in South Africa during 2012, and to use these motives to identify and profile different market segments at the concerts. The research therefore answers questions such as:

- Who are the black diamond live music concert attendees?
- What motivates them to attend live music performances?
- What distinguishes their music consumption behaviour and preferences?
- What factors do they regard as important for a memorable experience at these events?

This research could be of great assistance to event managers who wish to expand their current marketing campaigns and cater to the needs of the black diamond market.

Literature review

To fill the knowledge gap about the black diamond market at live music performances, four aspects need to be considered: the market, live music performances and the profile of the attendees, motives for attending and what attendees' regard as important for a memorable experience at these events. Here we examine the literature relevant to these four aspects.

Understanding the 'black diamonds'

Although this market constitutes only 9% of the population (about 3 million), it is responsible for 28% of the South African

national spending. By 2009 the black middle class outspent total white spending, and this promises significantly more buying power in the future (Ndanga *et al.* 2008; Van Loggerenberg & Herbst 2010). South Africa's black diamonds are, however, not a homogeneous group but comprise a number of different segments defined by lifestyle, age, occupation, education and income (Ndanga *et al.* 2008). The University of Cape Town Unilever Institute (2006, 2008) identifies four black diamond segments: *Established* (mainly aged 23 to 49, wealthy, educated, employed, stable, with strong township roots), *Young Family* (mostly female, newly married, with young children, sometimes single parents living with their children), *Start Me Ups* (18 to 29, male, single, childless, starting out and on the way up in white-collar jobs) and *Mzansi Youth* (young, single students). According to the Unilever report, black diamonds are largely optimistic, self-confident, aspiring and future -focused, with a passion and drive for education.

Ndanga *et al.* (2008:15) also emphasise that 'black diamonds are the market of the future, and marketers need to understand its heterogeneity and different mindsets as it will probably become more complex and fragmented'. Olivier (2007:180) states that 'with this market's new found entitlement and ambition comes the opportunity to have a voice, demand credit and product and be recognised as truly discerning individual consumers'. Regarding retail behaviour, black diamonds enjoy shopping, with a developed taste for luxury cars, flashy clothes, big houses and private schools. In recent years this picture has changed somewhat, with less emphasis being placed on clothing and food and more on hi-tech electronic devices for the home and the latest mobile phones (Goldberg 2011; Moodley 2007).

Live concerts and the concertgoers

The past decade has witnessed a shift in the popular music market worldwide, with live concerts outperforming the more traditional recorded music sector (Larsen & O'Reilly 2005; Montoro-Pons, Cuadrado-Garcia & Casaus-Estelles 2012). South Africa is no exception (Kruger & Saayman 2012a; 2012b; Manners *et al.* 2012). Live concerts are generally well promoted here and attract a variety of visitors (Kruger & Saayman 2012a; 2012b; 2012c). Some international artists and bands that have performed here are Queen, Elton John, the Rolling Stones, the Bee Gees, Robbie Williams, the Black Eyed Peas, the Killers, Chris de Burgh, UB40, U2 and Roxette. In a 2013 radio interview, the managing director at Big Concerts, the largest live music promoters in South Africa, announced that the live concerts held after the 2010 Soccer World Cup at the stadiums had brought in R970 million (Moneyweb 2013). This illustrates the increasing economic relevance of the live music market, for artists and for the industry as a whole.

The benefits of attending live music performances include satisfaction of curiosity, experience of joy and entertainment, social interaction and the chance to get physically close to famous and cherished artists (Earl 2001). Music events

have four distinct features: (1) they have a dominant music genre such as rock, country, pop or classical, (2) they are arranged during a specific time period or date once a year, (3) they take place within a specific or limited region and (4) they are open to the public (Aldskogius 1993:56; Stone 2009). Live concerts consist of one live performance (with sometimes an additional live performance by a supporting artist or band) of a specific music genre, usually take place over a few hours on one day in a specific venue or city, attract audiences of over 20 000 and are packaged as a coherent whole. Managing and marketing a live concert is complex, as different events attract different markets that attend for different reasons (Getz 2012; Kruger & Saayman 2012a; 2012b; Rachael & Douglas 2001; Scott 1996; Yeoman *et al.* 2012) and 'discrete audience segments display distinct preferences' (Oakes 2003:177).

Motives for attending concerts

Although identifying the motives of attendees at events has numerous benefits, few motivational studies have looked specifically at live music performance events (Pegg & Patterson 2010:87). Previous research has mostly focused on the travel motives of music festival attendees (Bowen & Daniels 2005; Crompton & McKay 1997; Faulkner, Fredline, Larson & Tomljenovic 1999; Formica & Uysal 1996; Nicholson & Pearce 2001; McMorland & Mactaggart 2007; Pegg & Patterson 2010; Swanson *et al.* 2008; Thrane 2002; Tomljenovic, Larson & Faulkner 2001). In a South African context, Kruger and Saayman (2013) identified five motives of concert attendees at the U2 360° concert in 2011 (unique experience, socialisation and value, enjoyment and entertainment, artist affiliation and group togetherness) and showed that male and female attendees should be treated as two separate market segments, as they had significantly different socio-demographics, travel behaviour and motives. In another study, Kruger and Saayman (2012a) identified the travel motives of attendees at a live performance of Roxette (artist affiliation and unique experience, socialisation and event novelty, fun and group affiliation, enjoyment and entertainment and nostalgia) and identified two distinct clusters of attendees: *Avid fans* and *Recreational attendees*. The results also showed that although these fans had homogeneous socio-demographic characteristics, their travel motives and behavioural characteristics differed. Manners *et al.* (2012) determined the influence of different locations on the profile, motives and behaviour of attendees at the four Neil Diamond concerts in 2011 and identified four motives (artist affiliation and unique experience, entertainment, excitement and group affiliation and socialisation). In an analysis of visitors at concerts by three different bands (Coldplay, the Script and Kings of Leon), Kruger and Saayman (2012b) found five motives (in order of importance, unique experience and band affiliation, entertainment and group affiliation, event novelty, enjoyment and socialisation).

Memorable experiences at live concerts

Unlike a CD, a live music concert cannot be copied and thus represents a unique experience, which can only be enjoyed

by buying an entry ticket (Tonon *et al.* 2012). Hence, in the absence of illegal alternatives, concert promoters and, increasingly, music labels are able to yield higher returns, which in turn increase their profits (Tonon *et al.* 2012). And it is not only promoters and labels that benefit from higher ticket prices: the artists themselves receive 70% – 85% of gross ticket revenues (Mortimer, Nosko & Sorensen 2010). Giving the audience a memorable experience is therefore at the very heart of these performances. For the purpose of this research, a 'memorable experience' can be defined as one that visitors not only remember but also treasure long after the event is over, thus an experience that has mental, spiritual and physiological outcomes. When creating a memorable experience, many aspects need to be considered, starting with what visitors consider the critical or key factors (Kruger & Saayman 2012c). Page (2009:144) advises that it is critical to understand not only the dimensions of demand but also the market segments and the behaviour and expectations of visitors that they will need to accommodate by providing a high-quality experience.

This is something that, to date, has not been well demonstrated by many operators in the event sector, where much of the focus has remained on the setting rather than catering to people's needs (Kruger & Saayman 2012a; 2012b; Manners *et al.* 2012). Pine and Gilmore (2000:22) argue that positive visitor experiences result from 'engaging in memorable offerings that have an enduring affective element to them', and they point out how important it is to 'manage (or stage) the event mix to ensure that the needs, responses and behavioral traits of the visitors themselves are effectively aligned'. Hayes and MacLeod (2007:49) argue similarly that there is no room in the experience economy for standardised offerings; rather, they suggest that visitors should be encouraged to 'immerse' themselves in, and perhaps 'find themselves' in, 'unique self-tailored experiences that reflect their personality and interest'.

However, only minimal research has been done on music events and, more specifically, on live music events. Deighton (1992) notes that the evaluation of live music performances as an event is rare, and that research has looked primarily at issues such as tempo, rhythm, timbre or other variables that are more appropriate for evaluating a single piece than an entire performance. Therefore, research has not yet addressed issues of venue and performer characteristics, nor the interactions amongst visitors (Deighton 1992). A study by Lade and Jackson (2004) is one of the few to date that has determined key management factors at a music event. This was done for regional festivals in Australia through personal interviews. The authors found that creative and unique program development each year, as well as getting the management committee to respond appropriately to patrons' feedback by means of the results of annual research conducted at the event, were the key elements for the continuing success of a festival. Additional elements were planning, management of activities and community participation and marketing strategies.

With regard to music events, Bitner (1992) identified three critical service elements that can ensure satisfaction with live music performances: ambient conditions (temperature, air quality, noise), space or function (layout, equipment, furnishing) and signs, symbols and artifacts (signage, style of decor, personal artifacts). These elements, according to Berry, Carbone and Haeckel (2002) and Sandström, Edvardsson and Magnusson (2008), create both functional and emotional value for the visitors to music events. The results of a study by Hausman (2011) show that music satisfaction is an outcome of four factors: the musician, the music environment, the setting and the audience interaction. These factors are common to the environment of live musical performances and if they are managed satisfactorily they will encourage higher spending at the venue. In the only recorded study to date conducted at live music performances in South Africa, the Neil Diamond concerts, Manners *et al.* (2012) identified and ranked six key factors for a memorable visitor experience (general management, souvenirs, marketing, venue and technical aspects, accessibility and parking and amenities and catering).

The following conclusions can be drawn from this review of the literature: (1) the profile of live music attendees has to date not taken into account differences between ethnic groups at these events, and the current profiles can therefore not be generalised to the black diamond market; (2) previous research regarding the motives of live music attendees has also to date not made a distinction between various ethnic groups; (3) the majority of motivational studies focus on music festivals, and generalising findings related to music event (and festival) attendees' travel motives is difficult, as the type and nature of the event influences not only the profile of attendees but also their motives; (4) the motives of attendees differ significantly from one music event to the next and thus they cannot be regarded as being homogeneous; (5) only one study (Lade & Jackson 2004) has identified key factors for a memorable experience, but this was for music festival attendees; (6) only one study (Manners *et al.* 2012) has focused on the key factors for a memorable experience at a live music performance in South Africa. Further, none of these studies has made a distinction between the needs of different ethnic groups at this type of event. Therefore, as noted above, the present study fills a gap in the literature. Differentiating the profiles, motives and behaviour of the black diamond market at a live music concert can provide valuable information about the various attendee segments and provide promoters with guidelines for expanding this market.

Method of research

As this was quantitative research, a structured questionnaire was used. Data were collected at five live music performances during 2012, by performers Il Divo, Michael Bubl , Roxette, Usher and Sting. These five concerts were selected for their different genres (respectively classical, jazz, pop, R&B and rock) and their ability to appeal to a wide range of audiences, including the black diamonds. This section describes the

questionnaire, the sampling method and survey and the statistical analysis.

The questionnaire

The same questionnaire was used at all five shows and adapted for each performance, taking the artist or band into consideration to capture the specific genre and artist or band. The questionnaire had three sections. Section A captured demographic details (gender, home language, age, occupation, home province, country of origin, level of education, marital status and when the decision was made to attend the event) and spending behaviour (number of persons paid for, length of stay and expenditure). Section B determined the critical management factors for a memorable visitor experience, using statements based on a study by Manners *et al.* (2012) which determined these factors at a live music performance. In this study, the authors reduced and modified their initial 50 constructs (relating to general management, human resource management, layout, parking, security, accessibility, ticket sales and food and beverages) to produce 30 management factors that go into creating a memorable visitor experience. Responses to the statements were measured on a five-point Likert scale, where 1 meant 'not at all important', 2 'slightly important', 3 'important', 4 'very important' and 5 'extremely important'. Section C captured motivational factors, measuring 21 items on the same five-point Likert scale. The items included in the motives section were based on the works of Bowen and Daniels (2005), Faulkner *et al.* (1999), Formica and Uysal (1996), Kruger and Saayman (2012a; 2012b), Nicholson and Pearce (2001), Pegg and Patterson (2010), Thrane (2002) and Tomljenovic *et al.* (2001). This section also elicited information specific to visitors' behaviour during the event (preferred accommodation, initiator of attendance and when the decision to attend was made), as well as their music preferences (preferred type of music, attendance at other music festivals and sources of information about the concert).

Due to the sensitive nature of the question, especially in South Africa, the questionnaire did not determine attendees' race at the concerts. Therefore, for the purpose of this research, in order to distinguish the black diamonds and analyse their preferences specifically, language was used as the dependent variable. Respondents could indicate their home language as 'English', 'Afrikaans' or 'Other'. All who spoke other languages were extracted, and from these the foreign language speakers were extracted, leaving the African language speakers, that is, the black diamonds. This resulted in a total of 164 black diamonds who attended the respective concerts. Since these 164 respondents were then clustered according to their motives, only those who supplied complete motive information could be included in further analysis. This resulted in a total of 139 completed questionnaires.

Sampling method and survey

A survey was undertaken at the five concerts held in Johannesburg and Cape Town: Il Divo (07 and 10 February

2012), Michael Bubl  (01 and 06 May 2012), Roxette (03 and 08 June 2012), Sting (24 and 28 March 2012) and Usher (10 March 2012). Since the different ticket holders have different entrances to the venues, a stratified sampling method was used and, within this, a simple random sampling method. To include all types of ticket holders, fieldworkers were allocated to the various ticket price blocks at the venue (the golden circle, which has seats near the stage and a separate entrance, the general standing area and seats further from the stage). No guidelines were given as to race groups. Fieldworkers were trained simply to get a representative audience sample in terms of age, gender and ticket holders, to name but a few. Before the concerts, whilst visitors were waiting outside the venue, questionnaires were distributed to those who were willing to participate. Fieldworkers approached the respondents and explained the purpose of the survey to ensure that visitors participated willingly and responded openly and honestly. Since a total of approximately 50 000 visitors attended the five concerts, 450 questionnaires were distributed at each of the nine shows, a total of 4050. Although the black diamonds is a growing market, attendance at live music performances is currently quite small (Kruger & Saayman 2012a). In order to calculate the number of questionnaires required, the following estimate was used: 164 black diamond questionnaires out of a possible 4050 questionnaires is 4%. This might make it reasonable to guess that the number of black attendees was 4% of 50 000, 2000, which makes our sample of 164 more than adequate (Krejchic & Morgan 1970).

Statistical analysis

The data were captured using Microsoft Excel and analysed using SPSS; the Statistical Consultation Services at North-West University assisted with the data analysis. The data from the five concerts were pooled and the analysis was done in four stages: identification of the black diamonds amongst the attendees, a factor analysis in order to identify the main motives to attend the concerts, a cluster analysis based on the motives in order to identify different clusters of black diamond attendees and ANOVAs, two-way-frequency tables, chi-square tests and effect sizes to determine significant differences between the black diamond attendees.

Firstly, a principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation, was performed on the 23 motivational items and the 30 management items important for a memorable experience, to explain the variance-covariance structure of a set of variables through a few linear combinations of these variables. The Kaiser-Meyer-Olkin measure of sampling adequacy was used to determine whether the covariance matrix was suitable for factor analysis. Kaiser's criteria for the extraction of all factors with eigenvalues larger than 1 were used because they were considered to explain a significant amount of variation in the data. All items with a factor loading greater than 0.3 were considered as contributing to a factor, and all items with loadings less than 0.3 as not correlating significantly with this factor (Steyn 2000). Items that cross-loaded on two

factors, which both had factor loadings greater than 0.3, were categorised in the factor where interpretability was best. A reliability coefficient (Cronbach's alpha) was computed for each factor to estimate its internal consistency. All factors with a reliability coefficient above 0.6 were considered as acceptable in this study. As another measure of reliability, the average inter-item correlations were also computed; these, according to Clark and Watson (1995), should lie between 0.15 and 0.55.

Secondly a cluster analysis, using Ward's method with Euclidean distances was performed on the scores of the motives for attending the concerts. A cluster analysis is a multivariate interdependence technique whose primary objective is to classify objects into relatively homogeneous groups based on the set of variables considered, and it is mostly an exploratory technique (Hair, Bush & Ortinau 2000:594). Aaker, Kumar and Day (2007) emphasise that every market segment may display different product needs and may respond differently to marketing approaches. The value of cluster analysis thus lies in its ability to facilitate market segmentation so as to arrive ultimately at homogeneous segments that share similar needs, lifestyles or responses to marketing efforts (Malhotra 2007; Zikmund & Babin 2007). Hierarchical clustering makes no assumptions about the number of groups or group structure; instead, the members are grouped together on the basis of their natural similarity (Johnson & Wichern 2007:671-673). This research did not take a priori view of which data points should fall into which segment. Rather, a hierarchical cluster analysis was used to explore the natural structure of the data, by means of Ward's method with Euclidean distances.

Thirdly ANOVAs, two-way frequency tables and chi-square tests were used to investigate any significant differences between the motivational clusters in terms of demographic variables (gender, home language, age, occupation, level of education, marital status and province of origin) and behavioural variables (length of stay, type of accommodation, preferred type of music, expenditure, other music festivals and events attended, initiator of attendance and when the decision to attend was made).

Results

This section discusses the results of the factor analysis (motives and factors for a memorable experience), and presents the results of the cluster analysis as well as ANOVAs and cross-tabulations with chi-square tests to investigate significant differences between black diamond attendees at live music performances.

Results from the factor analysis

The pattern matrix of the principal axis factor analysis using an Oblimin rotation with Kaiser normalisation identified five motivational factors and five key management factors for a memorable experience that were labelled according to similar characteristics (Table 1 and Table 2). These factors

accounted for 67% and 69% respectively of the total variance. All had relatively high reliability coefficients, ranging from 0.51 (the lowest) to 0.87 (the highest) for the motivational factors and 0.77 (the lowest) to 0.96 (the highest) for the key management factors. The average inter-item correlation coefficients, with values between 0.26 and 0.57 for the motives and 0.46 and 0.68 for the key management factors, also implied internal consistency for all factors. Moreover, all items loaded on a factor with a loading greater than 0.3 and the relatively high factor loadings indicated a reasonably high correlation between the factors and their component items (Steyn 2000). The Kaiser-Meyer-Olkin measures of sampling adequacy of 0.86 and 0.90 also indicated that the patterns of correlation were relatively compact and yielded distinct and reliable factors (Field 2005:640). Barlett's test of sphericity also reached statistical significance ($p < 0.001$) in both cases, supporting the factorability of the correlation matrix (Pallant 2007:197).

Factor scores were calculated as the average of all items contributing to a specific factor (mean value) in order to interpret them on the original five-point Likert scale. As Table 1 shows, the following travel motives for visitors attending the concerts were identified: *nostalgia* (Factor 1), *event attractiveness* (Factor 2), *socialisation* (Factor 3), *entertainment value* (Factor 4) and *artist affiliation and unique experience*

(Factor 5). With a mean value of 4.33, *artist affiliation and unique experience* was considered the most important motive for the black diamonds to attend the concerts, followed by *entertainment value* (4.19), *nostalgia* (3.97), *event attractiveness* (3.44) and *socialisation* (3.25).

As Table 2 shows, the following key management factors for black diamonds attending the various concerts were identified: *general management* (Factor 1), *catering and amenities* (Factor 2), *marketing* (Factor 3), *accessibility and parking* (Factor 4) and *souvenirs and auxiliary services* (Factor 5). *General management* (4.26) was considered the most important management factor for enhancing the visitor experience at the concerts, followed by *accessibility and parking* (4.32), *marketing* (4.03) and *catering and amenities* (4.02). *Souvenirs and auxiliary services* (3.70) obtained the lowest mean value and was regarded as the least important management factor.

Results from the cluster analysis

An exploratory cluster analysis, based on all cases in the data, was performed on the motivational factors. A hierarchical cluster analysis, using Ward's method of Euclidean distances, was used to determine the clusters' structures based on the motivation factors. A three-cluster solution was selected as the most discriminatory (Figure 1). The results of the multivariate analysis were used to identify the three clusters

TABLE 1: Results of factor analysis of black diamond concertgoers' motives.

Motivational factors and items	1	2	3	4	5
Factor 1: Nostalgia					
For nostalgic reasons and/or memories.	0.83	-	-	-	-
For a chance to be with people who are enjoying themselves.	0.61	-	-	-	-
To experience new things.	0.59	-	-	-	-
To relax and escape from daily tension and my busy everyday environment.	0.49	-	-	-	-
To have fun and because I enjoy these types of special events.	0.44	-	-	-	-
Factor 2: Event attractiveness					
Because I have seen this artist before and wanted to do so again.	-	0.8	-	-	-
Because these concerts enable one to get physically close to the artists when they are performing a song.	-	0.71	-	-	-
Because the attendance makes one part of the performance.	-	0.68	-	-	-
Because of social status in terms of being seen by others.	-	0.65	-	-	-
Because of the possibility of meeting the artist in person.	-	0.58	-	-	-
These concerts offer a chance of hearing a song for the first time or a song that has not been recorded on CD.	-	0.45	-	-	-
I try to attend as many of these music events as possible.	-	0.32	-	-	-
Factor 3: Socialisation					
To spend time with family, friends or someone special.	-	-	0.59	-	-
It is a sociable event.	-	-	0.5	-	-
Because I got tickets for free or as a present.	-	-	0.42	-	-
Factor 4: Entertainment value					
This concert is value for money.	-	-	-	0.58	-
To enjoy the music.	-	-	-	0.51	-
These concerts are entertainment at its best.	-	-	-	0.45	-
Factor 5: Artist affiliation and unique experience					
It is a unique, once-in-a-lifetime experience.	-	-	-	-	0.99
To see my favourite artist and/or performer.	-	-	-	-	0.6
I always wanted to see the artist and/or band perform live.	-	-	-	-	0.6
This performer is a well-known international act.	-	-	-	-	0.58
To be part of this unique and exciting event.	-	-	-	-	0.48
Total variance explained	67%	-	-	-	-
Average inter-item correlation	0.51	0.5	0.26	0.5	0.57
Reliability coefficient	0.84	0.88	0.51	0.73	0.87
Mean value	3.97	3.44	3.25	4.19	4.33

TABLE 2: Factor analysis of key management factors for managing the concertgoer's experience.

Factor 1: General management	Key management factors and items				
	1	2	3	4	5
Visibility of emergency and security staff in and around the venue.	0.88	-	-	-	-
Friendly and professional trained staff in and around the venue who are easily noticeable.	0.81	-	-	-	-
Appropriate gate opening time prior to event.	0.81	-	-	-	-
Adequate, clean and hygienic ablution facilities inside or outside the venue.	0.73	-	-	-	-
Effective traffic control to and from the venue.	0.69	-	-	-	-
Good all-round visibility and stage layout.	0.59	-	-	-	-
Affordable tickets.	0.57	-	-	-	-
Effectively regulated traffic flow after the concert.	0.51	-	-	-	-
Good quality sound and lighting.	0.5	-	-	-	-
Communication of the adequate safety measures and precautions in place during the concert in case of an emergency (e.g. evacuation plan and emergency exits).	0.45	-	-	-	-
Correct information given through marketing (e.g. date, time, venue, transport options).	0.45	-	-	-	-
Accessibility for the disabled.	0.38	-	-	-	-
Factor 2: Catering and amenities					
Variety of food and beverages (e.g. Halaal, vegetarian, wines, soft drinks).	-	0.75	-	-	-
Adequate information kiosks at concert venue.	-	0.54	-	-	-
Affordable food and beverages at venue.	-	0.39	-	-	-
Adequate ATM facilities.	-	0.37	-	-	-
Effective ticket sales prior to the concert (e.g. online bookings).	-	0.33	-	-	-
Factor 3: Marketing					
Variety of marketing media used (e.g. magazines, radio and posters).	-	-	0.81	-	-
Adequate and effective marketing prior to the event.	-	-	0.74	-	-
Communication about parking and transport options prior to the event.	-	-	0.69	-	-
User-friendly and accessible information regarding the concerts, for example websites, radio advertisements and posters.	-	-	0.38	-	-
Factor 4: Accessibility and parking					
Adequate parking at the concert venue.	-	-	-	-0.7	-
Adequate security at parking areas.	-	-	-	-0.68	-
Good layout of venue and comfortable seating.	-	-	-	-0.56	-
Punctuality of concert starting time.	-	-	-	-0.44	-
Effective signage and directions to concert venue.	-	-	-	-0.35	-
Factor 5: Souvenirs and auxiliary services					
Affordable, varied, good quality and easily accessible merchandise.	-	-	-	-	0.65
"Freebies" from sponsors.	-	-	-	-	0.64
Adequate pre-concert performances or pre-show entertainment.	-	-	-	-	0.45
The opportunity to meet the artist after the show (for e.g. photos, autograph).	-	-	-	-	0.38
Total variance explained	69%	-	-	-	-
Average inter-item correlation	0.65	0.46	0.62	0.68	0.46
Reliability coefficient	0.96	0.8	0.87	0.91	0.77
Mean value	4.26	4.02	4.03	4.32	3.7

and to indicate that significant differences existed between them ($p < 0.05$).

Identification of segmented clusters

As Table 3 shows, ANOVAs indicated that all five motivational factors contributed to differentiating the three motivational clusters ($p < 0.05$). Cluster 2 contained the largest sample of respondents (65) and had the highest mean scores for the motivation factors *nostalgia* and *entertainment value*. This cluster was thus labeled *Sentimentalists*. Cluster 1 contained 57 respondents and although this cluster rated all five motivational factors as important, they had the highest mean values for *event attractiveness*, *socialisation* and *artist affiliation and unique experience*. This cluster was labeled *Enthusiasts*. Cluster 3, the smallest cluster with only 16 respondents and the lowest mean values across all five motivational factors, was labelled *Novices*.

ANOVAs were then used to determine whether significant differences existed between the three clusters of black diamonds at the concerts based on other socio-demographic and behavioural variables. As shown in Table 4 and based on the effect sizes, the three clusters of black diamond attendees differed significantly when it came to all five key management factors for a memorable experience ($p = 0.001$ each) and the influential media television ($p = 0.001$), radio ($p = 0.007$) and magazines ($p = 0.009$). In terms of the key management factors, *Enthusiasts* and *Sentimentalists* differed significantly from *Novices* and regarded the five key management factors (general management, catering and amenities, marketing, accessibility and parking and souvenirs and auxiliary services) as more important for a memorable experience. Based on the mean values, *Sentimentalists* also regarded *accessibility and parking* (mean value of 4.48) and *general management* (mean value of 4.45) as important factors, whilst *Enthusiasts* regarded *marketing* (mean value of 4.33) and

TABLE 3: ANOVA and Tukey's post hoc multiple comparison results for motivational factors in three clusters of black diamonds at live music performances.

Motive for attending	Cluster			F-ratio	Significance level
	1 Enthusiasts (N = 57)	2 Sentimentalists (N = 65)	3 Novices (N = 16)		
Nostalgia	4.39 ^a	4.45 ^b	2.65 ^c	39.311	< 0.05
Event attractiveness	4.20 ^a	4.01 ^b	2.98 ^b	14.479	< 0.05
Socialisation	4.33 ^a	4.04 ^b	2.79 ^c	18.705	< 0.05
Entertainment value	4.44 ^a	4.48 ^b	3.06 ^c	20.405	< 0.05
Artist affiliation and unique experience	4.11 ^a	3.64 ^b	2.30 ^c	27.438	< 0.05

*, Statistically significant difference: $p \leq 0.05$

a, Group differs significantly from type (in row) where b is indicated.

c, Group differs significantly from type (in row) where a and b are indicated.

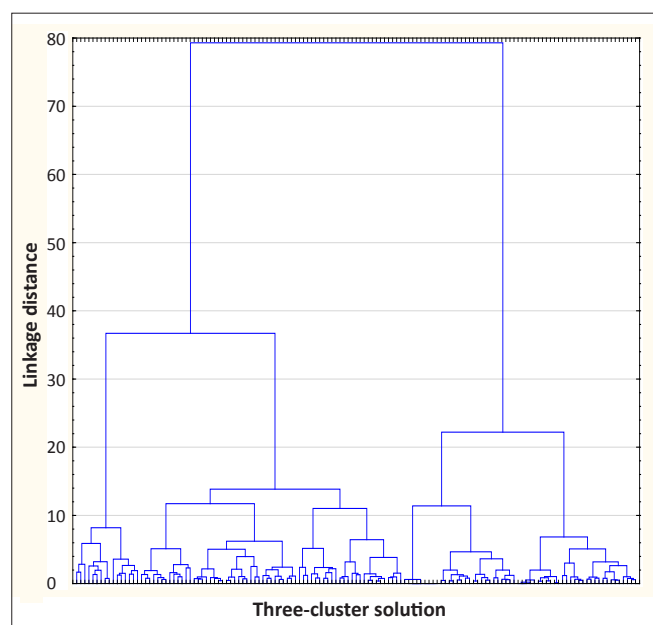


FIGURE 1: Three-cluster solution: Ward's method with squared Euclidean distance measures.

catering and amenities (mean value of 4.20) as important. For *Novices*, *accessibility and parking* (mean value of 3.06) was the most important factor. Regarding the influential media, *Enthusiasts* were influenced more by television (mean value of 3.64), radio (mean value of 3.24) and magazines (mean value of 2.87) than the other two clusters.

No statistically significant differences were found based on other socio-demographic and behavioural characteristics. The *Enthusiasts* were the oldest segment (an average age of 33) followed by *Sentimentalists* (an average age of 31) and *Novices* (an average age of 29). *Sentimentalists* and *Novices* traveled in the largest groups (an average of four people), whilst all three clusters were financially responsible for an average of two people during the concerts. All three clusters stayed an average of one night in the area where the concerts were held and attended one other music festival or event during the year. *Novices* purchased the most tickets (an average of three) and had previously attended the most live music performances (an average of three). Interestingly, *Sentimentalists* had the highest average spend across all the spending categories and as a result the highest average total spending and spending per person. *Enthusiasts* had the second highest total spend and *Novices* the second highest average spent per person. Based on Tukey's post hoc multiple comparisons, *Enthusiasts* and

Sentimentalists especially spent more on transport costs than *Novices*. With regard to media sources, *Enthusiasts* seemed to be influenced by a variety of media sources, including word-of-mouth recommendations, Facebook and the Computicket website. For *Sentimentalists* and *Novices*, word-of-mouth recommendation was the most influential source of information in deciding to attend the concerts.

Cross-tabulations and chi-square test results

Table 5 shows the differences between the black diamond segments at the concerts. When interpreting the level of significance and the phi values, statistically significant differences were found between the groups on the basis of occupation ($p = 0.001$, with a large effect size), marital status ($p = 0.044$, with a medium effect size), level of education ($p = 0.017$, with a medium effect size) and Afrikaans as a musical genre preference ($p = 0.030$, a small effect size). These differences are discussed below.

- **Occupation:** A large proportion of respondents in all three clusters, *Enthusiasts*, *Sentimentalists* and *Novices*, were in a professional occupation (48%, 60% and 40% respectively). More *Enthusiasts* were self-employed (11%) or in other occupations than in the other occupations listed (13%). Significantly more *Novices* were students (27%) and unemployed (20%).
- **Marital status:** A large proportion of *Enthusiasts* were married (44%), whilst *Sentimentalists* were either single (42%), married (30%) or in a relationship (25%). More than half of the *Novices* were single (56%).
- **Level of education:** Corresponding with their occupations, *Enthusiasts* and *Sentimentalists* had a higher level of education (diploma or degree and postgraduate qualification) with significantly more *Enthusiasts* being professionals and *Novices* scholars.
- **Preferred type of music:** Significantly more *Novices* preferred Afrikaans music (13%) than the other two clusters.

There were no statistically significant differences in terms of the other variables; however, it can be seen that the highest percentage of respondents in each cluster attended the Usher concert, followed by the Il Divo concert. A large percentage of *Sentimentalists* and *Novices* also attended the Michael Bubl  concert. All three clusters were predominantly female, originated from either Gauteng or the Western Cape, were not local residents of the host cities, made their decision to attend the concerts either a month prior to the events or when

TABLE 4: ANOVA and Tukey's post hoc multiple comparison results for socio-demographic and behavioural factors in three clusters of black diamond concertgoers.

Characteristics	Cluster			F-ratio	Significance level	Effect sizes		
	1 Enthusiasts (N = 57)	2 Sentimentalists (N = 65)	3 Novices (N = 16)			Cluster 1 and 2	Cluster 1 and 3	Cluster 2 and 3
Socio-demographics								
Average age	33.49	30.66	28.71	1.739	0.18	0.24**	0.40**	0.16**
Average group size	3.12	3.62	4	0.804	0.45	0.16**	0.29**	0.12**
Number of people paid for	2.02	1.87	1.6	0.684	0.506	0.12**	0.29**	0.19**
Nights stayed over in area	0.9	1.35	1	0.511	0.602	0.19**	0.10**	0.14**
Number of tickets purchased	2.19	1.98	2.64	1.095	0.338	0.14**	0.17**	0.17**
Times attended other concerts	2.35	2.36	3.06	0.351	0.704	0.00**	0.14**	0.13**
Number of music festivals or events attended	1.04	1.08	1.19	2.118	0.124	0.17**	0.38**	0.26**
Spending categories								
Tickets	R 605.40	R733.00	R381.88	1.908	0.152	0.17**	0.35**	0.48**
Accommodation	R240.52	R752.62	R356.25	2.131	0.123	0.26**	0.13**	0.20**
Food	R174.05	R274.42	R235.00	1.474	0.233	0.25**	0.17**	0.10**
Beverages	R103.28	R135.54	R240.63	2.265	0.108	0.17**	0.27**	0.21**
Transport	R325.76 ^a	R512.82 ^a	R224.38 ^b	0.949	0.39	0.16**	0.14**	0.25**
Souvenirs	R35.86	R46.77	R43.75	0.12	0.887	0.08**	0.06**	0.02**
Parking	R19.48	R28.08	R38.44	1.075	0.344	0.17**	0.27**	0.15**
Total spending	R1 569.34	R2 560.15	R1 520.81	2.17	0.118	0.27**	0.02**	0.28**
Spending per person	R794.18	R1 436.20	R816.86	2.529	0.084	0.31**	0.03**	0.30**
Key management factors for a memorable experience								
General management	4.39 ^a	4.45 ^a	2.65 ^b	39.311	0.001*	0.07**	1.49****	1.54****
Catering and amenities	4.20 ^a	4.01 ^a	2.98 ^b	14.479	0.001*	0.25**	1.52****	1.28****
Marketing	4.33 ^a	4.04 ^a	2.79 ^b	18.705	0.001*	0.34**	1.28****	1.04****
Accessibility and parking	4.44 ^a	4.48 ^a	3.06 ^b	20.405	0.001*	0.04**	1.04****	1.07****
Souvenirs and auxiliary services	4.11 ^a	3.64 ^a	2.30 ^b	27.438	0.001*	0.54****	2.16****	1.55****
Influential media**								
Television	3.64 ^a	2.71 ^b	2.71 ^b	7.177	0.001*	0.72***	0.70***	0.01
Radio	3.24 ^a	2.64 ^{ab}	1.89 ^b	5.255	0.007*	0.46**	1.19****	0.59***
"Big concerts" website	2.74	2.1	1.89	2.763	0.07	0.50***	0.66***	0.16
Magazines	2.87 ^a	1.92 ^b	2.46 ^{ab}	5.046	0.009*	0.74***	0.32**	0.50***
Newspapers	2.67	2.05	2.73	2.688	0.075	0.51***	0.05**	0.57***
Word of mouth	3.27	2.93	3.08	0.735	0.483	0.29**	0.15**	0.13**
Facebook	3	2.42	2.27	1.921	0.154	0.44**	0.57***	0.11**
Twitter	2.5	2.21	2.6	0.591	0.557	0.22**	0.08**	0.29
Internet blogs	2.44	1.95	2.9	2.777	0.069	0.38**	0.31	0.66***
Computicket website	3.13	2.71	2.36	1.862	0.162	0.32**	0.64***	0.27**

*, Statistically significant difference: $p \leq 0.05$

Effect sizes: **, small effect: $d = 0.2$; ***, medium effect: $d = 0.5$; ****, large effect: $d = 0.8$.

Expenditure per person, calculated by summing the respondent's spending on the various components and dividing the total by the number of people the respondent was financially responsible for.

**, Respondents were asked to indicate to what extent the media had influenced their decision to attend the concerts on a four-point Likert scale where 1 = not at all; 2 = to a lesser extent; 3 = to a greater extent and 4 = completely.

a, Group differs significantly from type (in row) where b is indicated.

c, Group differs significantly from type (in row) where a and b are indicated

it was announced, attended other music festivals or events, initiated their attendance themselves and liked especially R&B, pop, classical, instrumental, jazz, rap, reggae and folk or traditional music.

Findings and implications

The findings of this study were as follows. Firstly, the particular combination of motives found in this research has not been identified in previous research. These motives can be regarded as especially important reasons for the black diamond market to attend live music performances. Five motives were identified (in order of importance): *artist affiliation and unique experience*, *entertainment value*, *nostalgia*, *event attractiveness* and *socialisation*. As discussed in the literature review, previous research has identified *artist affiliation*, *unique experience*, *nostalgia*, *value* and *entertainment* as motives for attending a live music performance (Kruger

& Saayman 2012a; 2012b; 2013; Manners *et al.* 2012). *Event attractiveness* is therefore unique to this research over and above the combination of motives.

Secondly, the cluster analysis based on attendees' motives identified three unique clusters: *Enthusiasts*, *Sentimentalists* and *Novices*. *Enthusiasts* regarded the motives *event attractiveness*, *socialisation* and *artist affiliation and unique experience* as important, whilst *Sentimentalists* were motivated by *nostalgia* and *entertainment value*. *Novices* had the lowest mean values across all five motivational factors; this cluster, however, regarded *entertainment value* and *event attractiveness* as the most important motives for attending a live concert. This finding implies that for event organisers to develop the black diamond segment, marketing messages should be based on each segment's motives for attending. Emphasis should be placed on the international standing

TABLE 5: Chi-square test results of black diamond concertgoer characteristics.

Characteristics	Cluster			Chi-square value	Df	Significance level	Phi value
	1 Enthusiasts (N = 57) (%)	3 Sentimentalists (N = 65) (%)	3 Novices (N = 16) (%)				
Performing artist and/or band	-	-	-	12.015	8	0.151	0.294**
Il Divo	28	23	19	-	-	-	-
Michael Bublé	9	29	13	-	-	-	-
Roxette	3	2	0	-	-	-	-
Sting	2	5	6	-	-	-	-
Usher	59	42	63	-	-	-	-
Gender	-	-	-	0.182	2	0.913	0.036**
Male	36	37	31	-	-	-	-
Female	64	63	69	-	-	-	-
Occupation	-	-	-	44.714	18	0.001*	0.573****
Professional	48	60	40	-	-	-	-
Self-employed	11	9	7	-	-	-	-
Technical	5	5	0	-	-	-	-
Sales	4	0	0	-	-	-	-
Mineworker	7	2	0	-	-	-	-
Civil service	5	5	0	-	-	-	-
Housewife	-	-	-	-	-	-	-
Pensioner	0	0	7	-	-	-	-
Student	5	17	27	-	-	-	-
Unemployed	2	0	20	-	-	-	-
Other (specify)	13	3	0	-	-	-	-
Province	-	-	-	12.955	14	0.53	0.305***
Gauteng	52	43	44	-	-	-	-
Western Cape	22	37	38	-	-	-	-
Eastern Cape	0	2	0	-	-	-	-
North West	5	0	6	-	-	-	-
Mpumalanga	5	3	0	-	-	-	-
Northern Cape	-	-	-	-	-	-	-
KwaZulu-Natal	7	5	0	-	-	-	-
Limpopo	2	5	0	-	-	-	-
Free State	-	-	-	-	-	-	-
Outside RSA borders	5	6	13	-	-	-	-
Local residence	-	-	-	1.294	2	0.524	0.097**
Yes	47	39	50	-	-	-	-
No	58	62	50	-	-	-	-
Marital status	-	-	-	15.869	8	0.044*	0.340***
Single	33	42	56	-	-	-	-
In a relationship	23	25	25	-	-	-	-
Married	44	30	13	-	-	-	-
Living together	0	3	0	-	-	-	-
Divorced	0	0	6	-	-	-	-
Widowed	0	0	0	-	-	-	-
Level of education	-	-	-	21.575	10	0.017*	0.394***
Scholar	3	3	19	-	-	-	-
Matric	10	4	13	-	-	-	-
Diploma, degree	31	51	31	-	-	-	-
Postgraduate	29	35	31	-	-	-	-
Professional	22	5	6	-	-	-	-
Other (specify)	3	2	0	-	-	-	-
When decision was made to attend	-	-	-	8.684	8	0.37	0.255**
Spontaneous decision	19	10	25	-	-	-	-
A month ago	33	28	25	-	-	-	-
More than a month ago	24	18	19	-	-	-	-
When it was announced	22	32	25	-	-	-	-
Other (specify)	2	12	6	-	-	-	-
Attendance at other music festivals	-	-	-	4.198	2	0.123	0.178**
Yes	96	92	81	-	-	-	-
No	4	8	19	-	-	-	-

Table 5 continues on next page →

TABLE 5 (Continues...): Chi-square test results of black diamond concertgoer characteristics.

Characteristics	Cluster 1	Cluster 2	Cluster 3	Chi-square value	Df	Significance level	Phi value
	1 Enthusiasts (N = 57) (%)	3 Sentimentalists (N = 65) (%)	3 Novices (N = 16) (%)				
Initiator of attendance							
Self	Yes = 43; No = 57	Yes = 48; No = 52	Yes = 50; No = 50	0.444	2	0.801	0.057**
Friends	Yes = 24; No = 76	Yes = 28; No = 72	Yes = 44%; No = 56%	2.38	2	0.304	0.131**
Media	Yes = 5; No = 95	Yes = 3; No = 94	Yes = 13%; No = 87%	2.338	2	0.311	0.130**
Spouse	Yes = 7; No = 93	Yes = 11; No = 89	Yes = 0%; No = 100	2.245	2	0.325	0.128**
Family	Yes = 5; No = 95	Yes = 5; No = 95	Yes = 13; No = 88	1.502	2	0.472	0.104**
Boyfriend or Girlfriend	Yes = 3; No = 97	Yes = 6; No = 94	Yes = 0; No = 100	1.397	2	0.497	0.101**
Preferred type of music							
Pop	Yes = 31; No = 69	Yes = 45; No = 55	Yes = 25; No = 75	3.498	2	0.174	0.159**
Punk rock	Yes = 10; No = 90	Yes = 12; No = 88	Yes = 6; No = 94	0.51	2	0.775	0.061**
Classical	Yes = 35; No = 65	Yes = 42; No = 58	Yes = 25; No = 75	1.721	2	0.423	0.111**
Instrumental	Yes = 36; No = 64	Yes = 28; No = 72	Yes = 13; No = 87	3.58	2	0.167	0.160**
Jazz	Yes = 40; No = 60	Yes = 55; No = 45	Yes = 31; No = 69	4.645	2	0.098	0.183**
Blues	Yes = 19; No = 81	Yes = 34; No = 66	Yes = 13; No = 87	5.146	2	0.076	0.192**
Heavy metal	Yes = 2; No = 98	Yes = 6; No = 94	Yes = 6; No = 94	1.62	2	0.445	0.108**
Rap	Yes = 28; No = 72	Yes = 31; No = 69	Yes = 25; No = 75	0.277	2	0.871	0.045**
Rock 'n Roll	Yes = 9; No = 91	Yes = 26; No = 74	Yes = 13; No = 88	6.883	2	0.032	0.223**
R & B	Yes = 76; No = 24	Yes = 79; No = 22	Yes = 69; No = 31	0.678	2	0.713	0.070**
Reggae	Yes = 31; No = 69	Yes = 28; No = 72	Yes = 25; No = 75	0.293	2	0.864	0.046**
Country	Yes = 12; No = 88	Yes = 8; No = 92	Yes = 25; No = 75	3.806	2	0.149	0.165**
Folk/Traditional	Yes = 22; No = 78	Yes = 12; No = 88	Yes = 19; No = 81	2.219	2	0.33	0.126**
Afrikaans	Yes = 0; No = 100	Yes = 3; No = 97	Yes = 13; No = 87	7.028	2	0.030*	0.225**

*, indicates significance at the 5% level; Phi-value: **, small effect = 0.1; ***, medium effect = 0.3; ****, large effect = 0.5

and popularity of the artist or artists performing in the country by citing, for example, their biography, number-one hits and awards. Emphasis should also be placed on the unique experience and nature of attending live music performances, in other words, the creation of inimitable, treasured memories. Getting a value-for-money experience and entertainment were important motives for all three clusters and should also be highlighted in promotional material, especially since live concerts are usually expensive and attendees therefore expect high-quality experiences that will be worth their time and money.

Thirdly, the results showed that the three identified black diamond clusters had heterogeneous behaviour and preferences that were influenced by a variety of socio-demographic and behavioural characteristics. The main socio-demographic differences were in terms of occupation, level of education and marital status. Behavioural differences were based on musical preferences, key management factors for a memorable experience and the media influencing their attendance. The *Enthusiasts* in this study had characteristics similar to those of the *Established* black diamond segment identified by the UCT Unilever Institute (2006; 2008), being wealthy, educated and employed in high-income occupations, and the *Sentimentalists* and *Novices* seem to fall in the *Start Me Up* and *Mzansi Youth* categories based on their age, level of occupation and marital status. In terms of the live music performance behaviour, the *Enthusiasts* and *Sentimentalists* seem to be the most lucrative market in terms of their spending. However, *Novices* seem to be the most frequent live music performance attendees in terms of the number of tickets purchased and number of previous shows attended. This implies that event organisers should try to attract, retain and expand audiences in all three clusters.

Fourthly, five key management factors were identified for a memorable experience at these events: *general management, catering and amenities, marketing, accessibility and parking* and *souvenirs and auxiliary services*. These factors correspond with the results found by Manners *et al.* (2012) with the exception of the factor *venue and technical aspects*, which was not found to be a key management factor in the present study. Each cluster furthermore regarded different factors as important for a memorable experience: *Sentimentalists* picked *accessibility and parking* and *general management*, *Enthusiasts* picked *marketing* and *catering and amenities*, and *Novices* picked *accessibility and parking* and *catering and amenities*. Event organisers should take these factors into consideration when organising live music performances, especially factors like accessibility, which are more important for this market than for others (see Manners *et al.* 2012). Available, comfortable and convenient transport and catering options at the venues should therefore be communicated prior to events. Marketing should be done primarily leading up to the event since this is also an important management factor for these concertgoers. The clusters' preferred sources of information suggest that marketing messages should be communicated on television and radio, in magazines and on social network sites such as Facebook and Twitter. Providing a memorable experience by focusing on the identified key management factors is essential since word-of-mouth recommendations greatly influenced the three clusters' decision to attend these events and these can be a cost-effective way to attract potential new black diamonds.

Conclusion

This exploratory research investigated a sample of South Africa's black diamond market at five live concerts and profiled

three segments of this market. This was the first time that the profile, motives and preferences of the black diamond market have been analysed in a live music performance context. The results offer insights into the needs of this unexplored market, particularly as regards their leisure behaviour. Five motives (artist affiliation and unique experience, entertainment value, nostalgia, event attractiveness and socialisation) and five key management factors important for a memorable experience (general management, catering and amenities, marketing, accessibility and parking and souvenirs and auxiliary services) were identified. These findings could help concert managers to attract and retain black diamond concertgoers by offering them a memorable experience. The three audience clusters that the study identified, *Enthusiasts*, *Sentimentalists* and *NoVICES*, differed significantly in terms of their socio-demographic and behavioural characteristics, and especially in terms of what they regarded as important for a memorable experience at a live music performance. Managers can package a live concert accordingly in order to develop this undervalued market. The results support Kruger and Saayman's (2012a; 2012b) argument that attendees at live music performances cannot be regarded as homogeneous in terms of their profiles, needs and preferences. As there has been only limited research in this area, this study fills a gap in the literature regarding the profile, motives and preferences of the black diamond market at live music performances. A limitation of the study was the low number of respondents, which means that caution should be exercised in generalising from the results. More research is therefore required. Similar research of this nature should also be conducted into black diamonds' sport and tourism consumption and behaviour.

Acknowledgements

The authors gratefully acknowledge the National Research Foundation (NRF) as well as Big Concerts for financial assistance. They are also thankful to all the fieldworkers for distributing the questionnaires as well as to all the respondents who were willing to participate in the survey.

Competing interests

The authors declare that they have no financial or personal relationship(s) that may have inappropriately influenced them in writing this article.

Authors' contributions

M.K. (North-West University) was the lead author on the article, conceptualised the idea, conducted the survey, analysed the data together with the Statistical Consultation Services at North-West University and did the final technical editing. M.S. (North-West University) focused on the findings and implications as well as the general flow of the research.

References

Aaker, D.A., Kumar, V. & Day, G.S., 2007, *Marketing research*, 9th edn., Wiley, Hoboken, NJ.

Aldskogius, H., 1993, 'Festivals and meets: The place of music in "Summer Sweden"', *Geografiska Annaler* 75B(2), 55–72. <http://dx.doi.org/10.2307/490700>

- Ballantine, C., 2004, 'Re-thinking whiteness? Identity, change and white popular music in post-apartheid South Africa', *Popular Music* 23(2), 105–131. <http://dx.doi.org/10.1017/S0261143004000157>
- Berry, L.L., Carbone, L.P. & Haeckel, S.H., 2002, 'Managing the total customer experience', *MIT Sloan Management Reviews* 43(3), 85–89.
- Bitner, M.J., 1992, 'Serviscapes: The impact of physical surroundings on customers and employees', *Journal of Marketing* 56(1), 57–71. <http://dx.doi.org/10.2307/1252042>
- Bowen, H.E. & Daniels, M.J., 2005, 'Does the music matter? Motivations for attending a music festival', *Event Management* 9(3), 155–164. <http://dx.doi.org/10.3727/152599505774791149>
- Chevalier, S., 2011, *The Black Diamonds: A South African phantasmagoria*, Economic and Social Research Council, viewed 27 April 2012, from <http://www.lse.ac.uk>
- Clark, L.A. & Watson, D., 1995, 'Constructing validity: Basic issues in objective scale development', *Psychological Assessment* 7(3), 309–319. <http://dx.doi.org/10.1037/1040-3590.7.3.309>
- Crompton, J.L. & McKay, S.L., 1997, 'Motives for visitors attending festival events', *Annals of Tourism Research* 24(2), 425–439. [http://dx.doi.org/10.1016/S0160-7383\(97\)80010-2](http://dx.doi.org/10.1016/S0160-7383(97)80010-2)
- Deighton, J., 1992, 'The consumption of performance', *Journal of Consumer Research* 19(1), 362–372. <http://dx.doi.org/10.1086/209307>
- Earl, P.E., 2001, 'Simon's travel theorem and the demand for live music', *Journal of Economic Psychology* 22(1), 335–358. [http://dx.doi.org/10.1016/S0167-4870\(01\)00037-X](http://dx.doi.org/10.1016/S0167-4870(01)00037-X)
- Faulkner, B., Fredline, E., Larson, M. & Tomljenovic, R., 1999, 'A marketing analysis of Sweden's Storsjöyrän music festival', *Tourism Analysis* 4(1999), 157–171.
- Field, A., 2005, *Discovering Statistics Using SPSS*, 2nd edn., SAGE Publications, London, Thousand Oaks, CA.
- Formica, S. & Uysal, M., 1996, 'A market segmentation of festival visitors: Umbria Jazz Festival in Italy', *Festival Management and Event Tourism* 3(4), 175–182. <http://dx.doi.org/10.3727/106527095792232523>
- Fourie, J., Slabbert, E. & Saayman, M., 2011, 'The leisure and sport participation patterns of high school learners in Potchefstroom', *South African Journal of Sport, Physical Health and Recreation* 33(1), 65–80.
- Foxcroft, M., 2009, 'Growing the consumption of wine amongst emerging market consumers in South Africa', *Cape Wine Dissertation, January*, viewed 27 November 2013, from http://www.capewineacademy.co.za/dissertations/capewinemaster_foxcroft_growing_wine_consumption.pdf
- Frith, S., 2007, *Taking popular music seriously*, Ashgate Publishing, Hampshire, England.
- Getz, D., 2012, *Event studies: Theory, research and policy for planned events*, Routledge, New York, NY.
- Goldberg, R.H., 2011, *Determining consumer ethnocentrism and lifestyle among Black Diamonds in Sandton/Goldberg*, doctoral dissertation, School of Business Management, North-West University, viewed 27 November 2013, from http://dspace.nwu.ac.za.nwulib.nwu.ac.za/bitstream/handle/10394/7003/Goldberg_RH.pdf
- Hair, J.F., Bush, R.P. & Ortinau, D.J., 2000, *Marketing research: A practical approach to the new millennium*, Irwin/McGraw-Hill, Boston, MA.
- Hall, W.E. & Blau, J.R., 1987, 'The taste for popular music: An analysis of class and cultural demand', *Popular Music & Society* 11(1), 31–49. <http://dx.doi.org/10.1080/03007768708591267>
- Hausman, A., 2000, 'A multi-method investigation of consumer motivations in impulse buying behaviour', *Journal of Consumer Marketing* 17(5), 403–419. <http://dx.doi.org/10.1108/07363760010341045>
- Hausman, A., 2011, 'Attribute satisfaction and experiential involvement in evaluations of live musical performance: Theory and managerial implications for services', *Journal of Retailing and Consumer Services* 18(3), 210–217. <http://dx.doi.org/10.1016/j.jretconser.2010.11.001>
- Hayes, D. & MacLeod, N., 2007, 'Packaging places: Designing heritage trails sing an experience economy perspective to maximize visitor engagement', *Journal of Vacation Marketing* 13(1), 45–58. <http://dx.doi.org/10.1177/1356766706071205>
- Horn, A.C. & Booysens, I., 1992, *Demographic issues relevant to the future of sport, recreation and tourism in South Africa*, Department of Geography, University of Pretoria.
- Johnson, R.A. & Wichern, D.W., 2007, *Applied multivariate statistical analysis*, Pearson Prentice Hall, New Jersey.
- Krejcie, R.V. & Morgan, D.W., 1970, 'Determining the sample size for research activities', *Educational and Psychological Measurement* 30(3), 607–610.
- Kruger, M. & Saayman, M., 2012a, 'Listen to your heart: Motives for attending Roxette live', *Journal of Convention and Event Management* 13(3), 181–202. <http://dx.doi.org/10.1080/15470148.2012.715996>
- Kruger, M. & Saayman, M., 2012b, 'Show me the band and I will show you the market', *Journal of Convention and Event Management* 13(4), 250–269. <http://dx.doi.org/10.1080/15470148.2012.728973>
- Kruger, M. & Saayman, M., 2012c, 'Creating a memorable spectator experience at the Two Oceans', *Journal of Sports Tourism* 17(1), 63–77. <http://dx.doi.org/10.1080/14775085.2012.662391>
- Kruger, M. & Saayman, M., 2013, 'Attendance at the U2 concert – Is it a case of "this is a man's world"?'', *Event Management*, in press.
- Lade, C. & Jackson, J., 2004, 'Key success factors in regional festivals: Some Australian experiences', *Event Management* 9(1), 1–11. <http://dx.doi.org/10.3727/1525995042781066>

- Larsen, G. & O'Reilly, D., 2005, 'Music festivals as sites of consumption: An exploratory study', viewed 12 August 2011, from http://www.bradford.ac.uk/acad/management/external/pdf/workingpapers/2005/Booklet_05-05.pdf
- Mahajan, V., 2011, *Africa rising: How 900 million African consumers offer more than you think*, Pearson Prentice Hall, Upper Saddle River, NJ.
- Malhotra, N.K., 2007, *Marketing research: An applied orientation*, 5th edn., Prentice Hall, Upper Saddle River, NJ.
- Manners, B., Kruger, M. & Saayman, M., 2012, 'Managing the beautiful noise: Evidence from the Neil Diamond shows', *Journal of Convention and Event Tourism* 13(2), 100–120. <http://dx.doi.org/10.1080/15470148.2012.679612>
- Matthews, R.E., 2011, 'Generic music style preferences of urban South African adolescents: A follow-up study including additional genres of Hip-Hop, House, Kwaito, Metal and Rhythm & Blues', MMus master's dissertation, University of Pretoria. Available from <http://upetd.up.ac.za/thesis/available/etd-07032011-235647/unrestricted/dissertation.pdf>
- Mayfield, T.L. & Crompton, J.L., 1995, 'Development of an instrument for identifying community reasons for staging a festival', *Journal of Travel Research* 33(3), 37–44. <http://dx.doi.org/10.1177/004728759503300307>
- McCarthy, K.E. & Jinnett, K., 2001, *A new framework for building participation in the arts*, RAND, Santa Monica, CA.
- McCarthy, K.E., Ondaatje, E.H. & Zakaras, L., 2001, *Guide to the literature on participation in the arts*, RAND, Santa Monica, CA.
- McMorland, L. & Mactaggart, D., 2007, 'Traditional Scottish music events: Native Scots attendance motivations', *Event Management* 11(1), 57–69. <http://dx.doi.org/10.3727/152599508783943246>
- Mogajane, V.S., 2005, 'Leisure and tourism behaviour in rural areas in the North West province', unpublished master's dissertation, School for Entrepreneurship, Marketing and Tourism Management, North-West University.
- Moneyweb, 2013, *Interview: Justin van Wyk – CFO, Big Concerts*, viewed 25 July 2013, from <http://www.moneyweb.co.za/moneyweb-special-report/justin-van-wyk-cfo-big-concerts>
- Montoro-Pons, J.D., Cuadrado-Garcia, M. & Casaus-Estelles, T., 2012, *Determinants of the frequency of live popular music attendance*, viewed 20 July 2013, from http://musicbusinessresearch.files.wordpress.com/2012/04/volume-2-no-1-april-2013_montoro_end.pdf
- Moodley, D., 2007, *Consumer behavior of the black middle class within the passenger vehicle market in South Africa*, viewed 15 August 2013, from <http://upetd.up.ac.za/thesis/available/etd-03252010-135417/unrestricted/dissertation.pdf>
- Mortimer, J.H., Nosko, C. & Sorensen, L., 2010, October, 'Supply responses to digital distribution: Recorded music and live performances', working paper No. 16507, National Bureau of Economic Research, Cambridge, MA.
- Naidoo, S., 2007, 'Premium booze flows at taverns', *Sunday Times*, Business Times, 20 May, p. 5. Available from <http://www.sundaytimes.co.za/PrintEdition/BusinessTimes/Article.aspx?id=467136>
- Ndanga, L.Z.B., Louw, A. & Van Rooyen, J., 2008, 'Increasing domestic consumption of South African Wines: Exploring the market potential of the "Black Diamonds"', paper presented at The International Food and Agribusiness Management Association, 18th Annual World Symposium, Monterey, California, USA, June 14–17, 2008, viewed 20 July 2013, from <http://ageconsearch.umn.edu/bitstream/108002/2/Increasing%20Domestic%20Consumption%20of%20South%20African%20Wines%20Exploring%20the%20Market%20Potential%20of%20the%20Black%20Diamond.pdf>
- Nicholson, R. & Pearce, D.G., 2001, 'Who goes to events: A comparative analysis of the profile characteristics of visitors to four South Island events in New Zealand', *Journal of Vacation Marketing* 6(3), 263–253.
- Oakes, S., 2003, 'Demographics and sponsorship considerations for jazz and classical music festivals', *The Service Industries Journal* 23(3), 165–178. <http://dx.doi.org/10.1080/714005121>
- Olivier, D., 2007, 'South Africa poised to become a loyalty marketing gem', *Journal of Consumer Marketing* 24(3), 180–181. <http://dx.doi.org/10.1108/07363760710746184>
- Page, S., 2009, *Transport and tourism. Global perspectives*, 3rd edn., Pearson Education, Essex, England.
- Pallant, J., 2007, *SPSS Survival Manual: A Step-by-step guide to data analysis using SPSS version 15*, 3rd edn., McGraw-Hill, New York, NY.
- Pegg, S. & Patterson, I., 2010, 'Rethinking music festival as a staged event: Gaining insights from understanding visitor motivations and experiences they seek', *Journal of Convention and Event Tourism* 11(2), 85–99. <http://dx.doi.org/10.1080/15470141003758035>
- Pine, B. & Gilmore, J., 2000, 'Satisfaction, sacrifice, surprise: Three small steps to create one giant leap into the experience economy', *Strategy and Leadership* 28(1), 18–23. <http://dx.doi.org/10.1108/10878570010335958>
- Rachael, E.N. & Douglas, G.P., 2001, 'Why do people attend events: A comparative analysis of visitor motivations at four South Island events', *Journal of Travel Research* 39(4), 449–460. <http://dx.doi.org/10.1177/004728750103900412>
- Saayman, M., 1993, 'Rekreasiebestuur in swart plaaslike owerhede [Recreation management of black local governments]', unpublished PhD thesis, Department of Recreation and Human Movement Sciences, University of Pretoria.
- Sandström, S., Edvardsson, B. & Magnusson, P., 2008, 'Value in use through service experience', *Managing Service Quality* 18(2), 112–126. <http://dx.doi.org/10.1108/09604520810859184>
- Scott, D., 1996, 'A comparison of visitor's motivations to attend three urban festivals', *Festival Management and Event Tourism* 3, 121–128.
- Steyn, H.S., 2000, 'Practical significance of the difference in means', *South African Journal of Industrial Psychology* 26(3), 1–3.
- Stone, C., 2009, 'The British pop music festival phenomenon', in J. Ali-Knight, M. Robertson & A. Fyall (eds.), *International perspectives of festivals and events: Paradigms of analysis*, pp. 205–224, Elsevier Science, Oxford, England. <http://dx.doi.org/10.1016/B978-0-08-045100-8.00014-4>
- Swanson, S.R., Davis, J.C. & Zhao, Y., 2008, 'Art for art's sake? An examination of motives for arts performance attendance', *Nonprofit and Voluntary Sector Quarterly* 37(2), 300–323. <http://dx.doi.org/10.1177/0899764007310418>
- Thrane, C., 2002, 'Jazz Festival visitors and their expenditures: Linking spending patterns to musical interest', *Journal of Travel Research* 40(3), 281–286. <http://dx.doi.org/10.1177/0047287502040003006>
- Tomljenovic, R., Larson M. & Faulkner B., 2001, 'Predictors of satisfaction with festival attendance: A case of Storsjoyran rock music festival', *Turizam* 49(2), 123–133.
- Tonon, J., Claussen, J. & Peukert, C., 2012, *On the road again: The effect of live performances on artist popularity*, viewed 21 July 2013, from http://www.mric.uni-muenchen.de/research/res_seminars_mric/seminar_mm1213/effect-of-live-performance.pdf
- UCT Unilever Institute, 2006, *The new black middle class: Its economic power*, viewed 20 July 2013, from <http://www.bizcommunity.com/PressOffice/PressRelease.aspx?1=112297&ai=9562>
- UCT Unilever Institute, 2008, 'Black Diamonds still shine, despite gloomy economy', *South Africa The Good News*, October, viewed 20 July 2013, from http://www.sagoodnews.co.za/index2.php?option=com_content&do_pdf=1&id=1924
- Van Loggerenberg, M.J.C. & Herbst, F.J., 2010, 'Word-of-mouth marketing to female emerging markets: A South African perspective', *Journal of Digital Marketing* 1(2): 107–127.
- Visagie, J., 2013, 'Who are the middle class of South Africa? Does it matter for policy?', *Econ3x3*, viewed 20 July 2013, from <http://www.econ3x3.org/article/who-are-middle-class-south-africa-does-it-matter-policy>
- Wilson, G.D.H., 1992, 'Sport, recreation and tourism in South Africa: Preference and participation patterns', unpublished PhD thesis, Department of Geography, University of Pretoria.
- Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S. & McMahon-Beattie, U., 2012, *Festival and events management*, Routledge, Burlington, MA.
- Zikmund, W.G. & Babin, B.J., 2007, *Exploring marketing research*, 9th edn., Thomson Learning, Mason, OH.