

Music Event Tourism as a Means to Encourage Local Travel: The Case of the World Choir Games, South Africa

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Abstract

Events offer destinations the opportunity to showcase unique local resources and despite the challenges posed to this niche market, it can serve as part of post-COVID-19 recovery. Music events present experiences centred around unique local culture and serve the trend toward growth in domestic tourism. However, there is a dearth of literature on music event tourism from the Continent despite Africa being known for its rich cultures and popularity of music. Although a globally popular musical style, choir events are also underrepresented in the literature. This article describes local spectator segments of the World Choir Games held in South Africa, a first for the African continent, to identify the factors that drive positive perceptions of the host as a music event tourism destination. Data was collected from 350 spectators and segmentation carried out using cluster analysis. Results indicated two groups of spectators: Avid Exploring Supporters and Experienced Particular Supporters. Though the groups differ in motivations and experiences, both can contribute to sustaining this niche.

Keywords: Niche tourism, music events, choral music, spectators, World Choir Games

Introduction

The COVID-19 pandemic has brought about a moment of transformation for the tourism industry (Higgins-Desbiolles & Bigby, 2022). As tourists are set to navigate personal risk perceptions along with new restrictions to travel patterns and behaviour, the way is paved for diversified destination offerings (Assaf et al., 2021; Rogerson & Rogerson, 2021; Zopiatis et al., 2021). Familiar markets no longer exist or are set to display new trends (Kostynets et al., 2021). The psyche of tourists has shifted, and studying tourist behaviour from a marketing perspective thus remains an important avenue for further research (Assaf et al., 2021; Zopiatis et al., 2021). One clear trend is the move toward niche tourism products, and it has been promulgated as a way forward post-COVID-19 as part of recovery strategies (Rogerson & Rogerson, 2021).

It has been stated that sub-Saharan Africa, on its own, has unique attributes unmatched by other regions in the world (Ezeuduji, 2012). As such, the continent has potential and has managed to harness a range of niche segments, including both natural (such as eco, adventure, nature-based), cultural (for example, ethnic, creative, religious) and other man-made resource-based features. Sport event tourism is probably the most widely sought-after niche in various countries (see an overview by Daniels & Tichaawa, 2021). A recent study by Rogerson and Rogerson (2021) provides a comprehensive summary of the wide range of micro-niches

explored in South Africa. Other examples include multiple niches for rural development in The Gambia (Rid et al., 2014), gastronomy in Kenya (Josphine, 2021), coffee tourism in Ethiopia (Woyesa & Kumar, 2021), and amusement parks in Nigeria (Ngozi & Adewale, 2019).

More than ever before, the post-COVID-19 landscape is set to focus on the local context to foster the industry's sustainability (Higgins-Desbiolles & Bigby, 2022). Domestic tourism is bound to drive much more of the tourism economy than before, with residents willing to support local products toward recovery (Bama & Nyikana, 2021). Cultural tourism as a niche offering has influenced domestic arrivals to tourism destinations (Richards, 2018). Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover and experience spirituality. It is argued that the mental stress brought about by the pandemic (Brooks et al., 2020) spurs a new search for meaning. As such, cultural offerings can foster this, especially if centred around unique local cultural aspects (Richards, 2018).

Music is one aspect of culture that does not seem to be fully utilized as a part of African destinations' strategies. Music events increase the demand for culture and diversified musical styles while presenting opportunities for leisure and holidays (Gibson & Connell, 2012). Hosting these events continues to grow in popularity and likewise also reflects the vast number of publications in the field (Tkaczynski & Rundle-Thiele, 2020). Event tourism is a broad categorization containing various smaller micro-niches, where music event tourism will then offer the opportunity for a destination to display its cultural resources creatively. While the whole continent boasts unique cultural expressions through music (after Ezeuduji, 2012), studies on music event tourism predominantly originate from South Africa (see Tkaczynski & Rundle-Thiele, 2020 for an overview). In South Africa, cultural and event tourism, as the two overlapping fields, are mature niches (Rogerson & Rogerson, 2021). However, this is not the case for the rest of the continent, where events have only recently been considered (see Ezeuduji, 2012; Rid et al., 2014).

To stimulate growth in the music events niche market, it is vital to understand the characteristics of the event attendees. Different events offer different experiences, and one must understand how the unique characteristics of the event related to attendee experiences, which in turn create a spill-over effect into perceptions of the host destination (Du Preez & Kruger, 2022). Harnessing tourists' interest in domestic, smaller scale music events will grow local destinations and effectively utilize cultural resources. Events that manage to redesign themselves creatively may also continue to attract sensation-seeking travellers searching for uniqueness, despite travel hesitance and safety concerns (Park et al., 2021).

This article presents a novel investigation into choir events as a viable music event niche. The World Choir Games, held in South Africa in 2018, is used as a case study to identify trends in choir spectators' behaviour and determine the potential of this art form to develop beyond the major event. The overall aim is to stimulate further interest in music event tourism as a niche market and specifically the elements that will contribute to the development of choral singing events by creating desired experiences for visiting spectators. More specifically, the study aimed to determine whether an event of this nature has the potential to encourage the domestic tourism movement. Secondly, to determine the characteristics of visitors that were likely to return home with positive host city perceptions and future visitation intentions. In the quantitative research design, psychographic variables were used to segment visitors into similar groups based on their perceived event experiences, motivations for attending and level of involvement in choir singing. Segmentation was done using cluster analysis as *a priori* form of segmentation that is not widely applied in the existing literature. Results support the inclusion of choir singing events as a niche tourism market; especially considering that it is a popular and widely occurring art form in different formats across the Continent (Aning, 1973).

Literature review

The literature review starts with a brief introduction to the role of events in promoting destinations. This is followed by an overview of African music and choral singing and choir event experiences. It ends with a description of the case study.

Using events tourism to promote the destination

A growing body of research within tourism explores the role that events play in the branding and promotion of destinations. Destinations increasingly focus on a portfolio of events that offer different benefits and range from annual frequent small scale to once-off mega-events (Andersson et al., 2020; Clark & Misener, 2015). Events are powerful brand elements where the event image is transferred to the destination and can lead to positive future intentions (Al-Dweik, 2020). The nature of the event can contribute to establishing a specific desired image, and this perceived fit may ultimately lead to positive word-of-mouth and revisit intentions (Oshimi & Harada, 2016).

The industry has been catapulted into crisis management, and the creation of various alternative formats are at the order of the day to achieve post-pandemic resilience. At the same time, the events sector has been one of the worst hit by the pandemic, with cancellations or severe restrictions to attendee numbers (Andersson et al., 2020). Events also contradict the notion that tourists avoid crowded destinations and large groups (Park et al., 2021). It is argued that events should be employed to serve their host communities' needs toward recovery (Ziakas et al., 2021).

When choosing events to focus on as part of a destination's offering, the value of each type should be considered. The value of arts and festivals lies in that they reflect the culture and sustain traditions. Value is also enhanced when locals are involved and when the events create value for society by fostering a sense of community through the atmosphere created and communal effort toward the organization and execution of the event (Andersson et al., 2020). Choir singing is embedded in local communities (Jeannotte, 2003) and has the potential to generate these benefits.

African music and choral singing

Along with other tangible and intangible elements, music forms part of society's diverse material, intellectual, spiritual, and emotional features (Richards, 2018). In Africa, music is not only a form of entertainment but rather a significant part of social cohesion (Goines, 1972). African music has distinct characteristics embedded in the rhythm and organization of the melodies (Aning, 1973). The performance of song in an African context is determined by the main occasion, determining where it takes place (Wafula, 2018). Traditional music is performed as an integrated part of social, ritual, religious, or political activities (Aning, 1973). In many instances, African music was influenced by westernization brought about through colonialism (Aning, 1973; Okigbo, 2010; Rhodes, 1956; Sadoh, 2009). At the same time, song was used as part of the resistance against oppression, and a unique choral musical tradition emerged (Okigbo, 2010). Choral music forms a significant part of singing on the continent (Soeiro de Carvalho, 2005), and the most suitable African songs are usually sung by a leader and accompanying chorus (Hyslop, 1955). Folksong would be a more authentic format in which to articulate songs by indigenous peoples without any influence from non-African civilizations, such as Western, Eastern or Arabic civilizations (Wafula, 2018). Promoting such folksongs are extremely important in retaining the authenticity of the art form. The value of music and choir singing on the continent is clear and emphasizes the importance of hosting such music events. Notwithstanding, music events literature presents a void in studies framed within a tourism context.



Choir event experiences

All music events focus on specific genres and will attract different audiences and sub-segments within these audiences (Kulczynski et al., 2016). Event organizers need to understand how specific aspects of the event quality and nature of the offering match up with participants' characteristics, especially when customizing offerings for a niche market (after Nickerson & Grau, 2015). Du Preez and Kruger (2022) summarise market segmentation studies in events literature. They identified gaps, including the level of involvement and attachment and host destination perceptions and used three psychographic variables to segment the groups (perceived event experiences, motivations, level of involvement and attachment). These variables effectively distinguished between three performer (chorister) groups and the same psychographic variables were used for this study.

Different elements make up memorable tourism experiences (MTEs) and events should ultimately fulfil individuals' personal aspirations and expectations (Chandralal & Valenzuela, 2013). The more sub-dimensions of these experiences are met, the greater chance a spectator will have an overall positive memory (Knobloch et al., 2014). Because musical events are experiences associated with heightened emotions (Grebenar, 2020; Moss et al., 2020), they have the potential to establish greater levels of affiliation with the host destination (Hosany et al., 2020). Several aspects of MTEs are present during choir events. These include novelty through experiencing a new destination (Ackerley, 2010); social interaction (with companions as well as other attendees) and interaction with local culture (Chandralal & Valenzuela, 2013). The unique setting of music events allows for the interaction that contributes to the atmosphere and a sense of community (Grebenar, 2020; Moss et al., 2020; Sun et al., 2019). Gaining knowledge is another important element (Park & Santos, 2017). Product or services attributes and performance work along these individual experiences to contribute to overall evaluations of the offering (Assaf & Josiassen, 2012).

Motivations of cultural tourists are often linked to factors such as satisfaction and intention to return (Richards, 2018), and it makes sense that motivations are the most used variables when undertaking market segmentation (Kinnunen et al., 2019). Reviews of event attendance motivations often include the music genre/artist/programme; socialisation/family/group togetherness (also known as *communitas*); escape/relaxation/excitement/thrills/entertainment/enjoyment/fun; cultural exploration; knowledge/education and auxiliary experiences (destination offerings) (see Du Preez & Kruger, 2022), but also special-interest motives (Getz & Page, 2016). Being supporters of specific choirs, spectators may strongly be motivated to share in the achievement of these choirs (after Smith & Stewart, 2007).

Individuals' motivations to attend an event relates to the extent of their involvement in the specific activity (Kyle et al., 2006). This involvement includes how much resources (time, money, effort, etc.) one is willing to allocate to activities (Lee, 2011). Higher levels of involvement or commitment may equate to a more stringent evaluation of an activity's attributes and influences assessment of the overall experience, as has been found among the choristers (Du Preez & Kruger, 2022). As such, it holds significant implications for event organizers, linking to the commitment to the service provider (owner and/or organizer) and loyalty toward the host destination where the event is offered (Kyle et al., 2006; Lee, 2011). The experiential value of an event is influenced by its reputation and the host location (Rust, 2020). Spectators may have a special attachment (known as *place attachment*) to the host destination in which the event is held, encouraging return visits and overall positive sentiments. The affiliation may also be toward the event itself – for example, the case of the World Choir Games. In the case of rotating events, it may encourage spectators to travel to destinations that

they would not otherwise have visited. It is thus important to determine whether the attachment is toward the specific event or the area in which it is hosted (Hinch & Holt, 2017).

The World Choir Games and host city, Tshwane

In 2018 South Africa hosted the bi-annual World Choir Games - the first international music event of this scope in the country and the continent. South Africa is a major player in the international choral scene, with the top-ranked choir being from South Africa. The City of Tshwane (CoT) acted as the host city. This metropolitan city within the province of Gauteng is the administrative capital of South Africa and positions itself as the African capital city of excellence. Events are one of the platforms to achieve this and the city has increasingly been hosting a variety of events, especially after hosting the 2010 Fifa World Cup (Du Preez, 2018; Kruger & Heath, 2013). The aim was to position the CoT as a “modern capital”, showcasing its rich history and positioning it as a historical and cultural hub of South Africa. The fact that South Africa is a long-haul destination and perceptions about safety and organizational capacity (after Arnegger & Herz, 2016), fewer choirs participated and thus also viewer spectators. Of the 64 participating nations, 10 were from Africa (Benin, Democratic Republic of the Congo, Gabon, Ghana, Kenya, Namibia, Nigeria, Republic of the Congo, South Africa, Zimbabwe). The host country was represented by no less than 155 choirs, including Township choirs that were supported by the event owner’s Choral Development Fund. Spectators could attend different performance categories, including the champions competition, open competition and (a first to the Games) various friendship concerts in public spaces (free of charge) hosted across the CoT. A total of 27 sub-categories were presented, ranging from youth to adult, vocal ensembles, musica sacra, jazz, gospel, spiritual, pop and folklore.

Methods of research

This exploratory study was approached from the regulatory ontological stance, neo-positivism, and used a quantitative research method in the form of a structured post-event online questionnaire sent to local WCG spectators. The ethical clearance number for the research is NWU-00880-20-A4.

Data collection and survey method

Since data collection at the venues were not allowed, the event owner agreed to facilitate an online data collection process by sending out the survey link to people that had purchased tickets on the online booking system. However, due to the launch of the new European Union POPIA act, the researchers were informed after the event that this could no longer be done. The researchers had to revert to convenience sampling by distributing the survey link to personal contacts and individual choir members for distribution to accompanying spectators. The approach thus applied non-probability sampling based on available cases (survey) and snowball sampling (personal contacts and referrals) with no obligation to participate. The data collection period was from 15 July to 6 August 2018 (the event ended 14 July), and 350 spectator responses were obtained. The total population of spectators was unknown since various free-to-attend performances took place in public spaces (festival concerts). The authors acknowledge the limited sample; however, since this is exploratory research, the results are useful for identifying trends. It also allowed advanced statistical analyses (Leedy & Ormrod, 2015).

The measuring instrument

The questionnaire started with demographics (gender, age, country/place of origin), role in the event (membership, categories participated in) and event participation (previous participation,

which sections). *The level of involvement* was measured using five statements (adapted from Lee, 2011 and Stone, 1984) along with aspects of event attachment using four statements (adapted from Kyle et al., 2006) on a 5-point Likert scale of agreement. *Motivations for attending* focused on psychographic aspects representing different experience dimensions that could be desired of participation in any choir event, ranging from general (from Maeng et al., 2016) to special-interest and event-specific (from Smith & Stewart, 2007; Trail & James, 2001). Fifteen statements were measured on a 5-point Likert scale of importance. *Event experiences* were tested by combining aspects of MTEs and more tangible event-specific elements (from Manners et al., 2015). Twenty-one statements were measured on a 5-point Likert scale of agreement ("Please indicate the extent to which you experienced the following"). It was not framed in terms of satisfaction but rather whether the respondents perceived to have experienced these aspects. *Host city perceptions* were measured with six items focusing on the attractiveness of the destination in general and an event host (5-point Likert scale of agreement).

Data analysis

The data were analyzed using the Statistical Package for Social Sciences (SPSS) Version 27 (I.B.M., 2020). The Kaiser-Meyer-Olkin (KMO) test of sampling adequacy ($KMO > 0.7$) and Bartlett's test of sphericity ($p < 0.05$) determined sample adequacy and factorability of the data before data reduction (Dziuban & Shirkey, 1974; Kaiser, 1960). Exploratory Factor Analysis (EFA) was performed to establish spectators' level of involvement in and attachment toward choir activities; their motives for attending; their level of experience with the event, and their perception of the host city Tshwane. A principal axis extraction method (Eigenvalue [EV] > 1) was used to reduce the dimensions, and Oblimin rotation with Kaiser normalization was done to improve the interpretability of each factor structure. Items with a factor loading coefficient of > 0.40 were retained. All factors were reliable with a Cronbach alpha value (α) at > 0.6 (Cronbach, 1951) and were within the recommended parameters for the average inter-item correlations, 0.15 and 0.55 (Cohen, 1988). According to Hair, Black, Babin and Anderson (2019), the acceptable variance explained in factor analysis for a construct to be valid is between 50% and 60%.

To identify WCG spectator segments and facilitate the analysis of both categorical and continuous [demographic, psychographic, geographic and (self-reported) behavioural] data generated from a large sample, a two-step cluster analysis approach was followed (Norusis, 2008). In the first step, original cases are grouped into preclusters by constructing a cluster features tree (Okasaki, 2007). In the second step, the standard hierarchical clustering algorithm on the preclusters was used, allowing for exploring a range of solutions with different numbers of clusters (Norusis, 2008). To maintain the objectivity of the selection criteria and avoid the arbitrariness of traditional clustering techniques (Chiu et al., 2001; Norusis 2008), the range of solutions was reduced to the best number of clusters based on Schwarz's Bayesian information criterion (BIC). In considering which variables to remove from the analysis, the one with the lowest BIC was preferred (Norusis 2008). Once the cluster solution was formed, chi-square tests were conducted for categorical variables and analysis of variance for continuous variables to examine individual variables' importance in the cluster (Norusis 2008). If the absolute value of the statistic for a cluster was more significant than the critical value, the variable was then considered important in distinguishing that cluster from the others (Norusis 2008).

Results

Profile of the respondents

Descriptive statistics were used to profile the respondents (Table 1). The majority of the respondents were female (71%). The majority of respondents were in the 45-54 age category (40%), followed by 55-64 years (13%) and 25-34 years (12%). Most of the respondents were City of Tshwane residents (45%). Of the 55% who were not residents, most originated from other parts of Gauteng (36%), followed by the Western Cape (28%) and KwaZulu-Natal (18%). For 80% of the respondents, 2018 was their first attendance of the WCG, while only 11% had attended it once before. The World Choir website (65%), word-of-mouth referrals (36%) and associated social media accounts (29%) were the main sources of information about the event.

Table 1: Profile of the respondents

Profile variables	Percentage(s)
Gender	Male (29%); Female (71%)
Age	18-24 years (2%); 25-34 years (12%); 35-44 years (26%); 45-54 years (40%); 55-64 years (13%); 65-74 years (5%); 75-84 years (2%)
Number of previous attendances	First attendance (80%); Once (11%); Twice (4%); Three times (3%); Four + times (2%)
City of Tshwane resident	Yes (45%); No (55%)
Province of origin	Gauteng (not Tshwane) (36%); Western Cape (28%); Eastern Cape (2%); Northern Cape (3%); North West (6%); Free State (4%); KwaZulu-Natal (18%); Mpumalanga (3%); Limpopo (1%)
Media sources*	Traditional media (television, radio, newspaper) (20%); World Choir Games website (65%); City of Tshwane website (20%); Social media accounts (29%); Friends and relatives (36%); Search engines (24%)

*Respondents could select all that apply. Percentages, therefore, do not calculate up to 100%.

Results from the EFAs

To identify the segmentation bases, EFAs were conducted. The data were both adequate and suitable for factor analysis in all four cases: *level of involvement* [KMO = .90, Bartlett's test of sphericity: $\chi^2(36) = 1282.57, p < 0.05$]; *motivations for attending* [KMO = .87, Bartlett's test of sphericity: $\chi^2(105) = 1953.62, p < 0.05$]; *event experience* [KMO = 0.94, Bartlett's test of sphericity: $\chi^2(190) = 2178.16, p < 0.05$], and *perception of the host city, Tshwane* [KMO = 0.90, Bartlett's test of sphericity: $\chi^2(15) = 1059.93, p < 0.05$] respectively.

The EFA revealed two involvement factors accounting 62% of the total variance (Table 2). Based on the mean values (\bar{x}), respondents felt neutral (neither agree nor disagree) with both factors: *event connection* ($\bar{x} = 3.19$) and *activity dedication* ($\bar{x} = 2.73$).

Table 2: EFA results on spectators' level of involvement

Spectators' level of involvement in, and attachment toward choir activities	Activity dedication	Event connection
I dedicate my free time to participate in choir-related activities	0.78	
I often travel away from home to participate in choir-related activities	0.75	
I spend a substantial amount of money on choir-related activities	0.73	
I spend much time following choir-related news in the media	0.69	
I attend as many choir events as possible throughout the year	0.65	
I attend as many World Choir Games as possible	0.58	
I follow all World Choir Games activities in the media	0.55	
Attending this particular event is more important to me than attending any other choir event		0.67
I have a special connection to the World Choir Games		0.49
Eigenvalues (EV)	4.60	1.03



Var. (%)	51.06	11.47
Cum. Var. (%)	51.06	62.53
Cronbach alpha	0.89	0.55
Avg, inter-item correlation	0.53	0.38
Mean value (\bar{x})	2.73	3.19

Table 3 shows the four factors that accounted for 67% of the total variance regarding spectators' motives for attending. *Entertainment value* ($\bar{x} = 4.51$) was the most important motive followed by *shared victory* ($\bar{x} = 4.23$), *learning* ($\bar{x} = 3.42$) and finally *destination experience and communitas* ($\bar{x} = 3.36$)

Table 3: EFA results on spectators' motives
 Spectator motivation statements

	Destination experience and communitas	Learning	Entertainment value	Shared victory
Learn about the local culture	0.83			
Experience the excitement of visiting a new place	0.76			
Explore the host destination	0.69			
Spend time socially with my choir members	0.50			
Meet other people with similar interests as myself	0.45			
Spend time with my accompanying friends/relatives	0.42			
Learn more about the art of choral singing		0.69		
Learn new skills		0.59		
Support other favourite choirs (apart from my own)		0.47		
Enjoy the status of attending an international event				
Enjoy the event atmosphere			0.78	
Appreciate the skills of choirs			0.60	
Experience the excitement of the event competition			0.50	
Share a feeling of accomplishment with my choir members				0.76
See my (one specific) choir achieve success				0.67
Eigenvalues (EV)	5.84	1.60	1.54	1.02
Var. (%)	38.93	10.69	10.28	6.78
Cum. Var. (%)	38.93	49.62	59.90	66.68
Cronbach alpha	0.87	0.73	0.66	0.68
Avg, inter-item correlation	0.51	0.47	0.52	0.41
Mean value (\bar{x})	3.36	3.42	4.51	4.23

Four perceived event experiences were revealed (Table 4), accounting for 56% of the total variance. Respondents had positive experiences with *entertainment value* ($\bar{x} = 3.88$) and *organisation and logistics* ($\bar{x} = 3.84$). Respondents had less experience (either less positive or may not have been aware or interested) of the *destination and event programme* ($\bar{x} = 3.35$).

Table 4: EFA results on spectators' perceived event experience

Perceived event experience	Destination and event programme	Organization and logistics	Entertainment value
Opportunities arranged to travel in South Africa before and/or after the Games.	0.72		
Enough free time to explore the City with my acquaintances	0.65		



Opportunities to engage with local community members.	0.65		
Opportunities to be informed about local cultures.	0.64		
Able to engage socially with the choir members.	0.63		
Sufficient opportunities to participate in workshops during the Games.	0.62		
Excursions to local attractions and sites.	0.61		
Quality of accommodation and catering.	0.58		
Ease of access to support services (e.g. banking, medical facilities), or assistance when needed.	0.52		
Ability to communicate at all times (e.g. Wi-Fi in venues).	0.51		
Programme that combined performances and social activities.	0.48		
Professional organization of the event.		0.68	
Strict adherence to the programme schedule.		0.66	
Viewing in high quality competition venues		0.58	
Evidence of a fair competition.		0.57	
Ease of movement between venues and activities.		0.56	
Quality of technical support at the venues.		0.54	
Safety arrangements for myself and my belongings during the Games.		0.48	
Opportunities to enjoy local entertainment.			0.65
Being part of large audiences.			0.41
Eigenvalues (EV)	8.53	1.66	1.02
Var. (%)	42.63	8.32	5.08
Cum. Var. (%)	42.63	50.95	56.03
Cronbach alpha	0.90	0.84	0.61
Avg, inter-item correlation	0.46	0.44	0.44
Mean value (\bar{x})	3.35	3.84	3.88

One factor representing the perception of the host city (Tshwane) was extracted (Table 5). Based on the mean value, respondents had a somewhat favourable perception regarding the host city ($\bar{x} = 3.67$), indicating a level of awareness of what the host city offers.

Table 5: EFA results on spectators' perceptions of the host city

Perception statements	Host city perception
Offers world class visitor facilities.	0.89
Where you can enjoy many leisure activities.	0.84
Great variety of interesting attractions to explore.	0.82
Home for cultural events.	0.81
Welcomes visitors.	0.81
Where I can feel safe.	0.57
Eigenvalues (EV)	4.15
Var. (%)	69.13
Cum. Var. (%)	69.13
Cronbach alpha	0.92
Avg, inter-item correlation	0.62
Mean value (\bar{x})	3.67



Cluster analysis results

Two-step cluster analysis produced a sample (n = 152) with a silhouette measure of cohesion and separation of 0.3 above the required level of 0.0 and suggested that the within-cluster distance and the between-cluster distance is valid (Norusis, 2011). The size ratio was 1.20 below the recommended value of 3. Two clusters with a smaller BIC value and a lower BIC change and distance measure were revealed. Between-cluster differences were examined using cross-tabulations, chi-square tests, and independent sample *t*-tests and confirmed that each of the 14 included variables varied between the clusters. When the file was split in two for validation purposes, it was also confirmed that the same number of clusters could be identified in both the split solutions and the respondent characteristics and the predictive importance of the variables for the two clusters was similar to the final solution. Consequently, the cluster solution with 14 segmentation variables was accepted as the final solution (Table 6). Please note that the variable, local resident of Tshwane, was initially included. However, it yielded no statistically significant differences between the segments. Therefore, the responses included in the final cluster solution is only represented by visiting spectators.

Table 6: Final cluster solution

		Segment 1: Experienced Particular Supporters		Segment 2: Avid Exploring Supporters	
Segment size (N)		N = 83		N = 69	
Segment (%)		45%		55%	
Categorical variables		N	%	N	%
Gender (0.06)	Male	33	40%	18	26%
	Female	50	60%	51	74%
Age (0.12)	18-24 years	0	0%	2	1%
	25-34 years	7	8%	1	1%
	35-44 years	15	18%	29	42%
	45-54 years	41	49%	27	39%
	55-64 years	14	17%	7	10%
	64-74 years	4	5%	3	4%
Number of previous attendances (0.10)	First attendance	64	77%	61	88%
	Once	15	18%	3	4%
	Twice	4	5%	2	3%
	Three times	0	0%	3	4%
Province of residence (0.17)	Gauteng (not Tshwane)	33	40%	20	29%
	Western Cape	16	19%	27	39%
	Eastern Cape	1	1%	2	3%
	Northern Cape	0	0%	4	6%
	North West	2	2%	7	10%
	Free State	3	2%	3	2%
	KwaZulu-Natal	23	28%	5	7%
	Mpumalanga	3	4%	1	1%
Limpopo	2	1%	0	0%	
Continuous variables		M	SD	M	SD
Involvement	<i>Activity dedication</i> (1)	2.17	0.95	3.54	0.67
	<i>Event connection</i> (0.35)	2.89	1.22	3.78	0.78
Motives	<i>Destination experience and communitas</i> (0.50)	3.02	0.80	3.88	0.81
	<i>Learning</i> (0.45)	3.88	0.87	4.80	0.30
	<i>Entertainment value</i> (0.32)	4.44	0.55	4.80	0.30

		Segment 1: Experienced Particular Supporters		Segment 2: Avid Exploring Supporters	
Segment size (N)		N = 83		N = 69	
Segment (%)		45%		55%	
Categorical variables		N	%	N	%
	<i>Shared victory</i> (0.10)	4.36	0.75	4.62	0.58
Perceived event experience	<i>Destination and event programme</i> (0.67)	3.12	0.38	3.76	0.63
	<i>Organisation and logistics</i> (0.56)	3.71	0.66	4.38	0.50
	<i>Entertainment value</i> (0.35)	3.67	0.74	4.28	0.66
Host city perception	<i>Host city perception</i> (0.38)	3.31	0.79	3.98	0.70

The predictive importance of all variables in the two-step cluster analysis is listed in brackets next to each variable. If an item has a rating of between 0.8 and 1.0, it is vital in predicting cluster formation. Items with a rating between 0.2 and 0.7 have moderate to relatively high predictive importance. Conversely, items with a score of 0.0–0.2, while significant, are less critical in forming the three clusters (Tkaczynski, 2017). As indicated in Table 6, *activity dedication* (involvement) has the highest predictive importance amongst all variables and is the most relevant in defining differences between the two clusters. *Destination and event programme* (experience) was the next factor of importance, followed by *organization and logistics* (experience), *destination experience and communitas* (motivation), as well as *learning* (motivation). The next group of factors with similar levels of importance included *host city perception*, *entertainment value* (both as motivator and experience), as well as *event connection* (involvement). Variables less important to cluster formation include the province of origin, age, previous attendance, *shared victory* (motivation) and gender. Based on the results, a typology of choir spectators is suggested, as discussed next.

Segment 1: Experienced particular supporters

This segment is the largest, with 83 respondents. Compared to Segment 2, this segment had significantly lower ratings across all psychographic factors (*involvement, motivation, event experience* and *host city perception*). Regarding the most important predictive variable, this segment resembled no affinity towards *activity dedication* ($\bar{x} = 2.17$) while *event connection* ($\bar{x} = 2.89$) was also irrelevant. In terms of their motives, *entertainment value* ($\bar{x} = 4.44$) and *shared victory* ($\bar{x} = 4.36$) were the main reasons for supporting. They were satisfied with *organization and logistics* ($\bar{x} = 3.71$) and *performance quality* ($\bar{x} = 3.67$), while they were less interested in *leisure and social opportunities* ($\bar{x} = 3.12$). They furthermore have a less favourable image of the host city ($\bar{x} = 3.31$). Compared to Segment 2, a higher percentage have attended the Choir Games once before (18%). A large percentage of respondents originated from Gauteng (40%), KwaZulu-Natal (28%) and the Western Cape (19%). Similar to Segment 2, they were mostly female (60%) but had a higher percentage of male respondents (40%). This segment was slightly older [45-55 years (49%); 35-44 years (18%) and 55-64 years (17%)] and mostly first-time visitors to Tshwane (77%). Based on these characteristics, this segment was labelled the *Experienced Particular Supporters*.

Segment 2: Avid exploring supporters

Segment 1 was slightly smaller, with 69 respondents. Regarding the predictive importance of the variables, this segment had the highest rating across all the involvement, motivation, event experience and host city perception factors. This segment rated *activity dedication* ($\bar{x} = 3.54$) and *event connection* ($\bar{x} = 3.78$) significantly higher than Segment 1, indicating that they are

highly dedicated to choir-related activities and travelling to support these events. In terms of their motives to support, *learning* and *entertainment value* was regarded as equally important ($\bar{x} = 4.80$, respectively), while they were particularly satisfied with *organization and logistics* ($\bar{x}=4.38$) followed by *performance quality* ($\bar{x} = 4.28$). Compared to Segment 1, this segment was also satisfied with the *leisure and social opportunities* ($\bar{x} = 3.76$) the event offered. They furthermore have a more favourable perception of the host destination ($\bar{x} = 3.98$), making them a valuable segment to attract and retain. This segment was much more likely to have travelled further to attend than Segment 1, with 71% originating from other provinces outside Gauteng. Regarding their demographic profile, they were primarily female (74%), first-time visitors (88%) and in the 35-44 (42%) and 45-54 year (39%) age categories. Based on these characteristics, this segment was labelled the *Avid Exploring Supporters*.

Discussion and conclusion

This study aimed to identify trends in choir spectators' behaviour and determine the potential of this art form to develop beyond the major event to something more sustainable. Similar to other music event tourism studies, spectators form distinct groups. The first segment (*Experienced Particular Supporters*) primarily focuses on attending the event solely to support a choir. They would most probably not have visited the destination otherwise. This is confirmed by the fact that they had lower interest and less favourable experiences of the host destination. These spectators focus on the event execution itself, possibly because it can potentially affect the choir/s they have come to support. From this perspective, the word-of-mouth between them and the participants can be of great importance to ensure that they do not carry the disappointment of any possible loss by their choir (driven by the motivation of shared victory) over to their perceptions about the event or destination. Some of these individuals may also originate from areas close to the event location and have merely attended for the sake of entertainment without support for a specific choir. They would not be interested in destination exploration or other leisure opportunities, even though they are mostly first-time visitors. For these spectators, the perception of value for money will strongly determine their overall evaluation of the destination.

The second segment (*Avid Exploring Supporters*) had more positive sentiments overall. They are vested in choir activities and dedicated followers and have greater expectations of the overall experience. They embrace the full experience of firstly supporting their choir/s and expressing their commitment to the activity. Notably, this segment consisted mostly of visitors from provinces further afield, including the Western Cape (39%). The Stellenbosch University Choir, situated in this province, has held the position as number one on the world rankings for a number of years. This indicates the market potential of a domestic region of origin where this art form is appreciated and well-established. The Avid Exploring Supporter segment's level of dedication to choir singing and choir events, present an opportunity to capitalise on this 'long tail market' (Lew, 2008). Because these spectators place a high value on the product, it would be possible to charge premium prices. This can be done by establishing recurring choir events but using different and authentic formats that reflect traditional musical heritage such as folksong and other musical styles.

A key component of both segments' experience is event execution and quality of the event programme and content, and this necessitates local skills and resources to be developed. While the cultural success of the event depends on the quality of the participating choirs, a sustained economic legacy is strengthened by ensuring that visitors are exposed to the city's wider tourism offering (Du Preez & Kruger, 2022). This will enhance the value of the event for society, and the communal effort will foster a sense of community through the atmosphere created (Anderson et al., 2020).

There is evidence that this major choir event motioned domestic tourism movement, albeit from the surrounding region through visitors attending across multiple days. People were willing to support local products, whether it was to only support a specific choir/s and focus on the event itself, or to embrace the full visitor experience while spectating. The event showed the potential to increase the demand for diversified musical styles seeing that spectators were motivated by and then experienced entertainment through this type of event. When developing this niche further and hosting additional music event types, it is important to consider the locations where these events are held because spatial competition may reduce the positive effect (Richards, 2018). Each locale will derive different benefits from hosting these events seeing that the same event (group of choirs travelling around to different parts of the country) will attract different visitor profiles, economic impact and what factors visitors regard as important for an MTE (Manners et al., 2015).

A limitation to the study is the relatively small sample size limited to local spectators only. A potential avenue for future research is a comparison of choir event participants in different countries as cultural background can create distinctive event participation motivations and experiences (after Li & Wood, 2016). Comparison can also be made between different indigenous music genres and event scopes as every event attracts a distinct market.

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