

RELATIONSHIP BETWEEN TRAVEL MOTIVES AND KEY SUCCESS FACTORS OF VISITORS AT A JAZZ FESTIVAL

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ABSTRACT

This study set out to determine whether different target market segments have different needs as to which managerial aspects will keep them satisfied and returning to a festival. A survey was conducted at the Cape Town International Jazz Festival by means of field workers handing out 400 questionnaires to visitors. A Factor Analysis and ANOVA were carried out on the data to determine the visitors' travel motives. It was found that different target markets deem different Key Success Factors (KSFs) as important. Motives such as Socialisation, Exploration, Escape, Quest for excitement and Jazz enjoyment were identified in the study as the main motives for visitors travelling to the Jazz Festival. Marketers can make use of these results to focus marketing resources more effectively in positioning the Cape Town International Jazz Festival in the marketplace.

Key words: Key success factors; Target markets; Market segmentation; Travel motivation; Music festival; Music events; Visitor needs.

INTRODUCTION

The purpose of this study was twofold: to determine (1) whether different target markets have different motives to visit the Cape Town International Jazz Festival (hereafter referred to as the Jazz Festival) and (2) whether these target markets deem different Key Success Factors (hereafter referred to as KSFs) to be important. The answer to this can aid the festival organisers to offer better products and services so as to encourage visitors to return to the festival. Chang (2006) and Getz (2008) state that the events tourism industry is a promising and fast growing industry and festivals such as the Jazz Festival are the reason for this rapid growth. This statement is confirmed by Leenders (2010), who indicated that thousands of music festivals are held across the world.

One such event is the Cape Town International Jazz Festival, which is held annually at the Cape Town International Convention Centre and has become the most prestigious event on the African Continent (Saayman *et al.*, 2010). The Jazz Festival hosts over 40 international, as well as local jazz artists, that perform on five stages over two days. It comes as no surprise that this festival has grown immensely from its initial 14 000 visitors in 2000, to a remarkable 32 000 visitors over the past 11 years (Saayman *et al.*, 2010; Saayman & Rossouw, 2010). This festival provides the visitor with an exceptional jazz experience while contributing to the local community and economy by generating income through visitor spending as well as job creation (Saayman *et al.*, 2010; Saayman & Rossouw, 2010).

Getz (2008), Vassiliadis (2008) and Leenders (2010) emphasise that these events build community pride, enhances a region's image, fosters cultural development, promotes jazz, creates national identity, addresses seasonality and provides economic growth. It is apparent that this festival is an important addition to the tourism events calendar; therefore, the festival needs to sustain its market share. To achieve this, the festival organisers need to ensure that they provide visitors with a satisfactory experience so that they can return, as Saayman and Rossouw (2010) emphasise that repeat visits contribute to the viability of the event.

LITERATURE REVIEW

As a result of the rapid growth of the events tourism industry, the marketing of events such as the Jazz Festival has become extremely competitive (Leenders, 2010). Successful marketing requires event organisers to meticulously plan and evaluate the visitors' experience, in order to create an event that will satisfy visitor needs (Bloom, 2005) and provide them with a memorable experience so as to return. The aim of the marketing campaign should be to attract and maintain those visitors that are the most important to sustain the event. These include the jazz lovers that attend performances and spend at the festival, since these visitors will generate high revenues and, in turn, ensure that the festival is economically sustainable (Bieger & Laesser, 2002; Laesser & Crouch, 2006).

It is imperative that financial resources be used effectively and efficiently in terms of marketing. The way to go about this is to concentrate on the right group of visitors (market) and their ever-changing needs (Laesser & Crouch, 2006). Additionally, it is important to understand what motivates visitors to attend the festival and to investigate the characteristics of homogeneous groups of visitors that will be viable for the focus of marketing strategies (Jang *et al.*, 2002; Bloom, 2005; Saayman, 2006). Market segmentation is used for this purpose, since it is unrealistic to market to every individual visitor, as opposed to targeting a specific segment that will generate return visits and, in turn, sustain the event and its income (Jang *et al.*, 2004; So & Morrison, 2004; Slabbert, 2006; Tkaczynski *et al.*, 2009).

Market segmentation is defined as a technique to divide a large group of visitors into smaller segments that are homogeneous in nature, and thereby to understand their needs and to focus scarce marketing and financial resources on a specific segment that is most valuable to the festival, so as to not waste scarce resources on segments that are not viable (Johns & Gyimothy, 2002; Park & Yoon, 2009). Such a segment is also known as a niche market (Jayawardena, 2002). Park and Yoon (2009) further believe that segmentation allows the organisers of an event to supply products more efficiently to meet the target market's identified needs and this, in turn, leads to a competitive advantage (Kastenholz *et al.*, 1999).

It is clear why it is stated that market segmentation is one of the most powerful strategic tools in the tourism industry (Dolnicar & Leisch, 2003). Bieger and Laesser (2002) state that there are many ways to segment a market, but motive-based segmentation has proven to be an efficient way. A motive is defined as an internal factor that arouses, directs and integrates a person's behaviour (Iso-Ahola, 1980). A motive can therefore be seen as the driving force behind all behaviour and should be considered as the starting point of the decision-making processes. However, the motive is based on a specific need. A need is defined as a condition or situation in which something is required or wanted (Farlex, 2012).

Crompton and McKay (1997) highlight the reasons for determining travel motives. Firstly, travel motives are the key to the design of tourism offerings, since tourists buy the expectation of the benefits that satisfy a need. Secondly, travel motives have a close relationship with satisfaction, since motives occur before the experience and satisfaction after it. Thirdly, the understanding of travel motives will provide greater clarity on the visitor/tourist decision-making process.

TABLE 1: PREVIOUS RESEARCH ON MUSIC FESTIVAL MOTIVES

Author	Name of festival	Identified dimensions
Formica & Uysal (1996)	Umbria Jazz Festival, Italy	Excitement/thrill, Socialisation, Entertainment, Event novelty, Family togetherness
Schneider & Backman (1996)	Arabic cultural festival in Jordan (Jerash Festival for Culture and Arts)	Family togetherness/socialisation, Social/leisure, Festival attributes, Escape, Event excitement.
Prentice & Anderson (2003)	Edinburgh Festival, Scotland	Festival atmosphere, Socialisation, Specific and generic utilitarian activities (e.g. to see new experimental performances, enjoy plays and musicals, learn about Scottish cultural traditions).
Bowen & Daniels (2005)	Regional music festival, USA	Discovering music enjoyment
Van Zyl & Botha (2003)	Aardklop National Arts Festival, South Africa	<i>Push dimensions:</i> Family togetherness, Socialisation, Escape, Event novelty, Community pride, Self-esteem. <i>Pull dimensions:</i> Entertainment, Food and Beverages, Information and marketing, Transport.
Kruger <i>et al.</i> (2009)	Aardklop National Arts Festival, South Africa	Festival products/shows, Family togetherness, Exploration, Escape, Festival attractiveness
Kruger & Saayman (2009)	Oppikoppi Arts festival South Africa	Group togetherness, Escape, Cultural exploration, Event novelty and regression, Unexpectedness, Socialisation

The literature review revealed several studies conducted on travel motives to events, since the first motivational study conducted by Ralston and Crompton (1988). These studies have identified common factors across different festivals and events, including ‘escape’ (Mohr *et al.*, 1993; Schneider & Backman, 1996; Kruger & Saayman, 2009; Li *et al.*, 2009), ‘family togetherness’ (Formica & Murrmann, 1998; Lee *et al.*, 2004; Yuan *et al.*, 2005; Li *et al.*, 2009), and ‘socialisation’ (Formica & Uysal, 1996; Lee, 2000; Chang, 2006; Hixon *et al.*, 2011). However, when it comes to a music event specifically, fewer studies are reported and especially those with a Jazz content. Table 1 gives an overview of some articles found in the literature. This research goes further than the ones indicated in Table 1, where it determines whether these markets (stemming from the motivation segmentation process) have different perceptions of the key success factors (KSFs) that will be of critical importance to the success of an event. This is firstly prompted by Marais (2009), who found that different markets have different key success factors influencing their experience at a wine festival and that travel

motives alone are not sufficient if event organisers want to improve services, and therefore, visitor satisfaction or to create a memorable experience. Secondly, Nicholson and Pearce (2001) suggested that the tourism research community should examine the broader characteristics of event tourism motivation and to explore issues of greater generality.

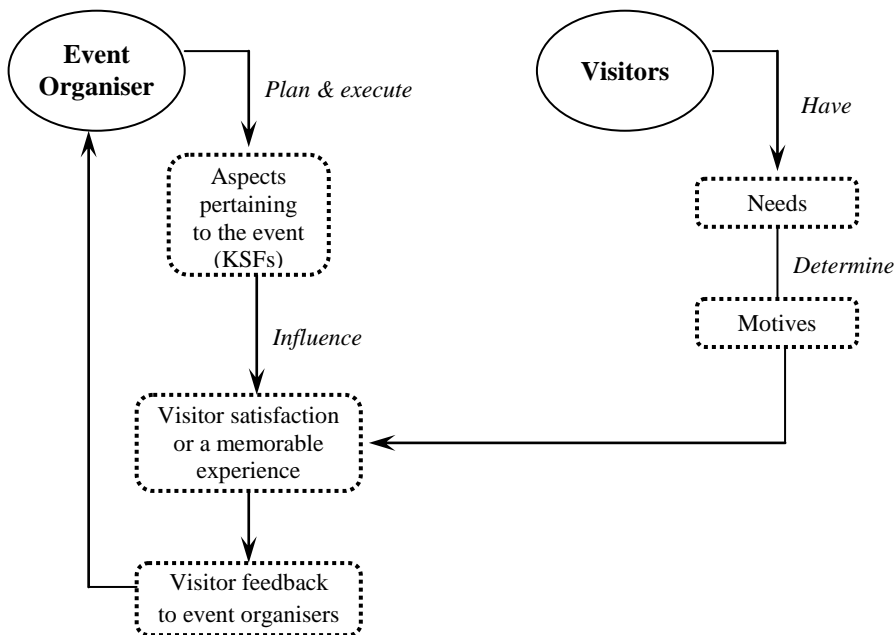


FIGURE 1: CONCEPTUAL FRAMEWORK INTEGRATING MOTIVES AND KSFs

Key success factors can be defined as a strategic planning process that will assist management in focusing its efforts on areas that will satisfy the visitor and, in turn, provide the festival with a competitive advantage in the marketplace (Rockart, 1979; Brotherton & Shaw, 1996). Key success factors are, therefore, core to the success of an event. Leenders (2010) states that festivals like any organisation are faced with many issues, such as increased competition, technological changes to name but a few. In addition, their customer orientation seems to be less important and often needs to be balanced with other non-commercial providers. Lee *et al.* (2004), however, warn that festivals still have to meet the needs of visitors in order to satisfy their expectations, which remains a challenge. Figure 1 is a conceptual framework based on the literature review indicating the relationship between motives and KSFs and how they contribute to a satisfied visitor.

TABLE 2: PREVIOUS STUDIES CONDUCTED REGARDING KSFs

Studies	Findings
Van der Westhuizen (2003) <i>KSFs imperative for developing and managing a guesthouse: Supply side analysis</i>	<ul style="list-style-type: none"> • Guesthouse is located in the right surroundings • High levels of hygiene • Showing courtesy to guests • Showing guests to their rooms • Welcoming guests in a personal manner upon arrival • Services provided meet • Surroundings • Determining whether the needs of guests are provided for by rendered services • Determining whether the facilities meet the needs of the target market
Kruger (2006) <i>KSFs for conference facilities: Supply side analysis</i>	<ul style="list-style-type: none"> • Applying a code of ethics • Performing financial control • Advertising the conference facility • Recruiting the right person for the right job • Providing sufficient lighting in conference rooms • Providing catering services at the conference centre • Neat and tidy restrooms • Generating feedback from a conference • Ensuring high levels of hygiene. • Being able to create a positive organisational behaviour. • Owning a liquor licence. • Providing services that meet the needs of guests • Availability of secure parking. • Availability of a variety of menus. • Multi-skilled employees. • Availability of clear signage. • Marketing of the venue. • Offering unique products.
De Witt (2006) <i>KSFs for managing events: Supply side analysis</i>	<ul style="list-style-type: none"> • Ensuring high levels of hygiene. • Being able to create a positive organisational behaviour. • Owning a liquor licence. • Providing services that meet the needs of guests • Availability of secure parking. • Availability of a variety of menus. • Multi-skilled employees. • Availability of clear signage. • Marketing of the venue. • Offering unique products.
Getz & Brown (2006) <i>KSFs for the development and marketing of wine tourism regions: Supply side analysis</i>	<ul style="list-style-type: none"> • Prefer wine destinations that offer a wide variety of cultural and outdoor attractions.
Marais (2009) <i>KSFs for visitors to the Wacky Wine Festival: Demand side analysis</i>	<ul style="list-style-type: none"> • Good quality management. • Effective marketing. • Good signage. • Adequate staff at wineries. • The affordability and variety of wines. • Variety of entertainment. • Comfortable wine farm facilities.

The decision to travel depends on certain needs that motivate a person to attend the event (Park & Yoon, 2009). This leads to groups of visitors (markets) travelling to the same event for similar reasons, thus creating homogeneous markets. Marais (2009) states that these visitors will all have an experience at the festival and their experience will be influenced by various KSFs, such as the quality of venues, the quality of food, security measures and the performances of artists. These factors need to be managed by the organisers for the visitors to

have a memorable and satisfactory experience (Dewar *et al.*, 2001). Marais (2009) emphasises that these factors differ from one market to the next. In addition Leenders (2010) states that festivals can be explained from both a demand and supply side and emphasises the fact that research on factors contributing to the success of a festival is scant. Based on the literature review, it became clear that research dealing with KSFs of music events have not been done to the best of the authors' knowledge. In the research conducted by Leenders *et al.* (2005), these researchers touched on some of the aspects, although the purpose of their research was different. This research will therefore make a contribution by filling an existing gap.

Table 2 highlighted various studies conducted on KSFs at events since several similar studies were conducted in other sectors of the tourism industry. The majority of these studies were conducted from the supply side (management perspective) and found that good signage, hygiene and effective marketing were common factors in these studies. However, the study of Marais (2009) was conducted from the demand side (visitor perspective) and showed that the most important aspect is quality management and that, although marketing and signage were seen as important, they were less important than quality management. From Table 2, it is clear that demand side results differ from those of the supply side. Furthermore, no similar research conducted at a music festival could be found in the literature.

METHOD OF RESEARCH

Quantitative research was conducted at the Jazz Festival amongst the visitors by means of a self-completion questionnaire. Based on studies by Van der Westhuizen (2003), De Witt (2006), Kruger (2006) and Marais (2009) the questionnaire used in this research was designed to determine the constructs for the KSFs. This was done in collaboration with the festival organisers to ensure that all aspects of this particular event were covered. From this process 45 constructs were identified and applied. The motivational constructs were based on research by Formica and Uysal (1996), Prentice and Anderson (2003), Bowdin and Daniels (2005) and Kruger *et al.* (2009). Through this process, 23 constructs were identified and used. The questionnaire comprised of different sections. **Section A**, consisted of the demographic information of the visitors, such as gender, age, language, home town, occupation, group size, number of people paid for, length of stay and type of accommodation. **Section B** consisted of festival information, such as festival package, favourite artists, reason for visit, number of visits to the festival, other festivals visited, and number of shows attended, where information about the festival was retrieved, and whether it is important to receive information regarding the festival. **Section C** consisted of the motivation and evaluation of the festival and the visitor was asked to complete a Likert scale to rate the reasons for attending the festival, as well as rate the importance of several KSFs of the festival.

A total of 400 structured questionnaires were distributed by field workers between the five stages and the food courts at the Jazz Festival held over a period of two days. According to Singel (2002), for any population of 50 000 (N) the recommended sample size is 381. Given that approximately 32 000 visitors attended the Jazz Festival in 2009, 400 questionnaires were more than sufficient. Respondents were selected by using a non-probability sampling method based on a quota (number) of questionnaires per day. Two hundred questionnaires were distributed per day at several locations at the event site to minimise bias.

Microsoft® Excel® was used for data capturing and SPSS (SPSS Inc, 2007) was used for further analysis. Results were completed in three stages. Firstly, two principal component factor analyses, using an Oblimin rotation with Kaiser Normalisation were performed. One was done to determine the KSFs and the second based on the motives, to explain the variance-covariance structure of the set of variables through a few linear combinations of these variables. The Kaiser-Meyer-Olkin measure of sampling adequacy, as well as Bartlett's Test of Sphericity was used to determine whether the covariance matrix was suitable for factor analysis. Kaiser's criterion for the extraction of all factors with eigenvalues larger than unity was used. Any item that cross-loaded on two factors with factor loadings greater than 0.25, was categorised in the factor where interpretability was best (Steyn, 2000). A reliability coefficient (Cronbach's alpha) was computed for each factor to estimate the internal consistency of each factor. All factors with a reliability coefficient above 0.6 were considered to have acceptable internal consistency. The average inter-item correlations were also computed as another measure of reliability. According to Clark and Watson (1995), the average inter-item correlation should lie between 0.15 and 0.55. Five factors were extracted in both cases that explained 58% and 63.5% of the total variance for motives and KSFs respectively.

Secondly, a cluster analysis, using Ward's method with Euclidean distances, was performed on the travel motives scores. According to Hair *et al.* (2000:594) a cluster analysis can be defined as "a multivariate interdependence technique whose primary objective is to classify objects into relatively homogeneous groups based on the set of variables considered" (Juwski & Reich, 2000:69). Lastly, multivariate statistics were used to examine the statistically significant differences between the motivational clusters. Two-way frequency tables and Chi-square tests were conducted to profile the clusters demographically, and ANOVAs with Tukey's multiple comparison were conducted to investigate and determine any significant differences between the clusters concerning factor scores. This study used demographic variables (gender, home language, age occupation and province of origin), behavioural variables (length of stay, genres of shows and spending) and KSFs to examine whether statistically significant differences existed between the different groups.

RESULTS

The results will first, address the KSFs then the travel motives and thereafter, the cluster analysis. The factor analysis conducted on the 45 items explained 63.5% of the total variance and identified five KSFs namely: *Value and quality* (4.35), *Quality venues* (4.32), *Hospitality factors* (4.28), *Information dissemination* (4.27) and *Marketing and sales* (4.15) as indicated in Table 3.

TABLE 3: KSFs OF THE JAZZ FESTIVAL

Motivation Factors	Factor Loadings	Motivation Factors	Factor Loadings
<i>Motivation Factors</i>	Factor Loadings		
Factor 1: Hospitality Factors		Factor 2: Quality Venues	
Adequate seating in food court	0.685	Good quality sound	0.753
Adequate safety measures	0.649	Big enough concert halls	0.709
Visible emergency personnel	0.649	Comfortable venues	0.696
Good quality food	0.649	Air conditioning	0.693
Festival programme for all ages	0.600	Visibility of stage	0.670
Affordable food	0.588	Variety national & international artists	0.630
Good quality viewing on big screen	0.573	Accessibility of festival entry points	0.591
Visible security	0.551	Good service at concert halls	0.590
Friendly personnel	0.396	Enough seats	0.384
Adequate ATM's	0.370	Punctuality	0.352
Adequate rubbish bins	0.331	Effective technical aspects	0.333
Mean Value	4.28	Mean Value	4.32
Reliability Coefficient	0.94	Reliability Coefficient	0.91
Ave Inter-Item Correl.	0.60	Ave Inter-Item Correl.	0.49
Factor 3: Information Dissemination		Factor 4: Marketing and Sales	
Effective signage on festival terrain	0.787	Adequate information on festival website	0.860
Adequate security at parking	0.742	User friendly and accessible website	0.779
Effective signage & directions in city	0.700	Effective ticket sales at <i>Rosies</i>	0.678
Adequate information centres	0.684	Effective marketing prior to festival	0.642
Adequate parking	0.610	Adequate information regarding festival	0.624
Good layout of festival terrain	0.439	Prior effective ticket sales via internet	0.598
Accessibility for disabled	0.300	Festival personnel noticeable	0.440
		Affordable souvenirs	0.285
Mean Value	4.27	Mean Value	4.15
Reliability Coefficient	0.90	Reliability Coefficient	0.90
Ave Inter-Item Correl.	0.56	Ave Inter-Item Correl.	0.54
Factor 5: Value and Quality			
Good quality shows	0.671		
Affordable weekend passes	0.529		
Affordable day passes	0.517		
Clean ablution facilities	0.433		
Effective token service	0.383		
Personnel trained to handle inquiries	0.361		
Adequate ablution facilities	0.312		
Mean Value	4.35		
Reliability Coefficient	0.91		
Ave Inter-Item Correl.	0.61		
Total variance explained	63.5%		

Even though all factors scored high, *Value and quality* (4.35) was rated as the most important KSF, which include good quality shows, affordable day and weekend passes, clean and adequate ablution facilities, effective token service and personnel that are trained to handle enquiries (Table 3). *Quality venues* (4.32) was rated the second highest and included aspects, such as good quality sound, big enough and comfortable concert halls and good technical aspects. This was followed by *Hospitality factors* (4.28), *Information dissemination* (4.27) and *Marketing and sales* (4.15), which were rated as the least important. From the factor

analysis on motivational constructs, 5 main motives were identified and labelled according to similar characteristics as found in the literature review.

TABLE 4: TRAVEL MOTIVES OF VISITORS TO THE JAZZ FESTIVAL

Motivation construct	Factor Loadings	Mean Value	Reliability Coefficient	Ave. Inter-Item Correl.
Factor 1: Socialisation		3.78	0.84	0.40
Buy CDs/DVDs	0.73			
Meet people	0.57			
Meet jazz artists	0.56			
Learn	0.51			
Socialise with jazz lovers	0.45			
Annual commitment	0.45			
Be part of event	0.33			
Something out of the ordinary	0.29			
Factor 2: Exploration		3.46	0.73	0.40
Visit Cape Town	0.83			
Amateur musician	0.66			
Explore new destination	0.47			
Value for money	0.33			
Factor 3: Escape		3.97	0.60	0.32
Relax from daily tension	0.39			
Escape	0.25			
To break away	0.25			
Get refreshed	0.29			
Factor 4: Quest for excitement		3.98	0.61	0.35
Do exciting things	0.633			
Share experiences	0.544			
Learn new things	0.302			
Factor 5: Jazz enjoyment		4.35	0.74	0.42
Have fun	0.83			
Listen to jazz	0.60			
Enjoy jazz	0.59			
Spend time with friends	0.41			
Total variance explained	58%			

The factor scores were calculated as the average of all items contributing to a specific factor so that it can be interpreted on the original 5-point Likert scale with '1' being not at all important and '5' being extremely important. The factor that scored the highest was *Jazz enjoyment* (4.35), and included aspects such as having fun, enjoying and listening to jazz and spending time with friends. *Quest for excitement* (3.98) was rated as the second highest factor and included doing exciting things, learning new things and sharing experiences (Table 4). The lowest factor scored with a mean value of 3.46 was *Exploration* and consisted of items such as visiting Cape Town, exploring a new destination, being an amateur musician and experiencing value for money. In order to understand the various motives from different market segments, a cluster analysis was conducted.

The Cluster analysis based on all cases in the data was performed on the 5 motives indicated above. A hierarchical analysis using Ward's method of Euclidean distances was applied to determine the structure of the clusters based on the motives factors. Two- and three-cluster solutions were examined, and the three-cluster solution was selected as the most discriminatory (Figure 2). Next a set of multivariate statistics was used to identify the three clusters, as well as to indicate that significant differences existing between them ($p < 0.05$).

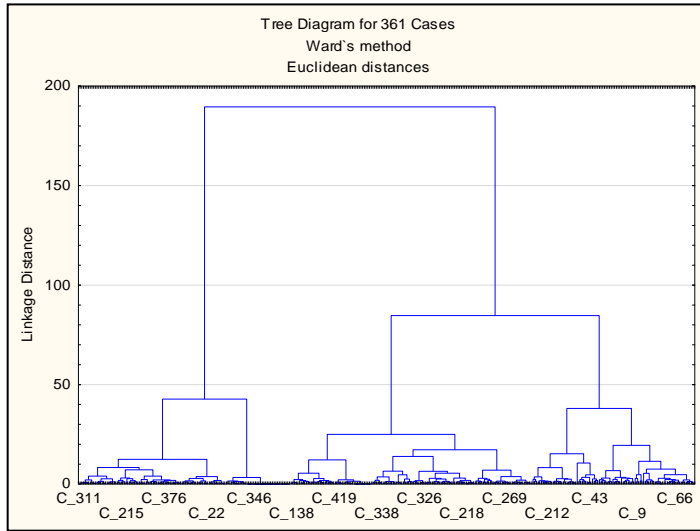


FIGURE 2: WARD'S CLUSTER ANALYSIS

Identification of segmented clusters

Results from the ANOVAs on the five motivational factors indicated statistically significant differences, as well as the fact that all 5 factors contributed to differentiating between the 3 motivational clusters. In addition, Tukey's post hoc multiple comparisons were employed to explore these differences between clusters with regard to each factor. Table 5 indicates differences in means between the three clusters and reveals the importance of each of the factors for festival travel for the members of each cluster.

TABLE 5: CLUSTERS AND MOTIVES

	Cluster 1 Escapists (n=94)	Cluster 2 Culture seekers (n=229)	Cluster 3 Jazz lovers (n=38)	F-Ratio	p
Motives					
Socialisation	2.77 ^a	3.94 ^b	4.96 ^c	238.254	<0.05
Exploration	2.17 ^a	3.69 ^b	4.95 ^c	287.020	<0.05
Escape	3.21 ^a	4.05 ^b	4.95 ^c	65.631	<0.05
Quest for excitement	3.17 ^a	4.09 ^b	4.97 ^c	123.675	<0.05
Jazz enjoyment	3.80 ^a	4.43 ^b	4.97 ^c	72.419	<0.05

Cluster 1 (94 respondents), had the lowest mean values for all 5 travel motivations (Socialisation, 2.77; Exploration, 2.17; Escape, 3.21; Quest for excitement, 3.17; Jazz enjoyment, 3.80). Cluster 1 was thus labelled *Escapists*, as they seem to be the accompanying persons to the Jazz Festival. Cluster 2 (229 respondents), was labelled *Culture seekers*, as their interest was in new and exciting jazz experiences. Cluster 3 (38 respondents), had the highest mean scores for all the factors among the 3 cluster groups and was labelled *Jazz lovers* as they visited the festival to get the ultimate jazz experience and all aspects pertaining to the festival are important to this cluster. Jazz lovers are the visitors that live and breathe jazz.

Respondents were asked to indicate how important they considered each item on the scale (1=not at all important to 5=extremely important). Tukey's multiple comparisons indicate that statistically significant differences exist among the clusters with different superscripts. For example, in terms of Socialisation, differences were found between Cluster 1 (superscript a) and all the other clusters. Cluster 2 (superscript b) differed from all the other clusters, and Cluster 3 (superscript c) also differed from all the other clusters.

Table 5 also indicates that all 3 clusters placed higher importance on Escape, Quest for excitement and Jazz enjoyment than on Socialisation and Exploration. The cluster analysis identified the most significant market segment as the 'Jazz lovers' (Cluster 3). The 'Jazz lovers' are characterised by having the highest mean scores across the 5 motivational factors. The total number of respondents (38), was not high in this Cluster, suggesting that the Jazz Festival should concentrate on this market so as to keep them returning to the festival and to grow this segment to a bigger portion of the total market. However, it needs to be taken into consideration that it is not economically viable to advertise and concentrate on this market only. Therefore, the 'Culture seekers' that were identified as the second most viable cluster to the festival and had the highest total of respondents, should also be targeted to keep them satisfied and returning to the festival. This, in turn, will lead to the festival's sustainability. Recognising that the 'Escapists' can be seen as accompanying persons, it is clear that if Cluster 2 ('Culture seekers') and Cluster 3 ('Jazz lovers') are the focus, then the 'Escapists' should grow accordingly.

Characteristics and the KSFs of visitors

ANOVAs and Tukey's post hoc multiple comparisons were conducted to determine the differences in other characteristics and the KSFs of visitors. Table 6 shows that there were statistically significant differences between the *Escapists*, *Culture seekers* and *Jazz lovers* based on the number of people paid for and the KSFs that each cluster deemed to be important for them at the festival.

TABLE 6: DIFFERENCES IN CHARACTERISTICS AND KSFs OF CLUSTERS

Characteristics	Cluster 1 Escapists (n=94)	Cluster 2 Culture seekers (n=229)	Cluster 3 Jazz Lovers (n=38)	F-Ratio	p
<i>Age</i>	35 ^a	37 ^b	35 ^a	0.607	0.545
<i>Years attended</i>	3 ^a	3 ^a	4 ^b	1.650	0.194
<i>Length of stay</i>					
Days	2 ^a	2 ^a	2 ^a	0.978	0.377
Nights	15 ^a	4 ^b	3 ^c	2.496	0.086
<i>Group size</i>	4 ^a	4 ^a	5 ^b	0.791	0.454
<i>People paid for</i>	2 ^a	2 ^a	2 ^a	3.249	0.040*
<i>Number of shows</i>	6 ^a	6 ^a	7 ^b	0.474	0.623
<i>Key success factors</i>					
Hospitality factors	3.97 ^a	4.29 ^b	4.85 ^c	19.695	<0.05
Quality venues	3.95 ^a	4.35 ^b	4.76 ^c	24.113	<0.05
Information	3.90 ^a	4.32 ^b	4.77 ^c	19.779	<0.05
Dissemination	3.74 ^a	4.19 ^b	4.81 ^c	33.652	<0.05
Marketing and sales value and quality	4.03 ^a	4.40 ^b	4.76 ^c	15.444	<0.05

* Statistically significant difference= $p \leq 0.05$

Note: Tukey's multiple comparisons indicate that statistically significant differences exist among the clusters with different superscripts. For example, in terms of the KSFs, differences were found between Cluster 1 (superscript a) and all the other Clusters. Cluster 2 (superscript b) differed from all other clusters and Cluster 3 (superscript c) differed from all the other Clusters.

The following are the results based on Table 6:

Age: 'Culture seekers' (Cluster 2) differ from 'Escapists' (Cluster 1) and 'Jazz lovers' (Cluster 3). 'Culture seekers' are 37 years of age, whereas 'Escapists' and 'Jazz lovers' are younger.

Years attended: The 'Escapists' (Cluster 1) and 'Culture seekers' (Cluster 2) have attended the Jazz Festival for 3 years, whereas the 'Jazz lovers' (Cluster 3) have attended for 4 years.

Length of stay: All 3 clusters stay an average of 2 days at the Jazz Festival, which means that they stay for the entire 2-day festival.

Group size: The 'Escapists' (Cluster 1) and 'Culture seekers' (Cluster 2) travel in groups of 4, whereas the 'Jazz lovers' (Cluster 3) travel in groups of 5.

People paid for: All 3 clusters pay for an average of 2 people at the Jazz Festival.

Number of shows: 'Escapists' (Cluster 1) and 'Culture seekers' (Cluster 2) see an average of 6 shows at the Jazz Festival, whereas the 'Jazz lovers' (Cluster 3) watch 7.

Key success factors: Regarding the KSFs, there were statistically significant differences based on the 5 factors.

- *Hospitality factors* ($p < 0.05$): 'Jazz lovers' differed from 'Culture seekers' and 'Escapists'. Hospitality factors were more important to the 'Jazz lovers' than to the 'Escapists' and 'Culture seekers'.
- *Quality venues* ($p < 0.05$): 'Jazz lovers' considered Quality venues more important than 'Culture seekers' and 'Escapists'.
- *Information dissemination* ($p < 0.05$): The importance of information regarding the Jazz Festival was thought to be more important to the 'Jazz lovers' than to the 'Escapists' and 'Culture seekers'.
- *Marketing and sales* ($p < 0.05$): 'Jazz lovers' considered Marketing and sales more important, followed by 'Culture seekers'.
- *Value and quality* ($p < 0.05$): Value and quality are factors that 'Jazz lovers' consider more important than 'Culture seekers' and 'Escapists'.

It is clear that all the KSFs are of the utmost importance to the 'Jazz lovers', followed by the 'Culture seekers'. The 'Escapists' deemed the KSFs as the least important compared to the 'Jazz lovers' and 'Culture seekers', which once again confirms that they can be seen as accompanying persons to the Jazz Festival.

Demographic profile

Two-way frequency and Chi-square tests were conducted to provide a complete demographic profile and show whether significant demographic differences existed between the three clusters.

TABLE 7: DEMOGRAPHIC PROFILE OF CLUSTERS

Characteristics	Cluster 1	Cluster 2	Cluster 3	Chi-square value	df	p	Phi-value
	<i>Escapists</i> (n=94)	<i>Culture seekers</i> (n=229)	<i>Jazz lovers</i> (n=38)				
Gender				2.597	2	0.273	0.085
Male	55%	46%	45%				
Female	45%	54%	55%				
Home Language				4.781	10	0.905	0.116
English	67%	65%	63%				
Afrikaans	8%	6%	8%				
Other	25%	29%	29%				
Province				20.645	16	0.193	0.241
Western Cape	69%	65%	74%				
Gauteng	9%	15%	13%				
Eastern Cape	4%	7%	3%				
Free State	1%	4%	5%				
Other	17%	9%	5%				

TABLE 7: DEMOGRAPHIC PROFILE OF CLUSTERS (cont.)

Characteristics	Cluster 1	Cluster 2	Cluster 3	Chi-square value	df	p	Phi-value
	<i>Escapists</i> (n=94)	<i>Culture seekers</i> (n=229)	<i>Jazz lovers</i> (n=38)				
Occupation				37.793	22	0.019*	0.328
Professional	21%	29%	19%				
Management	12%	16%	17%				
Self-employed	16%	13%	8%				
Technical	9%	3%	0%				
Sales	3%	2%	11%				
Administrative	5%	8%	14%				
Civil Service	0%	1%	6%				
Education	7%	5%	3%				
Pensioner	2%	2%	6%				
Student	23%	14%	8%				
Artist/DJ	1%	1%	3%				
Other	4%	6%	5%				
Accommodation	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	
Local resident	64%	36%	55%	45%	47%	53%	3.670
Family/friends	17%	83%	18%	82%	13%	87%	0.518
Guesthouse/B&B	5%	95%	10%	90%	10%	90%	1.764
Hotels	12%	88%	11%	89%	13%	87%	0.178
Camping	0%	100%	2%	98%	0%	100%	2.332
Rent full house	1%	99%	3%	97%	3%	97%	0.779
Hostels	1%	99%	1%	99%	0%	100%	0.513
Day visitor	1%	99%	4%	96%	5%	95%	2.038
Package	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	
Weekend pass	45%	55%	57%	43%	60%	40%	4.400
Day pass	44%	56%	38%	62%	31%	69%	1.862
Travel Package	4%	96%	3%	97%	0%	100%	1.570
Main reason for attendance?				10.292	6	0.113	1.173
Yes	17%	29%	22%				
No	28%	23%	11%				
Local	55%	48%	67%				
Visit initiated by:	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	
Self	54%	46%	43%	57%	32%	68%	6.309
Friends	21%	79%	30%	70%	29%	71%	2.642
Media	3%	97%	7%	93%	3%	97%	2.965
Spouse	6%	94%	6%	94%	18%	82%	7.355
Family	16%	84%	14%	86%	21%	79%	1.316
Work	7%	93%	4%	96%	3%	97%	1.831
Attend again				44.383	4	0.000*	0.357
Yes	73%	96%	97%				
No	3%	0%	0%				
Perhaps	24%	4%	3%				

TABLE 7: DEMOGRAPHIC PROFILE OF CLUSTERS (cont.)

Characteristics	Cluster 1 <i>Escapists</i> (n=94)		Cluster 2 <i>Culture seekers</i> (n=229)		Cluster 3 <i>Jazz lovers</i> (n=38)		Chi-square value	df	p	Phi-value
	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>	<u>Yes</u>	<u>No</u>				
Obtained info from										
Newspapers	38%	62%	45%	55%	37%	63%	2.308	2	0.679	0.080
Festival guide	18%	82%	31%	69%	29%	71%	5.412	2	0.067	0.123
Website	56%	44%	46%	54%	42%	58%	3.504	2	0.173	0.099
Source of information										
TV	25%	75%	28%	72%	37%	63%	2.053	2	0.358	0.076
Radio	32%	68%	38%	62%	58%	42%	7.826	2	0.020*	0.147
Festival website	22%	78%	21%	79%	32%	68%	2.267	2	0.322	0.079
Newspaper	27%	73%	25%	75%	26%	74%	0.102	2	0.950	0.017*
Word of mouth	33%	67%	41%	59%	37%	63%	1.758	2	0.415	0.070
Billboards/Posters	27%	73%	28%	72%	21%	79%	0.823	2	0.663	0.048*
Email	15%	85%	15%	85%	5%	95%	2.643	2	0.267	0.086

There were statistically significant differences between some of the aspects that were measured (Table 7). These aspects include *Accommodation* (Family and friends, Hotels, Renting full houses and Hostels) and *Types of marketing* (Newspaper and Billboards and Posters). It is clear that there were more differences regarding the behavioural aspects than demographic and motivational aspects as can be seen in Table 7 above. Results from this research confirm, but also contradict previous research.

FINDINGS AND IMPLICATIONS

The first implication reveals that the motives for attending the Jazz Festival differ from event to event even though events might be similar (Formica & Uysal, 1996; Bowen & Daniels, 2005; Kruger & Saayman, 2009; Hixson *et al.*, 2011). Five motives were identified for attending the Jazz Festival. These were *Socialisation*, *Escape*, *Exploration*, *Quest for excitement* and *Jazz enjoyment*. Motives such as *escape*, *family togetherness*, *socialisation* and *festival attractiveness* are not also common motives in the event literature in general but also in this type of event (Kruger & Saayman, 2009; Li *et al.*, 2009; Hixson *et al.*, 2011), with one exception that *Family togetherness* was not identified as a key motive in this study even if it is generally seen as a common motive. *Quest for excitement* has not been found in the literature concerning music festivals. It is the first time that this motive has been identified. The implication of this finding is that event organisers can use these motives to focus their marketing campaign in order to attract more visitors.

Secondly, the research revealed three clusters of Jazz festival attendees. These were labelled *Escapists* that can be seen as accompanying persons; *Culture seekers* that had the second

highest mean values for all the motivational factors and are the largest sample of respondents; and lastly, the *Jazz lovers*, who had the highest mean values for all the motivational factors, but had the smallest sample of respondents. ‘Jazz lovers’ (Cluster 3) and ‘Culture seekers’ (Cluster 2) are the Jazz Festival’s most important and viable markets and the two that should be considered as the primary markets. Event organisers should focus their resources on these two markets. It seems that if these markets grow, then the ‘Escapists’, as accompanying persons, will grow accordingly.

Lastly, the research showed that the different clusters have different KSFs influencing visitors’ experience. In addition, it was also found that KSFs not only differ from one event or sector to the next but also between demand and supply side. These findings confirm Marais’s (2009) notion that different markets have different KSFs. Based on the conceptual framework as portrayed in Figure 1, one could say that the identification of motives alone is not good enough if the intention is to grow and offer better services, experiences resulting in a successful event. The ‘Jazz lovers’ considered *Hospitality factors* (adequate safety, good quality and affordable food, festival programme for all ages, good quality viewing on big screen, friendly personnel, adequate rubbish bins) to be most important, followed by *Marketing and sales*, *Information dissemination*, *Quality venues* and *Value and quality*. Furthermore, ‘Culture seekers’ deemed ‘Value and quality’ (good quality shows, affordable passes, clean and adequate ablution facilities, effective token service, trained personnel) to be the most important, followed by ‘Quality venues’, ‘Information dissemination’, ‘Hospitality factors’ and ‘Marketing and sales’. Organisers should concentrate resources on these needs and wants to satisfy these markets so that these visitors will return the following year. Compared to the study conducted by Marais (2009) from a demand side, similarities were found, such as visitors to both festivals wanted affordable products, adequate number and trained staff to handle enquiries, effective security measures and adequate and clean ablution facilities. However, most of the KSFs differed. This implies that one cannot apply results from one event to another. It also implies that managers (supply side) should take note of what visitors (demand side) regard as important. In the words of Lee *et al.* (2004:586) “it is important in order to satisfy visitors’ needs”. Event organisers can use the results from this study to create a memorable experience.

CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was firstly to determine whether different target markets have different motives for visiting the Cape Town International Jazz Festival, and secondly if these target markets deem different KSFs to be important. The findings revealed that different markets do have different travel motives and these motives confirmed but also contradicted research conducted at similar events. These motives were *Socialisation*, *Escape*, *Exploration*, *Quest for excitement* and *Jazz enjoyment*. ‘Quest for excitement’ was not found in the literature reviewed. In addition, three markets were identified based on the travel motives, namely ‘Escapists’, ‘Culture seekers’ and ‘Jazz lovers’. These three markets also regard different KSFs to be important when visiting the Jazz Festival. The ‘Culture seekers’ consider good ‘Value and quality venues’ to be imperative, whereas the ‘Jazz lovers’ reckon that ‘Hospitality factors’ and good ‘Marketing and sales’ are most important.

Findings from this study contribute to the body of knowledge firstly in the three identified segments based on travel motives, which contributes to the limited research conducted on travel motives of jazz festival attendees. It also gives a greater understanding of why visitors travel to a music festival and what they believe to be important. Secondly, this research also contributes to the literature based on KSFs, since only a few studies have been conducted from a demand side. In addition, this research describes the links between motives and KSFs, which was done for the first time at a jazz festival. This research brings to the fore that travel motives alone are not good enough if one wants to improve services and contribute to visitors' memorable experience.

Thirdly, the results from this research can be incorporated into events curricula to make students aware of the fact that different KSFs are different for visitors to different events. Lastly, it is recommended that similar studies be conducted at other music festivals in South Africa and abroad, so as to be able to make comparisons resulting in a better understanding of what event organisers need to do to satisfy their needs.

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