

# **Critical assessment of live music performances in creating a memorable experience: A demand and supply perspective**

**Bianca Manners**

**20652445**

**MA Tourism Management**

Thesis submitted in fulfillment of the requirements for the degree PhD in Tourism Management at the Potchefstroom Campus of the North-West University

Promotor: Prof Melville Saayman

Co-promotor: Prof Martinette Kruger

May 2014

## **FINANCIAL ASSISTANCE**

Financial assistance from the National Research Foundation (NRF) is gratefully acknowledged. Statements and suggestions made in this study are those of the author and should not be regarded as those of the NRF.

## ACKNOWLEDGEMENTS

Lest anyone is under the impression that completing a PhD is easy, this venture was definitely the most difficult two years of my life, but certainly worth it. It was no easy task to complete this thesis, but thankfully, I had the support of a wonderful group of people who encouraged me every step of the way. Thus, I would like to take this opportunity to thank every person who supported me, kept me motivated, gave me words of wisdom and helped me to achieve this milestone in my life.

I would like to thank our Heavenly Father for helping me every step of the way, giving me the energy to persevere, the strength to work late, the wisdom to achieve my academic dreams, the opportunity to conduct this research, and for preparing me throughout my life to be equipped with the courage and strength to do what I have accomplished today.

I would also like to thank my main study leader, Prof. Melville Saayman, for acknowledging the concept proposal for my thesis. Collecting the data was a long process and at times it seemed impossible to find the managers, but Prof. Saayman remained positive and encouraged me at all times until I succeeded. Thank you Prof, for everything you have done for me in the past two years. Looking back now, I am truly grateful for every opportunity that Prof. Saayman has afforded me; all the jokes, all the feedback, the master plans, the brainwaves, the encouragement, the excitement that came with the feedback, and for always being willing to help me when certain aspects seemed unclear. Thank you for the time you set aside to help me achieve my dream. It was a privilege to have you as my study leader; you are a true inspiration and a great role model not only to the students, but also to the tourism industry in general.

Prof. Martinette Kruger, we have come a long way and have walked a rocky road together; sometimes more difficult than others, but we have prevailed. Thank you for walking alongside me every step of the way and guiding me through all the feedback day after day, and for the time and effort you put into this thesis in order to make it not just ordinary, but extraordinary. I really appreciate everything that you have done for me during the past two years.

Prof. Renier van Rensburg, thank you for all your support.

Big Concerts, and specifically Justin van Wyk, for making this dream come true, for allowing me to conduct my research at the performances of the various genres and also for providing the finances that enabled me to carry out this research. Without your support, this thesis would not have been possible.

Desti Loeijs from Mushroom Productions: thank you so much for organising the passes. It was a dream to work with you and your team who were always willing to help, always smiling and always ensuring that everything was ready when we arrived. This research would have been a struggle if it had not been for you. Your assistance is truly appreciated.

Marike Cockeran, thank you for all the patience and time you spent helping me with the statistical analysis of the quantitative research; it is much appreciated.

Werner De Klerk, thank you so much for sitting with me and explaining the statistical analysis of the qualitative research. I really appreciate the effort and the time you set aside to help me understand the statistical processes and methods behind a qualitative research study. Without your assistance, I would not have understood qualitative research.

Pat Finlay and her assistant Doreen Rabe, for the language editing and for helping out at very short notice.

Prof. Casper Lessing, for the reference editing.

Elmari Snoer, for the language editing and translation of the Afrikaans Abstract.

A special thanks to all the fieldworkers who were willing to help and especially Cornè Pretorius who came running when there was no one to assist with the fieldwork. Collecting the data for the different genres was a long process, but without the excellent team that I had, this would not have been possible. Thank you to each of you for having the courage to approach the people in order to fill out the survey, searching for that one last questionnaire, and making sure that all the questions had been completed. It was not always fun; at times it was extremely stressful because of the little time we had in which to conduct the survey prior to the concert starting time. Yet we pulled through as a team and I am truly grateful for the time and effort each of you has set aside to assist me.

Special thanks to each person who helped to capture the data. I consider this the graveyard shift in research. This would not have been possible if it were not for the help from every one of you. I really appreciate it very much.

Thank you to all the respondents who were willing to take part in the survey at the various genres of live music performances. I wish that I could thank each of you personally, by name. Completing a questionnaire is not always fun, but as you all knew, it was for a good cause. Thus, I am truly thankful for the time and effort that each of you set aside to assist me by completing the questionnaire. None of this would have been possible without your assistance and opinions of a memorable visitor experience at live music performances.

I would also like to thank all the managers who were willing to help in conducting an interview based on the important aspects from a management perspective, and the willingness to set aside your valuable time to assist. Without every one of you, this research with regard to the qualitative research method would not have been possible.

My mom, dad, brother and sister, thank you for supporting me throughout my study career. I think that I am done for now. But it won't be long before I'll come up with a new idea to express my "nerdyness"! I am truly grateful for everything that you have done for me and I am really going to miss the home cooked dinners that you kept frozen for the late nights when I became hungry. That was a life saver. Also, the random phone calls asking if I am still alive, as I had disappeared from society, hiding from anything that would disturb me or hinder me from finishing in time. The encouragement throughout my seven to eight years of studying truly helped me to achieve what I have today. Without your help, I would not have made it this far. It is truly a blessing to have such an amazing family.

Jana van Heerden, my best friend. Thank you for the wine nights on Monday evenings; it kept me alive. Thank you for that listening ear when I was discouraged and negative, and the helping hand that picked me up through words of encouragement, the tissues that wiped my tears when I felt down. You are a true friend and it is a blessing from above to have you in my life.

Philip Venter, you have also helped me so much in keeping me sane during the past year. Thank you so much for all the support; just the simple question, "How are you

today?” truly meant a lot to me. The random coffee breaks, the midweek breaks on Wednesdays, the gym sessions; you have no idea how much that meant to me.

Hanneri Bostlap and Mariza Richards, thank you for all the support. The morning-coffee-making-session and the random cups of coffee appearing on my desk when I needed them most. It is really the small things that make a difference in one’s life; the two of you are really special to me.

All my other friends, Chantel de Lange, Marcel Becker, Willemien Human, Willy Engelbrecht, Corne Pretorius, Kiera Seymour, Marco Scholtz and Hilde-Mari van Zyl. You are each really exceptional, my support in life and every one of you has a special place in my heart. I truly appreciate each one of you.

## **ABSTRACT**

### **Critical assessment of live music performances in creating a memorable experience: a demand and supply perspective**

The live music performance industry is growing tremendously in South Africa, with more and more international artists performing on our shores year after year. Competition is growing and various companies are beginning to identify this as a business opportunity to make money. However, managing live music performances is a complex task which involves managing various aspects (critical success factors) of the event in order to ensure that it is a success. Apart from this, visitors attend these performances hoping that their expectations will be exceeded and the performance is something which can be treasured and is worth remembering once everything is over. This is referred to as a memorable experience. In order to ensure a memorable visitor experience, it is essential for managers to be aware of what the visitors regard as important critical success factors. These are aspects that management can control and improve. Thus, the critical success factors should be implemented effectively in order to ensure that the event is memorable for visitors attending the live music performance.

While various critical success factors are familiar to event organisers, they differ from event to event. Thus, the critical success factors of one event cannot be implemented at another with the same expectation of success. This is due to the heterogeneous groups of people who attend these events and who cannot be regarded as being the same, as each individual will have different expectations of the same event. Therefore, it is also important for the managers of live music performances to determine how the visitors to the different genre events regard the various critical success factors that are vital for a memorable experience. This is significant, as various music genres attract different attendees who each have their own expectations of a music genre and which may differ from those of visitors to other music genres. For example, the expectations for a memorable experience of individuals attending a classical live music performance will differ from individuals attending a rock or pop live music performance. In addition, it is also important for management to compare those critical success factors identified by the visitors to their own ideas of what is important for a successful event in order to identify any shortcomings. Thus, it was expedient to seek answers to the questions of what visitors to live music performances regard as important critical success factors as

well as what the managers consider to be important for a memorable experience. Therefore, the purpose of this study was to determine the critical success factors for managing a memorable visitor experience at live music performances from both the demand and supply sides. The said factors were subsequently compared in order to establish whether any shortcomings exist.

This thesis comprises three articles. Firstly, the research was conducted from a demand (visitors) side. Thus, the aim of Chapter 3 was to determine what attendees at live music performances regard as being critical success factors for different music genres so as to enhance memorable visitor experiences. Surveys were conducted at various genres of live music performances which included classical music (Il Divo), R&B (Usher), rock (Sting), blues (Michael Buble), pop (Roxette) and Afrikaans music (Steve Hofmeyr). A total of 4 110 questionnaires were administered and a general profile of the visitors in terms of the different genres was compiled. A factor analysis was subsequently performed in order to determine the critical success factors for all six genres. Thereafter, an Analysis of variance (ANOVA) was applied in order to compare the critical success factors of the various genres with one another. The results indicated significant statistical differences amongst the different music genres with regard to that which the visitors to the different live music performances regard as being important for a memorable visitor experience.

Secondly, the research was conducted from a supply (managers) side and the objective of Chapter 4 was to determine what the managers consider to be important critical success factors in ensuring a memorable visitor experience at a live music performance. A qualitative research method, by means of interviews, was used to obtain the relevant information from the selected participants. All the data collected in the process were transcribed into text and presented in a narrative form. The six step method formulated by Cresswell (2009:185-189) for data analysis and interpretation was used to analyse the data. Four major themes emerged from the analysis where each theme was differentiated in terms of various categories and subcategories. This process contributed greatly towards gaining detailed information regarding the main purpose of organising a live music performance; identifying the aspects that managers consider to be important when organising a live music performance and those aspects that are important in pre-, during- and post-event planning phases as well as how managers define a memorable experience.

Lastly, in Chapter 5 a comparison was performed between the demand and supply sides of live music performances in order to establish whether any differences exist amongst the aspects that management consider to be important compared to the critical success factors that the visitors regard as being important to achieve a memorable visitor experience. Both qualitative (supply side) and quantitative (demand side) research methods were implemented in this research. The results of the critical success factors drawn from the first and second articles were used to conduct this research. The results of both the demand and supply sides were subsequently compared with one another where significant differences had been identified.

This was the first time that research was conducted from both the demand and supply sides within the live music performance environment. The results of this research contribute greatly to literature and to the music industry. In addition, this was also the first time that both a qualitative and a quantitative research method were applied in research conducted at live music performances and which were subsequently compared with one another. Determining the differences between the critical success factors identified contributes towards event specific education and information for current as well as future live music performance managers. Therefore, results of this research can be employed to educate and inform current and future managers in the live music performance industry regarding important aspects relating to the enhancement of the important critical success factors that contribute to a memorable experience when individuals attend a live music performance.

**Key words:** *Critical success factors, live music performances, quantitative research, qualitative research, memorable visitor experience, music genres, demand and supply side*

## **OPSOMMING**

### **'n Kritiese evaluering van openbare musiekoptredes om 'n onvergeetlike gehoor ervaring te bewerkstellig: 'n aanvraag- en verskaffingsperspektief**

Die openbare musiekoptrede bedryf toon geweldige groei in Suid Afrika met 'n jaarlikse toename in internasionale kunstenaars wat optree. Kompetisie binne hierdie bedryf neem toe en verskeie maatskappye begin dit identifiseer as 'n besigheidsg geleentheid om wins te genereer. Die bestuur van openbare musiekoptredes is egter 'n komplekse taak wat die bestuur van verskillende aspekte (kritiese suksesfaktore) van die musiekoptrede insluit om sodoende die sukses daarvan te verseker. Bo en behalwe hierdie aspekte, woon mense musiekoptredes by in die hoop dat hul verwagtinge oortref sal word en dat die optrede tot 'n ervaring sal lei wat hul as die moeite werd kan koester en onthou. Hierna word verwys as die onvergeetlike gehoor (besoeker) ervaring. Ten einde 'n onvergeetlike ervaring te bewerkstellig en te verseker, moet bestuurders bewus wees van die gehoor se mening omtrent kritiese suksesfaktore. Kritiese suksesfaktore is belangrik omrede dit deur die bestuurder van musiekoptredes beheer en verbeter kan word. Hierdie kritiese suksesfaktore moet effektief implementeer word ten einde te verseker dat die openbare musiekoptrede onvergeetlik vir die gehoor is.

Hoewel bestuurders van musiekoptredes bekend is met die verskillende kritiese suksesfaktore binne die bedryf, verskil dit egter van optrede tot optrede. Dit beteken dat die kritiese suksesfaktore van een musiekoptrede nie noodwendig vir 'n ander optrede met dieselfde suksesverwagting implementeer kan word nie. Die rede hiervoor is dat gehore heterogeen van aard is. Elke individu wat deel van die gehoor vorm se verwagtinge verskil van mekaar. Dus is daar verskillende verwagtinge binne een gehoor. Verder is dit belangrik om te onderskei dat verskillende musiek genres verskillende tipes gehore aantrek. Om hierdie rede is dit dan belangrik om vas te stel watter kritiese suksesfaktore op die onderskeie musiek genres toepaslik is ten einde 'n onvergeetlike ervaring te bewerk. Ook het elke individu in die gehoor van 'n spesifieke musiek genre sy/haar eie verwagting, byvoorbeeld individue uit 'n gehoor vir klasieke musiekoptrede se verwagtinge vir 'n onvergeetlike ervaring sal verskil van die verwagtinge van individue uit 'n gehoor van 'n rock of pop musiekoptrede. Voorts is dit noodsaaklik dat die bestuur van openbare musiekoptredes die kritiese suksesfaktore wat hulself daarstel vir 'n onvergeetlike optrede vergelyk met die kritiese suksesfaktore

wat geïdentifiseer is deur individue wat die optredes bywoon. Hierdie vergelyking is nodig ten einde tekortkominge en/of gapings tussen die suksesfaktore te identifiseer. Dit is dus toepaslik om ondersoek in te stel na antwoorde tot die volgende twee vrae: Wat beskou die gehoor van openbare musiekoptredes as belangrike kritiese suksesfaktore om 'n onvergeetlike gehoor ervaring te bewerk? Wat beskou bestuurders as belangrik ten einde 'n suksesvolle musiekoptrede te loods? Die doel van hierdie studie was dus om vanuit 'n aanvraag- en verskaffingsperspektief die kritiese suksesfaktore te bepaal vir 'n onvergeetlike gehoor ervaring tydens openbare musiekoptredes. Die faktore wat uitgewys is deur die gehoor (aanvraag) en bestuur van musiekoptredes (verskaffer) is ook met mekaar vergelyk ten einde vas te stel of enige tekortkominge of gaping tussen die faktore bestaan.

Hierdie studie bestaan uit drie artikels. Eerstens is die navorsing uitgevoer vanuit 'n aanvraag (gehoor) oogpunt. Hoofstuk 3 behandel die kritiese suksesfaktore wat deur die gehoor van openbare musiekoptredes noodsaaklik geag word om 'n onvergeetlike ervaring te bevorder. Openbare musiekoptredes uit ses verskillende musiek genres is ondersoek. Die verskillende musiek genres wat ondersoek en bespreek word, is: klassieke musiek (Il Divo), R&B (Usher), rock (Sting), blues (Michael Buble), pop (Roxette) en Afrikaanse musiek (Steve Hofmeyr). 'n Totaal van 4 110 vraelyste is geadministreer en 'n algemene profiel van gehore volgens die verskillende musiek genres is opgetrek. 'n Faktor-analise is uitgevoer om die kritiese suksesfaktore vir al ses musiek genres te bepaal. Daarna is 'n ANOVA toegepas om die kritiese suksesfaktore van die verskillende musiek genres met mekaar te vergelyk. Die resultate het betekenisvolle verskille tussen die onderskeie musiek genres getoon. Hierdie verskille was ten opsigte van aspekte wat vir die gehore belangrik was om tot 'n onvergeetlike gehoor ervaring te lei.

Tweedens is navorsing vanuit 'n verskaffer (bestuur) oogpunt uitgevoer en die derde doelstelling van die navorsing is bereik in Hoofstuk 4. Die kritiese suksesfaktore wat deur die bestuurders van musiekoptredes as belangrik beskou word om 'n onvergeetlike gehoor ervaring te bewerk, is vasgestel. 'n Kwalitatiewe metode, by wyse van onderhoude is aangewend om die relevante inligting van die geselekteerde deelnemers te verkry. Alle data wat ingesamel is, is getranskribeer en word in 'n narratiewe formaat weergegee. Cresswell (2009:185-189) se ses-stap metode vir data analise en interpretasie is gebruik om die inhoud te analiseer. Vier hooftemas het vanuit die

inhoudsanalise na vore gekom en elke tema is gedifferensieër deur verskillende kategorieë en subkategorieë. Hierdie proses het grootliks bygedra tot die verkryging van gedetailleerde inligting omtrent die hoofrede vir die organisering van openbare musiekoptredes, die identifisering van aspekte wat bestuurders as belangrik beskou wanneer 'n openbare musiekoptrede organiseer word asook daardie aspekte wat belangrik is vir die beplanning van die pre-, verloop- en post-fases van die musiekoptredes. Bestuurders se definisies van 'n onvergeetlike gehoor ervaring is ook verkry.

Laastens was daar 'n vergelyking getref in Hoofstuk 5 tussen die aanvraag- en verskaffingsoogpunte ten opsigte van openbare musiekoptredes om te bepaal of enige verskille of gaping bestaan tussen die kritiese suksesfaktore wat deur bestuur as belangrik beskou word en dié wat deur die gehore uitgewys is vir die bereiking van 'n onvergeetlike gehoor ervaring. Beide kwalitatiewe (verskaffingsoogpunt) en kwantitatiewe (aanvraagoogpunt) navorsingsmetodes is geïmplementeer. Die resultate van die kritiese suksesfaktore soos verkry is vanuit die eerste en tweede artikels is aangewend om hierdie navorsing uit te voer. Die resultate van die aanvraag- en verskaffingsoogpunte wat betekenisvolle verskille getoon het, is met mekaar vergelyk wat statistiese verskille getoon het.

Betreffende die openbare musiekoptrede bedryf, is hierdie die eerste navorsing wat vanuit beide vraag en aanbod se oogpunte uitgevoer is. Die resultate van hierdie navorsing dra grootliks by tot literatuur sowel as praktykverwante aspekte vir die bedryf. Dit was ook die eerste keer dat beide kwalitatiewe en kwantitatiewe navorsingsmetodes op openbare musiekoptredes toegepas is en met mekaar vergelyk is. Die bepaling van verskille tussen die kritiese suksesfaktore wat geïdentifiseer is dra by tot spesifieke opleiding en inligting vir huidige sowel as toekomstige openbare musiekoptrede bestuurders. Dus kan die navorsingsresultate gebruik word om huidige en toekomstige bestuurders binne die openbare musiekoptrede industrie op te lei en in te lig oor belangrike aspekte wat verband hou met die bevordering van kritiese suksesfaktore wat tot 'n onvergeetlike gehoor ervaring bydra wanneer individue 'n openbare musiekoptrede bywoon.

**Sleutelwoorde:** Kritiese suksesfaktore, openbare musiekoptredes, kwantitatiewe navorsing, kwalitatiewe navorsing, onvergeetlike gehoor ervaring, musiek genres, vraag en aanbod perspektief

# TABLE OF CONTENTS

## CHAPTER 1

### Introduction, problem statement, objectives and method of research

<b>1.1. INTRODUCTION .....</b>	<b>2</b>
<b>1.2. BACKGROUND TO THE PROBLEM .....</b>	<b>4</b>
<b>1.3. PROBLEM STATEMENT .....</b>	<b>9</b>
<b>1.4. THE GOAL AND OBJECTIVES.....</b>	<b>10</b>
1.4.1. Goal.....	11
1.4.2. Objective.....	11
1.4.2.1. Objective 1.....	11
1.4.2.2. Objective 2.....	11
1.4.2.3. Objective 3.....	11
1.4.2.4. Objective 4.....	11
1.4.2.5. Objective 5.....	12
<b>1.5. RESEARCH METHODOLOGY .....</b>	<b>12</b>
1.5.1. Literature study.....	12
1.5.2. Empirical survey .....	12
1.5.2.1. Research design and method of collecting data .....	12
1.5.2.2. Survey .....	13
1.5.2.3. Demand side .....	13
1.5.2.3.1. The sampling method.....	13

1.5.2.3.2. Development of the questionnaire.....	14
1.5.2.3.3. Data analysis.....	15
1.5.2.4. The supply side .....	16
1.5.2.4.1. The sampling method.....	16
1.5.2.4.2. Guidelines for the interviews.....	16
1.5.2.4.3. Data analysis.....	17
<b>1.6. DEFINING THE KEY CONCEPTS .....</b>	<b>17</b>
1.6.1 Event management.....	17
1.6.2. Live music performance.....	18
1.6.3. Music genres .....	18
1.6.4. Critical success factors .....	18
1.6.5. Memorable visitor experience.....	19
<b>1.7. CHAPTER CLASSIFICATIONS.....</b>	<b>20</b>
1.7.1. Chapter 1 .....	20
1.7.2. Chapter 2.....	20
1.7.3. Chapter 3.....	20
1.7.4. Chapter 4.....	20
1.7.5. Chapter 5.....	21
1.7.6. Chapter 6.....	21
<b>CHAPTER 2</b>	
<b>Management of live music performances</b>	
<b>2.1. INTRODUCTION .....</b>	<b>23</b>

<b>2.2. WHAT ARE EVENTS?</b> .....	<b>25</b>
<b>2.3. CLASSIFICATION OF EVENTS</b> .....	<b>26</b>
2.3.1. Classification of events according to size .....	28
2.3.2. Classification by type .....	31
<b>2.4. CLASSIFICATION AND ROLE OF MUSIC EVENTS</b> .....	<b>34</b>
<b>2.5. STAKEHOLDERS AT LIVE MUSIC PERFORMANCES</b> .....	<b>36</b>
2.5.1. The audience .....	37
2.5.2. The sponsors .....	38
2.5.3. The event.....	39
<b>2.6. EVENT MANAGEMENT</b> .....	<b>40</b>
2.6.1. What is event management? .....	40
2.6.2. Different aspects of live music performances .....	40
2.6.2.1. Pre-event management stage .....	42
2.6.2.2. Event implementation stage .....	45
2.6.2.3. Post-event evaluation .....	49
2.6.2.4. Review and evaluation of an event.....	50
<b>2.7. CONCLUSION</b> .....	<b>55</b>

### **CHAPTER 3**

#### **Managing live music performances: a demand side analysis**

<b>ABSTRACT</b> .....	<b>58</b>
<b>3.1. INTRODUCTION</b> .....	<b>59</b>
<b>3.2. LITERATURE REVIEW</b> .....	<b>61</b>

<b>3.3. METHOD OF RESEARCH .....</b>	<b>65</b>
3.3.1. The Questionnaire .....	66
3.3.2. Sampling method and survey .....	66
3.3.3. Statistical Analysis .....	68
<b>3.4. RESULTS.....</b>	<b>69</b>
3.4.1. Profile of the respondents at the different genres of live music performances....	69
3.4.2. Results of the factor analysis: Critical Success Factors for a memorable experience of visitors attending a live music performance .....	70
3.4.3. Results from the ANOVA and Tukey’s Post Hoc Comparisons .....	73
<b>3.5. FINDINGS AND IMPLICATIONS .....</b>	<b>75</b>
<b>3.6. CONCLUSION .....</b>	<b>79</b>

## CHAPTER 4

### Managing a live music performance: a supply side analysis

<b>ABSTRACT.....</b>	<b>82</b>
<b>4.1. INTRODUCTION .....</b>	<b>83</b>
<b>4.2. LITERATURE REVIEW.....</b>	<b>85</b>
<b>4.3. METHOD OF RESEARCH .....</b>	<b>91</b>
4.3.1. Research design.....	91
4.3.2. Participants.....	92
4.3.3. Data collection .....	93
4.3.4. Data analysis .....	93
4.3.5. Issues of trustworthiness .....	944
4.3.6. Ethical consideration.....	94

<b>4.4. RESEARCH RESULTS</b> .....	<b>955</b>
4.4.1. Theme 1: The most important aspects for a memorable visitor experience.....	955
4.4.2. Theme 2: Main purpose when organising a live music performance .....	977
4.4.3. Theme 3: Important aspects regarding the management of a live music performance.....	977
4.4.4. Theme 4: Timing of event management .....	999
<b>4.5. FINDINGS AND IMPLICATIONS</b> .....	<b>101</b>
<b>4.6. CONCLUSION</b> .....	<b>1044</b>

## **CHAPTER 5**

### **Managing live music performances: a demand and supply analysis**

<b>ABSTRACT</b> .....	<b>107</b>
<b>5.1. INTRODUCTION</b> .....	<b>1088</b>
<b>5.2. LITERATURE REVIEW</b> .....	<b>11010</b>
5.2.1. What visitors want – the demand side .....	1111
5.2.2. What managers want – the supply side .....	1133
<b>5.3. METHOD OF RESEARCH</b> .....	<b>1177</b>
5.3.1. Demand side .....	1177
5.3.1.1. The questionnaire .....	1177
5.3.1.2. Sampling method and survey .....	1188
5.3.1.3. Statistical analysis .....	1199
5.3.2. Supply side .....	12020
5.3.2.1. Research design.....	12020
5.3.2.2. Participants.....	12121

5.3.2.3. Data collection .....	12222
5.3.2.4. Data analysis .....	12222
5.3.2.5. Issues of trustworthiness .....	1233
5.3.2.6. Ethical consideration.....	1233
<b>5.4. RESEARCH RESULTS.....</b>	<b>1233</b>
5.4.1. Results from the qualitative research (demand side).....	1233
5.4.1.1. Results of the factor analysis: critical success factors of visitors attending a live music performance .....	1244
5.4.2. Results from the quantitative research (supply side) .....	1266
5.4.2.1. Theme 1: Main purpose when organising a live music performance .....	1266
5.4.2.2. Theme 2: Important aspects regarding the management of a live music performance.....	1277
<b>5.5. FINDINGS AND IMPLICATIONS .....</b>	<b>1288</b>
<b>5.6. CONCLUSIONS.....</b>	<b>133</b>

## CHAPTER 6

### Conclusions and Recommendations

<b>6.1. INTRODUCTION .....</b>	<b>1363</b>
<b>6.2. THE JOURNEY .....</b>	<b>137</b>
<b>6.3. CONTRIBUTION OF THIS RESEARCH.....</b>	<b>1388</b>
<b>6.4. CONCLUSIONS .....</b>	<b>13840</b>
6.4.1. Conclusions with regard to the literature study .....	14040
6.4.2. Conclusions with regard to the survey results .....	1444
<b>6.5. RECOMMENDATIONS .....</b>	<b>1477</b>

6.5.1. Recommendations with regard to future live music performances .....	1477
6.5.2. Recommendations concerning future research .....	1522
6.5.3. Recommendations concerning future surveys.....	1533
<b>Bibliography .....</b>	<b>1555</b>
<b>APPENDIX A: Visitor questionnaire (Demand side).....</b>	<b>170</b>
<b>APPENDIX B: Management questionnaire (Supply side).....</b>	<b>174</b>

## LIST OF TABLES

### CHAPTER 3

#### **Managing live music performances: a demand side analysis**

Table 3.1: Questionnaires collected and analysed at the live music performances for the various music genres.....	67
Table 3.2: Profile of different music genre visitors at different live music Performances.....	70
Table 3.3: Critical Success Factors for visitors to ensure a memorable visitor experience.....	71
Table 3.4: ANOVA results – Genre variables at various live music performances.....	75

### CHAPTER 4

#### **Managing a live music performance: a supply side analysis**

Table 4.1: Previous National and International Studies on Critical Success Factors from a Supply Side.....	88
Table 4.2: Background of participants.....	92

### CHAPTER 5

#### **Managing live music performances: a demand and supply analysis**

Table 5.1: Questionnaires collected and analysed at the live music performances of various music genres.....	119
Table 5.2: Critical Success Factors for visitors to ensure a memorable visitor experience.....	124
Table 5.3: Results from the quantitative (demand) and qualitative (supply) research in order of importance.....	130

# LIST OF FIGURES

## CHAPTER 2

### Management of live music performances

Figure 2.1: Classification of events.....	28
Figure 2.2: Classification of music events.....	34
Figure 2.3: A diagrammatic representation of the main role players in an event.....	37
Figure 2.4: Life cycle stages and core management processes of event management.....	42
Figure 2.5: Visitor expectations of experience at music events.....	53

## CHAPTER 3

### Managing live music performances: a demand side analysis

Figure 3.1: Visitor expectations of an experience at music events.....	63
--	----

## CHAPTER 6

### Conclusions and Recommendations

Figure 6.1: Creating a memorable visitor experience.....	151
--	-----

## **CHAPTER 1**

### **Introduction, problem statement, objectives and method of research**

## 1.1. INTRODUCTION

Music and entertainment events, according to Mair (2009:8-9), hold the potential to attract some of the largest audiences of any type of event which can range from small local bands to internationally acclaimed performers attracting crowds that can number into hundreds of thousands. With the potential to attract such large crowds, music events could potentially create the following benefits (Brown, Var & Lee, 2002:273; Saayman, 2004:72-73; Sonder, 2004:18; Bowdin, Allen, O'Toole, Harris & McDonnell, 2006:38; Allen, O' Toole, McDonnell & Harris, 2008:64; Page & Connell, 2009:602; Walker & Walker, 2011:275): promoting the destination and building the image of an attraction; increasing tourist visits; promoting the arts and music; drawing supporting artists and performers; creating business opportunities; contributing to an economic impact; expanding the tourist season; and creating job opportunities. This is also true for the South African music industry. During 2011, the live music performances hosted in Cape Town alone contributed a total of R74 million in revenue to the Western Cape Province (Rossouw, Saayman, Saayman & Kruger, 2012:13). Moreover, these concerts also created 961 jobs (temporary and permanent) in the Cape Town area during 2011 (Rossouw *et al.*, 2012:13). Due to these distinct positive contributions to host communities, live music performances have become common worldwide and South Africa is therefore no exception. Hosting a live music performance is also extremely important to performing artists as a significant part of their income is provided by tour revenues which form part of the three main reasons why artists perform live, that is, to earn money, to expand their fan base, and to satisfy existing fans (Black, Fox & Kochanowski, 2007:154).

In addition, Shone and Parry (2010:9) indicate that events such as live music performances play an important role in society, be it to relieve the dull everyday routine of individual's lives or to emphasise some important activity or person. In the case of live music performances, Berridge (2010:198) states that people attend these events seeking something specific from the experience which is initially based on pre-event communication prior to the event. Berridge (2010:73) explains that the experience which is derived from a programmed service such as a live music performance, is an essential component that influences the level of satisfaction. Furthermore the author adds that the factors that control the specific experience are bound in the manner in

which the experience has been designed with regard to the memorability and the success of the performance as well as the visual and ergonomic aspects (Berridge, 2010:73). However, attending a live music performance can have some disadvantages which include economic costs (e.g., high ticket prices), sensory costs (e.g., perishability of an event and reduction of sound quality) and time related costs (e.g., failure of an event such as cancellations) (Earl, 2001:342; Black *et al.*, 2007:150-151).

Kruger and Saayman (2012a:1) therefore emphasise that to attract and retain visitors to live music performances, event managers should create a memorable visitor experience, which is not only remembered, but also treasured. According to Citrine (1995), this can also be referred to as the “wow factor” when designing events. Page and Connell (2009:648) describe the visitor experience as the overall impression, understanding, rating and meaning that a visitor attaches to his or her encounter with a specific place, event or activity. With this in mind, Andereck, Bricker, Kerstetter and Nickerson (2006:96) indicate that the experience of visitors at an event is affected by the setting and the expectations created by the visitor. The image of a service can furthermore be enhanced or damaged by the success or failure of an event (Yeoman, Robertson, Ali-Knight, Drummond & Beattie, 2004:xix). Hence, various characteristics that form part of the experience have to be considered when organising a live music performance, because the level of satisfactory service received relates directly to how memorable the experience was or will be (Manners, 2012:23). Therefore, it is important for event organisers to be aware of the expectations that visitors convey in terms of a live music performance. These expectations may differ from what live music performance managers regard as important aspects of a successful and memorable event compared with that which the visitors regard as being important. Engelbrecht (2012) confirmed that what people expect to receive from a tourism product and what is actually provided does not always correspond with one another. This indicates that a shortcoming may exist between what visitors regard as important for a memorable experience compared with what managers regard as being important; which is also the case with live music performances.

The purpose of this chapter is to discuss the research process to be followed in this thesis. This is realised by analysing the background to the problem, followed by presenting the problem statement. In turn, this is followed by the goals and objectives

of the study, the research methodology, definitions of the key concepts and to conclude, the chapter classifications for this thesis.

## **1.2. BACKGROUND TO THE PROBLEM**

A live music performance, according to Kruger and Saayman (2012b:183), can be defined as: “a performance event comprising one live performance (or an additional live performance, usually in the form of a supporting artist or band) of a specific music genre (such as rock, pop and classical music to name but a few), usually over a few hours (3-5 hours) on one day in a specific venue/city that attracts approximately 500 attendees or more, which is packaged as a coherent whole”. The event management industry, including live music performances, can be approached with a business-like perspective because the management of events is creatively and emotionally rewarding (Silvers, 2010:63). According to Tassiopoulos (2000:40), event management can be defined as being “designed to manage or control event resources on a given activity, within time, cost and performance requirements”. Page and Connell (2009:642) add that event management consists of the practical aspects of preparing for and staging events. These aspects, according to Allen, O’Toole, McDonnell & Harris (2005:160), include planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation.

In addition to these aspects, managers should also be mindful that other issues such as conflicting stakeholder expectations, limited control over inputs, financial constraints and contingency planning can create other challenges that might obstruct the creation of a well managed and memorable event (Hyatt, 2008:178). Most people who have attended previous events such as live music performances have experienced well managed events but which might have been flawed by some annoying detail or shortcoming (Bowdin, Allen, O’Toole, Harris & McDonnell, 2011:240). This renders event management a rather thankless task where it is easy for everyone to notice when something goes wrong, but few people notice the tremendous effort involved in making even a simple event successful and memorable (Shone & Parry, 2010:13).

Live music performances are no exception as the activities vary according to the kind of event that is organised; therefore, the entertainment guide is common in nature, comprising activities such as pre-event activities, during-event activities, and post-event

activities (Singh, 2009:97-98). The pre-event management stage, which is the first stage of the events life cycle, is often the longest and involves up to 90 per cent of the total event duration (Emery, 1997). This stage entails the planning of an event and is vital to the success of the events since it has unusual requirements; therefore, it is a complex process (Shone & Parry, 2010:72). Packer, Small and Darcaay (2008:13-14) add that the focus of event organisers during this stage often remains on the setting of the location and on the management of certain critical factors (which include aspects such as sponsors, lighting, sound and aspects regarding the performing artist), rather than on catering to the needs of the visitors attending the event. According to Westerbeek, Smith, Turner, Emery, Green & Van Leeuwen (2005:36), the second key stage of the proposed event management life cycle is the implementation process. Emery (1997) identified this stage to consist of approximately one percent of the duration of the total project and more than 95 per cent of the workforce involved in the event.

Westerbeek *et al.* (2005:36) suggest that the ideal event in essence would be one that would lead to the total satisfaction of all the internal and external stakeholders – a memorable experience, run in a smooth, safe and enjoyable manner in which all the parties would wish to be involved again. According to Westerbeek *et al.* (2005:36-37), the interactive nature of attendees of a live music performance with the environment means that many uncertainties exist on the day of the event, and this is where performance measures need to be continually monitored and controlled. This should take place throughout the event and not just during the implementation stage. In certain events, the post-event evaluation stage overlaps with the implementation stage (Westerbeek *et al.*, 2005:37). This phase is concerned with the evaluation and clean-up activities. All the activities in this phase are associated with the conclusion of the event, once the event attendees have departed and the final undertakings have been initiated (Westerbeek *et al.*, 2005:153). According to Westerbeek *et al.* (2005:37) and Oriade (2010:109), the clear-away substage of an event does not only relate to clearing away rubbish and returning the facility to its former glory, it also refers to the important exit of the attendees to the live performance as well as the other stakeholders from the event. The authors add that the final memory of an event must not be ruined by long delays and traffic jams due to the full volume of traffic leaving the facility at the same time –

which is unlikely at the start of an event because the attendees arrive over periods of three to four hours prior to the performance.

The aforementioned aspects are extremely important to management as a live music performance is an intangible event that is concurrently produced by the band, performer, or artist and consumed by the audience (Fisher, Pearson & Barnes, 2002:44). Even though the quality of the band, performer, or artist's performance cannot be controlled by management as the outcome of these performances are uncertain, management can, however, influence the performance by ensuring effective management of aspects that can be controlled such as good quality sound and lighting (Manners, 2012:23). Various aspects that contribute to the success of the event and combine to create a memorable visitor experience at live music performances have to be managed. According to Silvers (2004:41), Bowdin *et al.* (2006:353), Matthews (2008:151) and Manners (2012:44), these aspects include adequate parking, information boards, practical layout of the venue, emergency and medical facilities and services, safety and security aspects, adequate seating on the stands, vendors to supply snacks and refreshments to visitors, ATM facilities, sufficient and clean ablution facilities, sound and lighting, accessibility and an effective and practical stage plan, to name but a few.

These aspects are referred to as critical success factors. Critical success factors are viewed as those factors that affect the ability to thrive in the marketplace and that can be considered to be the particular strategic elements, product attributes, capital, competencies, competitive capabilities, and business outcomes that spell the difference between profit and loss (Slabbert & Saayman, 2003:8). Brotherton and Shaw (1996:114) add that critical success factors, and the extent to which they are achieved, will ultimately determine the success of a company or, as in this case, a major music event or live music performance. From the viewpoint of a visitor, the impact of an event on the visitor's experience corresponds to the measure of accomplishments and interactions that occur during the event (Singh, 2009:244). Critical success factors not only contribute to the success of the event, but also create and offer a memorable experience to all visitors (Manners, 2012:5). As Ferdinand and Williams (2013:202-203) maintain, memorable events are created when the disparate elements that are involved in the management of events are brought together into a seamless, holistic experience.

For event managers, it is essential to meet the needs of the visitor; therefore, it is vital to understand what the visitor wants to achieve from the anticipated experience (Van der Wagen, 2005:76). Event visitors are attracted to particular events that offer something in addition to the fundamental services provided and to the universal benefits derived from all events (Tassiopoulos, 2000:7); in other words, something that makes the event different and unique.

To determine which factors are important for a memorable experience, Singh (2009:243) indicates that events should be evaluated based on the critical success factors from the viewpoints of the visitors (demand perspective) and those from the event managers (supply perspective). For the purpose of this research perspective is also referred to as side. Determining these factors will assist management in the enhancement of the memorable experience when attending live music performances as well as ensuring that all the management aspects throughout the management process are managed effectively and successfully. The only international study that focused on the critical success factors from a supply side at an event was that of Lade and Jackson (2004). The said authors determined the critical success factors of regional festivals in Australia and found that a creative and unique programme development each year, as well as an appropriate response to the feedback of the patrons are considered to be important. However, various studies have been conducted to determine the critical success factors in tourism operations in South Africa from a supply side such as those for a wine festival (Marais, 2009), a guesthouse (Van der Westhuizen, 2003), a conference centre (Kruger, 2006), wedding events (De Witt, 2006), an arts festival (Erasmus, 2011) and those for hotels (Appel, Kruger & Saayman, 2011). The results of these studies indicate that the critical management factors differ from one tourism operation to another, stressing the fact that the type and nature of the tourism operation verifies the critical success factors required to manage it successfully. Research conducted by Marais (2009) and Erasmus (2011) are the only studies that have been performed from a demand side. They emphasised the significance of determining the critical success factors from the perspectives of the visitors while the results of these studies also indicated that various critical success factors can be controlled by the event organisers.

In the case of live music performances, very few studies that focus only on managing these events have been carried out. National research in South Africa regarding the demand side has been conducted at only one music genre in the live music performance industry. This research was carried out by Manners, Kruger and Saayman (2012) where the critical success factors which included *General Management, Souvenirs, Marketing, Venue and Technical aspects, Accessibility and Parking* and *Amenities* as well as *Catering* were determined for managing the visitor experience at a live music performance. Other research based on music events was also conducted from a demand side at live music performances and was mainly based on the motives for attending such performances (Kruger & Saayman, 2012b), the differences between the profiles of attendees at the concerts of different bands (Kruger & Saayman, 2012c), the influence of gender on live music performance attendees (Kruger & Saayman, 2012d), the influence of location on the profile of attendees (Kruger & Saayman, 2012e), the influence of location on the profile as well as critical success factors required to ensure a memorable visitor experience (Manners, Kruger & Saayman, 2012).

From the above mentioned research, various challenges were identified with specific regard to live music performances which include:

- Live music attendees cannot be regarded as homogeneous;
- Different genres attract different markets;
- The travel motives differ for the band or artist performing at a live music performance;
- Visitors to different locations regard different management (critical success factors) aspects as being more important than others;
- Various aspects such as type of band, ticket prices, the band, or performer's ability to appeal to the attendees with regard to age, gender and social class may influence the attendees at live music performances; and
- All the above mentioned may exert an impact on what visitors consider to be important critical success factors for a memorable visitor experience at live music performances.

In addition to these challenges, determining the critical success factors from both the demand and supply sides within the live music performance industry, to the author's

knowledge, has never been undertaken in South Africa. This is especially important since, as Swanson, Davis and Zhao (2008:317) note that with an abundance of entertainment options at the disposal of the attendees, and a finite amount of time in which to enjoy them, understanding the motives driving performing arts attendance and the factors that contribute to a memorable experience are crucial as organisations strive to compete in an increasingly crowded market place". According to Lade and Jackson (2004:2), each event has its own set of objectives, regardless of whether these are achieving economic, social, cultural or long-term tourism outcomes or not. Determining critical success factors is extremely important as they are the fundamentals for the successful accomplishments of businesses or events (Thompson & Strickland, 1999). According to Kruger, Saayman, Manners and Saayman (2012), visitors to various live music performances identified aspects that management should improve. These included the following: poor marketing, uncomfortable seating, more affordable ticket prices, shows must start on time, improved exit strategies at venues, better parking and more available disabled parking, good quality pre-concert entertainment and more available ablution facilities. These aspects clearly indicate that poor management occurs with regards to various aspects at live music performances and that these issues influence the memorable visitor experience at live music performances. Therefore, it is essential that all managers pay close attention to these factors in order to determine those that are important for the visitors attending a live music performance and to ensure that they are implemented or improved.

### **1.3. PROBLEM STATEMENT**

According to Ryan (2012:255), the demand and supply sides of the event tourism industry, including live music performances, have a symbiotic interest where event managers want a successful event, attendees expect a memorable experience and the performer(s) seek payment. All these aspects and the above mentioned challenges emphasise the complexity of managing live music performances for which a variety of factors need to be managed. When organising a live music performance, it is evident that the various characteristics that form part of the visitor experience have to be considered. The critical success factors of live music performances from both the demand and supply sides are fundamental, since the costs of organising live music performances are high, the needs of the visitors are constantly changing, and

competition plays a major role in the success of such events (Manners, 2012:8). Management furthermore constantly needs to be aware of the ever-changing external environment by determining what factors visitors consider to be vital for a rewarding experience at a major music event. This is extremely important since the concept of experience has become more pervasive, mainly given that the event sector, such as live music performances, has adopted experience as a tool to make individual businesses more competitive as the organisations operating within this sector exist to provide consumers with an experience (Patterson & Getz, 2009).

The challenges identified in previous research are included in this thesis as this research contributes greatly to the knowledge relating to the management of visitors' experiences at live music performances of different genres of music. Furthermore, determining the critical success factors for memorable live music performances (both from the demand and supply sides) in South Africa, enable management to improve the current management plans in order to ensure an outstanding memorable visitor experience while also improving the overall success, irrespective of the genres of live music performances in the future. Based on the above this thesis will attempt to address the following questions:

- What are the critical success factors of live music performances in creating a memorable experience from a demand side?
- To what extent does the critical success factors differ amongst the different genres?
- What are the critical success factors of live music performances in creating a memorable experience from a supply side?
- How does critical success factors differ from the demand and supply perspective?
- Which guidelines can event managers follow to achieve a memorable experience at a live music performance?

#### **1.4. THE GOAL AND OBJECTIVES**

This study attempted to achieve the following goal and objectives.

### **1.4.1. Goal**

The goal of this study was to do a critical assessment of live music performances in terms of managing a memorable visitor experience from both the demand and supply side.

### **1.4.2. Objective**

The following five objectives were identified:

#### **1.4.2.1. Objective 1**

The first objective was to analyse event management with specific reference to live music events and performances by means of a literature study.

#### **1.4.2.2. Objective 2**

The second objective was to determine the critical success factors that visitors (demand side) regard as important to ensure a memorable visitor experience at different genres of live music performances.

#### **1.4.2.3. Objective 3**

The third objective was to determine the aspects that live music performance managers (supply side) regard as important when organising a live music performance as well as when creating a memorable visitor experience.

#### **1.4.2.4. Objective 4**

The fourth objective was to perform a comparison between the demand and supply sides in order to establish whether any differences exist amongst the aspects that the management regards as important compared to what the visitors consider to be important to achieve a memorable visitor experience at live music performances.

#### **1.4.2.5. Objective 5**

The fifth objective was to draw conclusions from the results of the study conducted and to make recommendations concerning the critical success factors identified from both the demand and supply sides when creating a memorable visitor experience at live music performances.

### **1.5. RESEARCH METHODOLOGY**

This research methodology used a two-pronged approach. Firstly, a literature study and, secondly, an empirical survey were conducted.

#### **1.5.1. Literature study**

The literature study was based on information searches, collecting the relevant information from mainly library catalogues and Internet sources. Academic articles, books, theses and the Internet were used in addition to online scientific databases such as Ebscohost, Google Scholar, E-books, Pro Quest and Science Direct in the search for relevant information. The keywords for this research included event management, music genres, live music performances, memorable visitor experience and critical success factors. Through these sources and keywords, an analysis was performed with respect to live music performances within the context of event management and the importance and role of critical success factors at a live music performance from both the demand and supply sides. This analysis was conducted by studying the needs of visitors that attend live music performances and determining what management considers to be important aspects to ensure a successful and memorable event.

#### **1.5.2. Empirical survey**

The following section highlights the methods selected for the empirical analysis.

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

This thesis followed a mixed research approach; namely, a quantitative and a qualitative method in order to seek, determine and understand the critical management factors

considered by visitors and event managers to be important in creating a memorable experience at live music performances.

### **1.5.2.2. Survey**

For the purpose of this study, two surveys were conducted. The first survey (demand side) focused on collecting data from the visitors who attended a live music performance; this was carried out by using self-administered questionnaires. This survey was conducted at different genres (such as pop, rock, blues, R&B, classical and Afrikaans) of live music performances identified on the music calendar in South Africa. Collecting data with respect to these genres allowed a comprehensive approach to different music genres, both from the international and national live music performance industry. The second survey (supply side) was conducted where interviews were scheduled with various well-known live music performance managers in South Africa. The managers were selected on the basis that they specialised in the management of live music performances as well as having organised previous live music performances. Interviews were conducted and recorded so as to capture accurate information from the managers.

### **1.5.2.3. Demand side**

The sampling method and questionnaire development discussed in the next section were followed for the study regarding the demand side.

#### **1.5.2.3.1. The sampling method**

A quantitative research approach was adopted, seeking to determine and understand the critical success factors that visitors (demand side) consider to be important aspects of management that would create a memorable experience at different genres of live music performances. These questionnaires were handed out at live music performances of six different genres (namely, pop, rock, blues, gospel, Afrikaans and classical) in order to establish the different management aspects at various music performances. Since these live music performances took place at venues of different sizes, it was difficult to determine the precise number of visitors that attended these concerts; some

concerts are held at a stadium with a capacity of 25 000 or more visitors, while other concerts take place in closed venues with a capacity of only 6 000 visitors. Israel (2009:6) explains that in a population of <100 000 (N), 400 respondents (n) are considered to be representative and would result in a 95 % level of confidence with a  $\pm 5$  % sampling error. Therefore, the aim was to collect 400 questionnaires at the six different genres of live music performances that had been identified, which amounted to a total of 2 400 questionnaires (400 questionnaires x 6 genres = 2 400 questionnaires). However, the genres of classical, rock, blues and pop hosted only two performances, one in Johannesburg and one in Cape Town; therefore, 450 questionnaires were distributed at each performance, which resulted in a total of 900 questionnaires for those genres. In the case of the R&B and Afrikaans genres, since there was only one performance, the aim was to distribute 450 questionnaires.

#### **1.5.2.3.2. Development of the questionnaire**

The questionnaire used in the quantitative survey for the live music performance attendees (the demand side) was divided into three sections (see Appendix A):

- **Section A** ascertained the socio-demographic information of visitors to live music performances and included questions to determine details such as gender, age, home language, occupation, marital status, highest level of qualification and province or place of residence.
- **Sections B and C** were used to determine the critical management factors for a memorable visitor experience and the behaviour and musical interest of consumers at live music performances. The statements measuring the critical success factors and motives (Section B and C) were based on the relevant literature as well as the works of Lade and Jackson (2004), Marais (2009), Erasmus (2011) and Manners (2012). Various aspects relating to general management, human resource management, layout, parking, security, accessibility, ticket sales and food and beverages were modified to render the questions relevant to a live music performance. Section B (covering critical management factors) consisted of 30 constructs pertaining to the management of live music performances that were measured on a 5-point Likert scale of importance, where 1 indicated not at all important, 3 neither important nor unimportant and 5 extremely important. Section C

comprised 23 questions concerning the reasons why visitors attend live music performances which were also evaluated on a 5-point Likert scale of importance. This section further established the importance that the visitors attached to seeing their favourite artist, whether the concert offered value for money, whether it was fun, whether the music was enjoyable, and whether new things were experienced. In addition, this section contained questions that aimed to determine how many music events visitors were likely to attend in a year, the type of accommodation they use, the type of music they prefer, their all-time favourite artist or band and whether or not they attend other music events and festivals.

#### **1.5.2.3.3. Data analysis**

The data obtained from the quantitative survey questionnaires were captured in Microsoft and analysed with the assistance of SPSS statistics. The data from all six genres were pooled in order to yield an overall view of the critical success factors in managing a memorable visitor experience at different genres of live music performances. A variety of statistical analyses were employed to identify the critical success factors which included a factor analysis and ANOVAs. A brief description of each method is furnished below.

- **Factor analysis**

A factor analysis was conducted based on the questions posed in Section B (critical success factors) of the questionnaire and used to determine the visitors' perceptions of the critical quality management factors of the visitor experience at different genres of live music performances. According to Pieterse and Maree (2007:219), the function of a factor analysis is to establish which items belong together in the sense that they are answered correspondingly and therefore measure the same dimension or factor.

- **ANOVA**

An ANOVA is used when there are more than two independent groups that need to be compared on a single quantitative measure or score (Pieterse & Maree, 2007: 229). Therefore, the six genres of live music performances were analysed

based on the differences regarding the critical success factors of visitors who attend these specific live performances. In turn, these success factors were then used based on what visitors regard as important for a memorable visitor experience at the different music genres. Thereafter, the ANOVA test was conducted based on a one-way variance analysis, two-way frequency tables and Chi-square tests as well as Tukey's multiple comparisons, which were used to investigate any significant differences between the different genres.

#### **1.5.2.4. The supply side**

The sampling method and questionnaire development for the analysis of the supply side are discussed in the next section.

##### **1.5.2.4.1. The sampling method**

A qualitative approach was adopted to determine what live music performance managers consider to be important management aspects (critical success factors) when organising a live music performance. Five managers were identified based on the data from the various live music genres in the quantitative approach. Each of the managers included in the survey had previously organised as well as managed live music performances of various genres and sizes.

##### **1.5.2.4.2. Guidelines for the interviews**

The questions that were included in the interviews followed the guidelines set out below (see Appendix B).

Open- and close-ended questions were used to ascertain the socio-demographic information of the managers organising the live music events and included questions which determined their gender, age, job description, company profile, the types of events they had organised, the main target audiences of those events, and the previous events that had been organised. The questions posed during the interviews were general and broad with regard to what the managers considered to be important aspects in ensuring a successful and memorable event. The questions were also

designed to obtain a general profile of each manager. These questions served as guidelines and allowed the various managers to identify what they individually considered to be the important aspects regarding each of the management factors that they had identified. Based on the responses, follow-up questions were formulated. All the interviews were audiotaped and transcribed, and subsequently the interactions of the individuals during the interviews were studied.

#### **1.5.2.4.3. Data analysis**

Microsoft Word was used by an independent person to transcribe the various interviews to ensure objectivity. Subsequently, the transcriptions were analysed by employing the open coding technique. The six steps of data analysis and interpretation as formulated by Cresswell (2009:185-189) were used to analyse the data. The various stages included: "Step 1: Organise and prepare the data; Step 2: Read through all the data; Step 3: Begin a detailed analysis with a coding process; Step 4: Use the coding process to generate a description of the setting or people as well as categories or themes for analysis; Step 5: Advance how the description and themes will be represented in the qualitative narrative; and Step 6: A final step in data analysis involves making an interpretation or meaning of the data" (Cresswell, 2009:185-189). The trustworthiness of this research was accomplished by means of peer examination and the coding and recoding of the data. In addition, ethical approval was obtained from the Ethics Committee of the North-West University (Potchefstroom Campus: NWU-00115-12-A4) as this served to protect the welfare of the individuals who participated in the research.

### **1.6. DEFINING THE KEY CONCEPTS**

The following concepts are used throughout the study and therefore require clarification:

#### **1.6.1 Event management**

An event is a planned occasion, intended for the enjoyment of the public or for the needs of a particular audience, which may include a fair, carnival, religious ceremony, parade, entertainment, exhibition, concert, conference, sporting occasion and special or hallmark events (Page & Connell, 2009:642). However, Tassiopoulos (2000:40) defines

event management as a function “designed to manage or control event resources on a given activity, within time, cost and performance requirements”. Event management, therefore, constitutes management aspects which include planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation (Allen *et al.*, 2005:160). Thus, according to Page and Connell (2009:642), event management can be described as comprising the practical aspects of preparing for and staging events.

### **1.6.2. Live music performance**

A major music event or live music performance can be defined as: “a performance event comprising of one live performance (or an additional live performance, usually in the form of a supporting artist or band) of a specific music genre (such as rock, pop, classical, etc.), usually over a few hours (3-5 hours) on one day in a specific venue/city that attracts over 500 attendees, which is packaged as a coherent whole” (Kruger & Saayman, 2012b:183). However, according to Farlex (2012), live can be defined as something “to remain in human memory”, music as “vocal or instrumental sounds possessing a degree of melody or rhythm”, and a performance as “an artistic performance”. Therefore a clear definition for live music performances could refer to an artistic performance of vocal or instrumental sounds creating a degree of melody or rhythm which remain in the human memory.

### **1.6.3. Music genres**

A music genre, according to Farlex (2012), is a music category of artistic compositions, as in music or literature, which is marked by a distinctive style, form or content. Therefore, music can be divided into music genres which include pop, rock, classical, R&B, inspirational, and world music.

### **1.6.4. Critical success factors**

Brotherton and Shaw (1996:114) assert that any factor that is critical is of the greatest importance and has a very high priority. They are not just business objectives or goals, but rather, a combination of activities and processes intended to support the

achievement of the desired outcomes specified by the objectives or goals of a company (in this case an event). Dickinson, Ferguson and Sircar (1984:49) add that critical success factors are derived from, or depend upon, features of both the internal and external operating environments of a company, and may arise from a wide variety of issues, circumstances, conditions, or activities that require the special attention of the company's organiser. Thus, according to Slabbert and Saayman (2003:8), critical success factors are those factors that most affect the ability of organisations to prosper in the marketplace – the particular strategic elements, product attributes, resources, competencies, competitive capabilities, and business outcomes that spell the difference between profit and loss.

#### **1.6.5. Memorable visitor experience**

Farlex (2012) defines an experience as the comprehension of an object, thought or emotion through the sense or mind. Page and Connell (2009:648) describe visitor experience as the overall impression, understanding, rating and meaning a visitor attaches to his or her encounter with a specific place, event, holiday or activity. Various aspects form part of the fundamental experience of the expectations of visitors that influence the general success of the event. Therefore, it is important to note that the expectations, moods and attitudes of visitors will always be innovative, and that the experiences of visitors will fluctuate regardless of the line-up and setting (Getz, 2007:18; Berridge, 2007:73). Various events create a certain perception regarding the experience of visitors, not only in terms of the performance of the artist, but also in terms of the overall management and organisation of the event. According to Farlex (2012), the term "memorable" can be defined as something worth remembering or being noted, while Citrine (1995) adds that one could also refer to it as the wow factor when designing events. Hence, various characteristics that form part of the visitor experience have to be considered when organising an event because the level of satisfactory service received directly relates to how memorable the experience was or will be. Therefore, a memorable experience can be defined as the wow factor perceived during an event which is worth remembering even after the event is concluded.

## **1.7. CHAPTER CLASSIFICATIONS**

The following section contains a summary of what can be expected from each of the following chapters.

### **1.7.1. Chapter 1**

The aim of this chapter is to furnish an overview of live music performances in the event sector and to highlight the importance of determining the critical success factors from both the demand and the supply sides to ensure a successful and memorable visitor experience when attending a live music performance. This chapter includes an introduction, the problem statement, aims and objectives, method of research and definitions of the key concepts used in this study.

### **1.7.2. Chapter 2**

Chapter 2 contains the literature review based on music events and live music performances. This chapter further includes information about the management of live music performances with regard to the background of events tourism, the classification of events according to their size and type, the classification and role of music events, the stakeholders at the music events, and the various aspects of live music performances.

### **1.7.3. Chapter 3**

This chapter comprises Article 1, which examines the critical success factors that visitors regard as being important to ensure a memorable visitor experience at live music performances of various genres.

### **1.7.4. Chapter 4**

Chapter 4 consists of Article 2. This article analyses the important aspects that managers regard as being critical in organising live music performances and for ensuring a successful and memorable event.

### **1.7.5. Chapter 5**

Chapter 5 includes Article 3 which focuses on comparing the critical success factors that visitors regard as important aspects to ensure a memorable visitor experience with what the managers of a live music performance regard as being important to ensure a memorable event.

### **1.7.6. Chapter 6**

The final chapter consists of conclusions drawn from the discussions in the previous chapters. Recommendations are made concerning the critical success factors from both the demand and the supply sides that are necessary to enhance the visitor experience and success of live music performances.

**CHAPTER 2**  
**Management of live music performances**

## 2.1. INTRODUCTION

Various decision makers in developing countries are progressively recognising the benefits of event management and events tourism for their respective economies (Tassiopoulos, 2010:4-5). Tassiopoulos (2010:27) adds that events have become one of the most commonly used channels through which visitors can satisfy their desire to sample local foods and culture, participate in games or be entertained. Therefore, events have become an important motivator for tourism and form part of the development and marketing plans of most destinations (Getz, 2007:405). Events, especially live music performances, are increasingly viewed as an essential part of tourism development and marketing planning (Craven & Golabowski, 2001:4; Getz, 2007:403; Allen, O'Toole, Harris & McDonnell, 2008:17; Tassiopoulos, 2010:4, 9).

South Africa is no exception. The event management sector in South Africa has shown a market expansion since 1994 (Tassiopoulos, 2000:3). Thus, a growth in the demand for music events has taken place in South Africa as the popularity of international pop, rock and jazz artists, amongst others, has escalated (Manners, 2012:3). Live music performances have become popular occurrences over the past years and live performances of international artists such as U2, Robbie Williams, Roxette, Coldplay, Josh Groban and The Eagles, to name but a few, are becoming more common on the major music events calendar of South Africa (Big Concerts, 2010). However, managing and staging these events are complex and various aspects need to be considered. Silvers (2010:63) concurs and indicates that event management utilises the traditional theories, tools and techniques found in any business endeavour, but adapts them to the unique context of creating and producing an intangible product of an experience, thereby rendering event management a complex industry. Therefore, according to Tassiopoulos (2010:28), event management must be considered from a demand (the event consumer) and a supply (event management companies/organisers) perspective.

When referring to the supply side of managing events, Silvers (2004:41), Allen, O'Toole, McDonnell and Harris (2005:160), Bowdin, Allen, O'Toole, Harris and McDonnell (2006:535), Matthews (2008:151) and Allen *et al.* (2008:453) each indicate that event management consists of diverse aspects or critical success factors that need to be managed which include aspects such as entertainment, technical aspects, food and beverages, marketing, stalls, entrances, visitors, transport, information, layout,

accommodation, financial services, parking, community, staff, emergency and medical services, children, safety and security, ticket sales, directions, infrastructure, and the venues themselves. All these aspects contribute to a memorable experience at a live music performance.

However, except for these aspects, Sonder (2004:81-82) states that it is also important for organisers to assess the needs of potential visitors, in other words, to assess the resources available from a demand perspective to ensure that the expectations of the visitors will be met by the event. According to Getz (2007:192), events attract paying visitors, who will expect delivery of the promised product or experience at a high standard and who are entitled to complain if they do not receive their perceived money's worth. When individuals attend concerts or events their expectation is to be entertained and to have fun with like-minded fans in a dynamic social setting (Getz, 2007:11). It is, however, important to keep in mind that different visitors will expect, want or need different things from essentially similar offerings (Yeoman, Roberson, Ali-Knight, Drummond & McMahan-Beattie, 2004:81). Therefore, visitors to various events cannot be regarded as homogeneous in terms of what they regard as important factors for a memorable experience.

Richie, Mules and Uzabeaga (2008) aver that it has hence become critical that the events industry, regardless of the size of the event, improves its management so as to fulfil the holistic needs of visitors who attend various events. The objective of this chapter is to give a brief overview of the literature pertaining to event management with regard to conceptualising events with specific focus on live music events. This chapter is divided into two sections; the first part focuses on event management and the second part on live music performances. Events are further classified in order to explain how live music performances fit into the events industry as well as to clarify the role of live music performances and that of the stakeholders in this complex industry. Specific emphasis is placed on aspects regarding the management of live music performances and the critical success factors both from a demand and a supply side. This will enable the improvement of management skills to organise live music events as well as the opportunity to enhance the memorable experiences of visitors who attend these live music performances.

## 2.2. WHAT ARE EVENTS?

The world of events covers a spectrum of planned cultural, sporting, political, life-cycle and business occasions (Tassiopoulos, 2010:9). This industry has played a significant part in human society for numerous years as the populace throughout history, both prehistoric and contemporary, have felt the need to mark particular dates and times with various ceremonies or celebrations (Shone & Parry, 2004:9; Mair, 2009:3). Traditionally, the organisation of events formed part of the “job description” of religious leaders and royal courtiers making the attendance of events a mandatory part of belonging to a particular community or religion (Mair, 2009:3). However, the events industry has made a shift and has recently changed such that the task of organising events is presently considered to be a job, or even a profession on its own, therefore making the attendance of events no longer compulsory but instead a decision of the individual (Mair, 2009:3).

According to Mair (2009:4), events can be fun, but also add to the richness of the lives of those attending. Events can also provide entertainment, be competitive, be intellectually stimulating and engender community or national pride as well as be representative of beliefs and faiths. Despite the outcomes of events being well recognised, there appears to be a lack of a clear, all-embracing definition for events. Literature on events appears to focus on the various characteristics of events as well as on some of the reasons why they are organised rather than on what types of events exist so as to enable one to determine the range of events that would be classified as special versus those that would not (Tassiopoulos, 2010:9). According to Jago and Shaw (1998:29), it is dubious that a distinct, comprehensive definition of events can be developed as such an occurrence includes an enormous array of types and perspectives of an event that may fluctuate when viewed from a national, international or local perspective.

However, when examining existing definitions of events, Getz (2007:18) defines an event as: “an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence”. Thus, an event is a temporal phenomenon, and with planned events the events programme or schedule is generally planned in detail and well publicised in advance (Getz, 2007:18). According to Craven and Golabowski (2001:10), events can be regarded as individual affairs that include the following: award banquets,

concerts, fairs, festivals, galas, public shows, road shows, music concerts, sporting events and tradeshows. These events may be similar in form; however, it is important to note that some aspects of the event settings, people and programme will ensure that individual events will always be tangibly or experientially different, thereby making them extremely difficult to replicate, as an event by definition can only occur once (Getz, 2007:18-19). Page and Connell (2009:642) concur and describe an event as a planned occasion, intended for the enjoyment of the public or for the needs of a particular audience, which may include a fair, carnival, religious ceremony, parade, entertainment, exhibition, concert, conference, sporting occasion and special or hallmark event. Events such as these have a human element which make them profoundly dependent on people for their production as well as enabling audiences to become an inherent part of the experience (Silvers, 2010:50). Therefore, all events are inimitable and this emphasises their uniqueness which makes them special and creates a challenge for management (Tum, Norton & Wright, 2006:11).

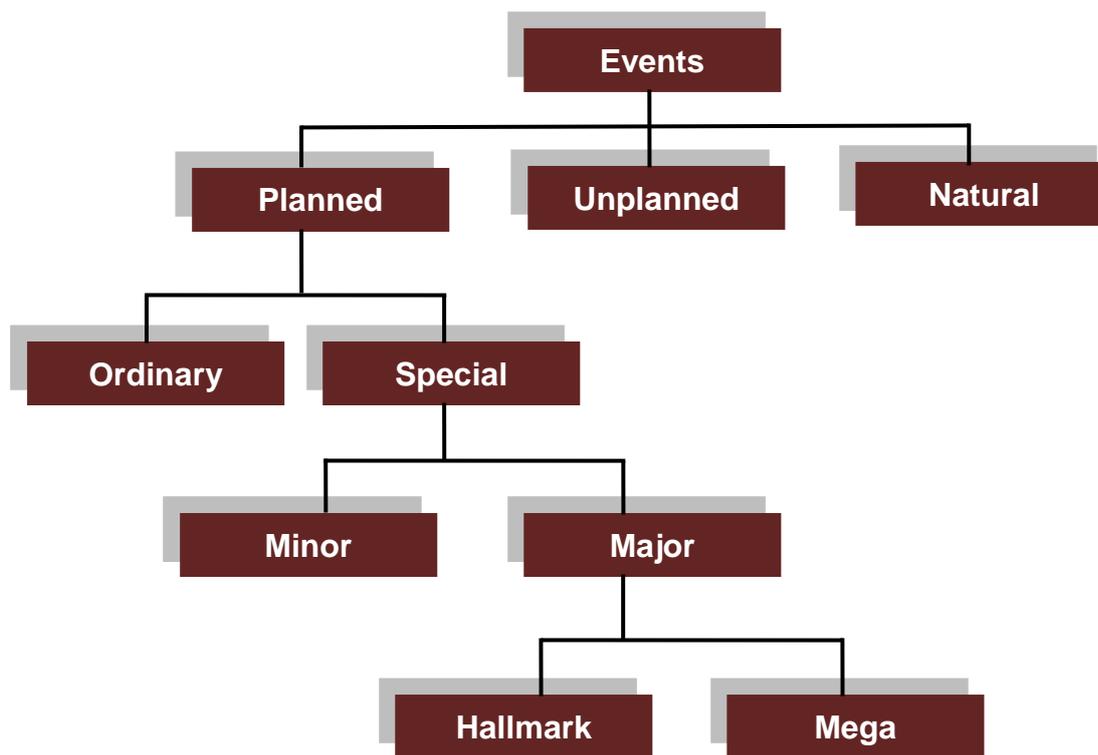
According to Getz (2007:37), planned events traditionally involve people who perform, such as musicians, singers, dancers or actors, and audiences. Getz (2007:37) refers to two types of cultures in the performing arts, namely, "high culture" and "popular culture". In what is referred to as "high culture", the following is included: symphony, ballet, opera and traditional theatre for plays (Getz, 2007:37). On the other hand, "popular culture" refers to every form of musical concert, including music from jazz to new age pop, hip hop and R&B to name but a few; dance, including modern, tap, jazz; and alternative performances such as busking and illusions (magic) (Getz, 2007:37). According to Shone and Parry (2004:3), events are generalised repeatedly and individuals often find it challenging to understand each event in context which makes it difficult to understand the full extent of the activities, the variety, the role and how each event is organised. Therefore, it is important to classify events in order to understand this complex industry.

### **2.3. CLASSIFICATION OF EVENTS**

Events are temporary occurrences, (see Figure 2.1) which can be either planned, unplanned or natural (Saayman, 2012:149; Getz, 1997). Natural events happen due to natural phenomena (Saayman, 2012:149; Getz, 1997). Planned events, on the other hand, can be viewed as occurrences which are generally formal and form part of an official events calendar, whereas unplanned events are those occasions that do not

form part of an events calendar (Saayman, 2012:149; Getz, 1997). Planned events can furthermore be divided into ordinary and special events. Ordinary events are events that occur annually and the communities and spectators are used to them, such as the annual school athletics competition (Saayman, 2012:150). Saayman (2012:150) adds that ordinary events are easy to plan since the event management team can learn from previous events and the outcomes are fairly predictable. Special events, however, according to Van der Merwe (2008:18) and Saayman (2012:150), are difficult to standardise since this type of event occurs as a matter of perspective or preference. However, according to Shone and Parry (2004:62), special events are organised for special occasions to celebrate, enhance social bonds and to accomplish goals. Getz (1997:4) formulated definitions for special events from the perspective of an organiser and a visitor. From the perspective of an organiser, Getz (1997:4) defines a special event as “a one-time or infrequently occurring event outside normal programs or activities of the sponsoring or organising body”. On the other hand, a special event from the perspective of a visitor is defined as “an opportunity for leisure, social or cultural experience outside the normal range of choices or beyond everyday experience”. According to Bowdin, Allen, O’Toole, Harris and McDonnell (2011:18), special events can include national days and celebrations, important civic occasions, unique cultural performances, major sporting fixtures, trade promotions and products launches.

Events can furthermore be grouped or categorised in different ways according to the size and type which includes the form and content of events (Allen *et al.*, 2008:13). Each of these classifications is discussed in the next section.



**Figure 2.1: Classification of events**  
 Source adapted from Saayman (2004:137)

### 2.3.1. Classification of events according to size

There are a number of labels that can indicate the size of an event (Mair, 2009:4). When size is used as a method of categorising events, the following labels are often used: mega events, hallmark events, major events and local or community events (Van der Merwe, 2008:19). However, Mair (2009:4) adds that within these types of events there are myriad different-sized events. Identifying the number of characteristics that these events have in common, helps one to understand how these events function and how to differentiate them from other activities (Shone & Parry, 2010:4). As seen in Figure 2.1, it is evident that a distinction can be drawn between minor, major, hallmark and mega events. A brief discussion of each of these classifications is furnished below.

- Mega events

According to Allen *et al.* (2005), mega events are “those that are so large they affect whole economies and reverberate in the global media”. According to Getz (1997:6), a mega event should have more than one million visitors, a high capital cost and a reputation as a ‘must see’ event. Tassiopoulos (2010:13) states that these events do

not have to be financially prosperous, but they are gradually expected to become environmentally, socially and economically sustainable. Getz (1997:6) concurs and adds that “mega events, by way of their size or significance, are those that yield extraordinarily high levels of tourism, media coverage, prestige or economic impact for a host destination”. Events such as these are of such a large scale that they permeate almost every aspect of life at the destination during the period of the event with regard to transport, retail, hospitality, industry and healthcare which requires a large number of people working not only on the running of the event, but also on the ongoing organisation process to ensure the future of events in general (Mair, 2009:5). Tassiopoulos (2010:13) contends that events of this size and nature could ultimately involve political decision making and strategic priorities of governments. Examples of mega events include events such as the FIFA World Cup, the International Association of Athletics Federation (IAAF), the Olympic Games and World Fairs (Tassiopoulos, 2010:13; Mair, 2009:4).

- Hallmark events

A characteristic of a hallmark event is that it takes place at the same destination repeatedly, to the extent that by mentioning the event, it automatically brings to mind the location where the event is held (Jago & Shaw, 1998; Mair, 2009:5). In agreement Allen *et al.* (2005) indicate that hallmark events are “those events that become so identified with the spirit or ethos of a town, city or region that [they] become synonymous with the name of the place, and gain widespread recognition and awareness”. Hallmark events are very large in scale, however, most will not involve the huge numbers that attend mega events and therefore it can be argued that some fairly small events fulfil the criteria for being regarded as hallmark events (Mair, 2009:5). Jago and Shaw (1998) identified certain attributes for hallmark events which include the following: hallmark events can be held on an international or national scale; they attract funds to the region; they attract large crowds; they occur infrequently; they incorporate festivals or other events; they stimulate the demand for related services; they leave behind legacies or result in urban renewal; and they involve traditions or symbolism. Hallmark events include examples such as the Oktoberfest held in Munich, the Carnival that takes place in Rio de Janeiro annually and the Mardi Gras in New Orleans (Mair, 2009:5).

- Major events

Major events are events that are capable of attracting significant numbers of visitors, media coverage and economic benefits as a result of the scale of the event and the media interest (Bowdin *et al.*, 2006:16; Mair, 2009:5). These events are large-scale events which can be national or international and are perceived to be high in status or prestige events (Jago & Shaw, 1998). Mair (2009:5) maintains that major events may on occasion involve more people than a hallmark event; therefore, destinations are working hard to attract major events which are encouraged to return on an annual basis. Tassiopoulos (2010:11) confirms that these events may hold the potential to be expensive to stage, involve traditions or symbolism, attract funds, lead to the demand for associated services and leave behind legacies for the host destination. When referring to the above mentioned criteria, it is evident that live music performances can be categorised under major events. According to Aldskogius (1993:56), the following criteria for music events fall into the operational definition: “the event is not part of the normal activities of the organising body; it is arranged during a specific time, once a year; it takes place in a specific locality or within a limited region; it is open to the public; and it has a dominant theme – the performance of music of different kinds or limited to a specific genre”.

- Local/Community events

These events are small-scale events, often taking place over a period of 1 to 2 days and usually involving the participation of the local community (Mair, 2009:6). The focus of these events falls mainly on the local people and the events are hosted for their fun, social and entertainment aspects (Van der Merwe, 2008:20). These events are often run by volunteers with minimum financial assistance from the private sector and are often held to showcase a particular local community (Mair, 2009:6). Thus, event organisers have the opportunity to enhance the benefits of such events by broadening the perspectives of visitors due to their exposure to new ideas and their participation in activities, creating a tolerant environment, building community pride and enhancing a sense of place and a feeling of belonging which add to the reasons why the local government should support these events (Allen *et al.*, 2005:14). South African community events include examples such as the Cherry Festival in Ficksburg and the Kirkwood Wildlife Festival in Kirkwood.

### **2.3.2. Classification by type**

Mair (2009:6) argues that classifying events according to type of event rather than size adds to another common manner of classifying events. However, even where the overall event types are similar there is little consensus on how to group them (Mair, 2009:7) as various authors differ in their suggestions as to which types of events should be grouped together. For example, Shone and Parry (2004:5) posit that leisure events (leisure, sport, recreation); cultural events (ceremonial, sacred, heritage, art and folklore); organisational events (commercial, political, charitable and sales) and personal events (weddings, birthdays and anniversaries) be grouped together. Getz (2007), on the other hand, proposes that cultural celebrations, political and state events and arts and entertainment fall into one category; business and trade, education, and scientific events into another category; sport competitions and recreation be grouped as a category on its own and personal events as a standalone category. For the purpose of this chapter, only the main event types are discussed which include: sporting events, business events (MICE – Meetings, incentives, conferences and exhibitions), arts and cultural events and music and entertainment events.

- **Sporting events**

According to Tassiopoulos (2010:14), sport event management has progressed into its own distinct category. Sporting events are held all over the world for the purpose of sporting competitions and attracting some of the world's top athletes (Mair, 2009:7). These events can, however, take place at all levels from a local sporting competition to an international Football World Cup (Mair, 2009:7). Getz (2007) maintains that sporting events can be characterised according to a number of potential factors, including: professional versus amateur; indoor versus outdoor; regular or scheduled versus once-off; and local, regional, national or international in scale.

- **Business events (MICE)**

Van der Merwe (2008:23) believes that the focus of these events falls on the business and trade industry while these events could, however, include many non-business related activities. Business events which include meetings are smaller undertakings and can be held on company premises and in hotels or conference facilities (Mair, 2009:8). Various companies allow their employees to attend conferences which are

generally understood to be large gatherings of like-minded individuals, who come together for professional or personal development, networking or educational purposes (Mair, 2009:8). According to Tassiopoulos (2010:14), the various events that are included under this term are retreats, conventions, seminars, webinars (live web meetings), workshops, conferences, conventions and symposia. Exhibitions also fall under business events and are known and referred to as a large-scale showcasing of products and services (Mair, 2009:8). Exhibitions can, however, be trade-related only where attendees have to work in whatever industry is being showcased, or they can be related to consumers or to the public where anyone can attend the exhibition (Mair, 2009:8).

- Arts and Cultural events

In recent times, the terms “festival” and “event” have become closely related (Van der Merwe, 2008:21). The term “the arts” is frequently linked to festivals and special events, as the arts are seen to be essential elements of the history and cultural celebrations of a country (Ali-Knight & Roberson, 2004:4). According to Arcodia and Robb (2000:157), the participation of the community in the celebrations of various festivals is what differentiates the latter from other events. Arts events are classified into the following categories: participatory events (there are no separation of audience and performer) and performing events (involves the performers in front of audiences for example visual events, including paintings, sculptures and handcrafts) (Tassiopoulos, 2010:15). Kruger and Petzer (2008:113) state that an arts festival can be defined as a community-themed event or a celebration that is designed to showcase different forms of art and activities – along with the related tourism hospitality experiences – for external communities. Silvers (2008) includes the following as possible festival types: arts and crafts, heritage, ethnic or cultural, food, historical, local and regional fairs, music, pageants, re-enactments, religious and seasonal festivals, whereas Allen *et al.* (2005:14) add food and wine festivals, film festivals, gay and lesbian festivals and Mardi Gras.

Arts festivals could furthermore be described as “public celebrations of the arts, which aim at preserving and presenting local art traditions. They are the presentation of a series of art performances and exhibitions. Arts festivals may consist of a single type of art from (for example painting, crafts, folk dancing, drama, film, opera, or music), or a

combination of various painting and performing arts” (Chen, 2001:8). According to Getz (2007:37), the performing arts can be classified according to other criteria, including: professional versus amateur artists; competitive versus festive events; mixed or single genres (for example just jazz music or many other music types); single or multi-cultural events; paid or free performances; regularly scheduled events, periodic or one-time events; temporary (for example, visual arts created with a limited life expectancy, or a one-time only performance) versus permanent events. Arts and cultural events can be viewed as public celebrations of local art, traditions and cultures that combine various forms of visual and performing arts, including painting, fine arts, crafts, drama, film and all music genres (Van der Merwe, 2008:23). Tassiopoulos (2010:15) proposes the following criteria for the classification of art events: temporary versus permanent events; regularly scheduled, periodic or once-off events; professionals versus amateur artists; paid or free performances; and mixed or single genres (e.g., a music festival versus a jazz festival).

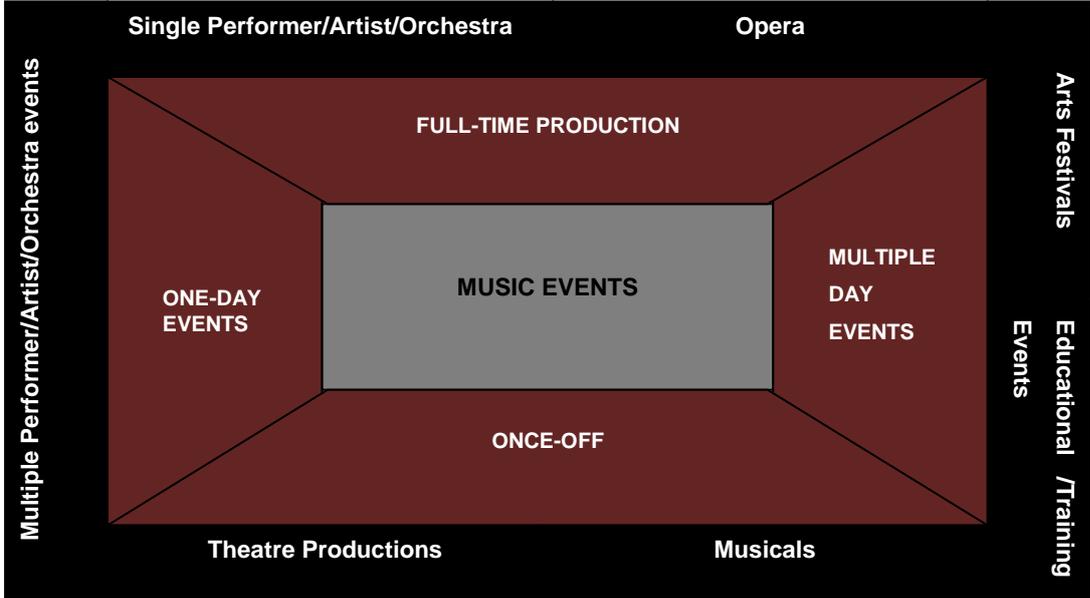
- Music and Entertainment events

Music and entertainment events, according to Mair (2009:8-9), have the potential to attract some of the largest audiences of any type of event which can range from small local bands performing to internationally acclaimed performers attracting crowds that can number into hundreds of thousands. O’Hara and Beard (2006) argue that music events can be defined by categories or genres (e.g., jazz, blues, rock, dance, country, classical and gospel), by focus in terms of being a niche event or whether they have a wide appeal, or by geography (whether this event occurs on a national, regional or local scale). However, according to Aldskogius (1993:56), the following criteria for music events fall into the operational definition: “the event is not part of the normal activities of the organising body; it is arranged during a specific time, once a year; it takes place in a specific locality or within a limited region; it is open to the public; and it has a dominant theme – the performance of music of different kinds or limited to a specific genre”. Kruger and Saayman (2012b:183) define a major music event or live music performance as: “a performance event comprising of one live performance (or an additional live performance, usually in the form of a supporting artist or band) of a specific music genre (such as rock, pop, classical, etc.), usually over a few hours (3-5 hours) on one day in a specific venue/city that attracts over 20 000 attendees, which is packaged as a coherent whole”. Live music events also hold the potential to contribute

to society and the economy and to add benefits to our daily lives; therefore, it is important to understand the classification and role of music events discussed in the next section.

**2.4. CLASSIFICATION AND ROLE OF MUSIC EVENTS**

Saayman and Saayman (2011:4) developed a classification of music events (as illustrated in Figure 2.2) and indicate that music events can include anything from a one-day event up to a programme that may last for a year or even a number of years, such as musicals on Broadway. It is essential to take into consideration that music events can offer visitors one genre, for example rock music, or a combination of several genres, such as those found at an arts festival. Figure 2.2 also illustrates the complexity of music events, as different events attract different markets that attend music events for different reasons. Therefore, event organisers need to understand this complexity and to take it into consideration in their planning – especially when creating a memorable visitor experience.



**Figure 2.2: Classification of music events**  
**Source: Saayman and Saayman (2011)**

With regard to the role of these music events, Pidgeon (1991:7) acknowledges that the music business is an enormous industry which incorporates a variety of careers. This industry is a complex field which comprises amongst other aspects, art, economics, politics, legal issues, social issues and technology (Birkholtz, 2009:15). Shone and

Parry (2010:9) concur and state that events, such as live music performances, have always had a significant role to play in society, be it to relieve the dull, every day routine of individual's lives or to emphasise some important activity or person. Even prior to the introduction of electronic media, live performances in locations such as private homes, concert halls, opera houses and churches formed the backbone of social interaction and they still provide an important entertainment and social role today (Minor, Wagner, Brewerton & Hausman, 2004:7).

Thompson, Graham and Russo (2005:205), and Black, Fox and Kochanowski (2007:150) indicate that music is experienced in three major formats which include listening to the radio, listening to pre-recorded music and attending a live music performance. A live music performance ticket costs approximately the same as a compact disc and even more at times; however, a ticket and the experience gained from attending a live music performance can neither be shared nor be used repeatedly (Earl, 2001:342). This may not be the case in South Africa when referring to international artists performing, as a ticket to attend a live music performance may cost five times the price of a compact disc. However, a ticket to attend a live music performance in South Africa for national artists may cost the same as a compact disc. Despite this, Earl (2001:345-346) argues that apart from the inefficiencies of live music performances, music-lovers continue to buy tickets as a live music concert provides excitement that cannot be provided by a recording such as a CD or a song playing on the radio. According to Black *et al.* (2007:153), when individuals attend live music performances it enables them to experience music with like-minded individuals and it offers a sense of community that is not present when listening to music on their own. However, live music concerts do not just have an imperative impact on attendees. Black *et al.* (2007:154) explain that live music performances are also very important to artists as their income is provided by tour revenues which form part of the three main reasons why artists perform live, namely to earn money, to expand their fan base and to satisfy existing fans. According to Hausman (2011:210), live music performances also contribute towards the behaviour of those individuals who purchase recorded music.

According to Black *et al.* (2007:150), attending a live music concert involves significant costs, such as the reduction of sound quality, when compared with pre-concert recorded music. However, there are also numerous benefits to attending live music performances which outweigh these costs. Therefore, live music events not only have the potential to

create multifaceted entertainment productions that have the potential to attract large crowds, but they also have the following added benefits (Brown, Var & Lee, 2002:273; Saayman, 2004:72-73; Sonder, 2004:18; Bowdin *et al.*, 2006:38; Allen *et al.*, 2008:64; Page & Connell, 2009:602; Walker & Walker, 2011:275):

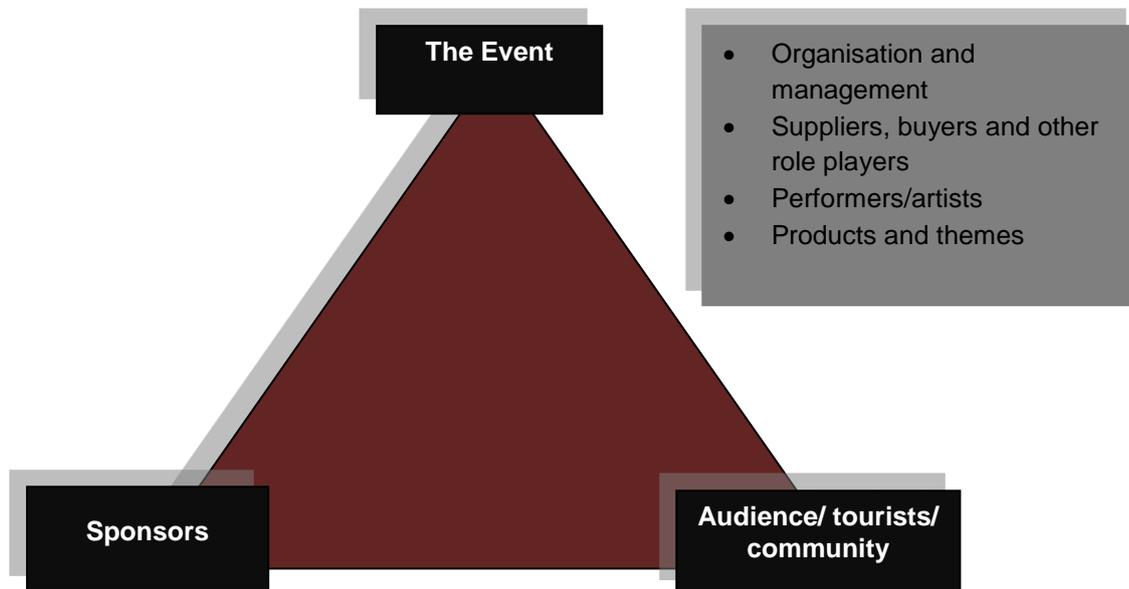
- Promoting the destination as an image builder for attractions;
- Increasing tourist visits;
- Promoting the arts and music;
- Supporting artists and performers;
- Creating business opportunities;
- Contributing towards an economic impact;
- Expanding the tourist season; and
- Creating job opportunities.

Despite these benefits, music events play an important role not only for the artist and the music industry, but also for the visitor attending a live music performance. In order to capitalise on these benefits Reid and Arcodia (2002:493) emphasise that all the stakeholders should benefit equally; however, achieving this is not a simple task since the existence of diversity amongst stakeholders and stakeholder participation in events depend on the interest levels of these stakeholders as well as the approachability of the event organisers. Therefore, it is important to understand the role and importance of various stakeholders that contribute to live music performances directly. The next section discusses the various stakeholders in a live music performance.

## **2.5. STAKEHOLDERS AT LIVE MUSIC PERFORMANCES**

Tassiopoulos (2010:68) explains that the events industry comprises a multiplicity of buyer and supplier organisational role players, sponsors and event audiences. An event cannot function in isolation, therefore in order to understand the music events industry it is crucial to understand the structure in which a music event functions (Saayman, 2004:150). Tassiopoulos (2010:68) adds that an event involves a set of interdependent and interacting elements within a system which include the event product with its event participants, the audience or customer and the sponsors. Events benefit from administrative support, planning and marketing, indicating a financial link between the event, its audience and its sponsors which is illustrated in Figure 2.3.

According to Saayman (2004:151), the financial success of events lies within the framework of this triangle (Figure 2.3 below) as each event, performer, audience and sponsor has goals that are satisfied by the other groups. Each stakeholder is discussed individually so as to explain the role and importance he or she fulfils at live music events.



**Figure 2.3: A diagrammatic representation of the main role players in an event**  
**Source: Adapted from Schaaf (1995:46)**

### **2.5.1. The audience**

According to Tum *et al.* (2006:22), a customer can be part of an audience, a visitor, a delegate, a sponsor, part of a group of spectators or the individual client of an event. Schaaf (1995) and Saayman (2004:151) assert that the event attendee should have a physical presence at the event venue. Attendees can, however, also be represented by the print media such as newspapers, magazines and journals where sponsors provide companies with access to a variety of promotional packages including all forms of media advertising, licensing rights, event promotions featuring giveaways, sampling, signage, billboards, VIP receptions and merchandising sales opportunities (Schaaf, 1995:50). However, Tum *et al.* (2006:22) add that from a commercial point of view, a customer is the person who pays for the service provided. Therefore, a distinct difference should be made between paying customers and end users, specifically at events. In most cases, the customer pays for the service received, for example, a paying customer would be a ticket holder to a U2 concert (Tum *et al.*, 2006:22). The

distinction is made when individuals attend events without paying, for instance they received complementary tickets (e.g., customers that attend a music concert due to tickets won in a competition) or they are part of an audience at a major free outdoor local event and are enjoying the event as free spectators. These types of attendees are known as 'end users'. Thus, the customer is distinguished as the one who pays for the service and is therefore extremely important (Tum *et al.*, 2006:22).

### **2.5.2. The sponsors**

According to Tassiopoulos (2010:70), the sponsors are organisations or companies that provide monetary services or any type of support to an event or event organisation in return for specific benefits. Van der Merwe (2008:32) maintains that events have increased in importance since management realised the opportunities that they provide for image building, marketing, promoting new products and services and increasing sales. As a result, sponsorship became a fundamental part of hosting events (Bowdin *et al.*, 2006:99,104; Slabbert, 2004:181; Damster & Tassiopoulos, 2005:37). Many sponsorship agreements are of a short-term nature, although longer-term relations are more in demand, which generally results in a partnership as the partners are acquainted with and recognise the common goals without sacrificing any individual principles (Getz, 1997). The goals of the sponsors can include any or all of those that are applicable to the event organisers (Saayman, 2004:154). For example, various sponsors of live music events may include radio and television stations to promote the event as well as local breweries to sponsor the event while these organisations gain an opportunity to promote and sell their own products during the event. Thus, according to Van der Merwe (2008:34), events and festivals benefit in more than one way from sponsorships and so do the sponsors. Nuntsu and Shukla (2005:174) aver that a sponsor is defined with regard to the event manager as: "any individual, agency or group that provides resources in exchange for specified benefits or performance[s]. Sponsorship is quite different from money given to events out of charity or purely for public relations. The sponsor will view the exercise as an investment and expect something in return for their support – and sometimes it can be difficult to deliver. In effect, sponsorship should be regarded as a mutual marketing exercise." Van der Merwe (2008:34) states that the two main goals of event organisers are therefore to financially support and market the event, while businesses seek to enhance their brands and increase their sales. Thus,

by sponsoring an event, businesses could attain their goals while the event could simultaneously receive some marketing as well as the financial support it requires (Van der Merwe, 2008:34).

### **2.5.3. The event**

Events are produced by numerous organisations and for various reasons (Saayman, 2004:152). The event itself and the organisation thereof provide a vehicle for attaining certain goals that in turn are set to create certain outcomes such as economic and social benefits (Tassiopoulos, 2010:68). However, the financial success of an event lies within the framework of the triangle illustrated in Figure 2.3 (Saayman, 2004:151). If events maintain their audience, sponsors tend to continue investing in them in order to employ them as a communication tool or vehicle (Schaaf, 1995). What is provided by a service provider, however, has to be what is affordable and must be at least up to the same standard as the competition, and the determination of what to provide is based on economic considerations rather than altruism (Tum *et al.*, 2006:60). Entrepreneurs who produce events aim to make money through admission charges, sponsorships, merchandising and revenues from media (Saayman, 2004:153). Customers are therefore essential to assure an income because in the long term the organisation cannot afford to run at a loss. Nonetheless, many event organisations have failed to survive even though customers have received excellent service (Tum *et al.*, 2006:60). Therefore, cautious targeting of customers and attention to customer satisfaction in conjunction with cost and revenue management are vital (Saayman, 2004:153). It is also essential to know what is regarded as the important aspects in managing a live music performance. Therefore, in the next section, the focus falls on an explanation of event management and what it entails.

## **2.6. EVENT MANAGEMENT**

In this section, event management is discussed with regard to what it is, what the various aspects of event management are, and finally, the different stages of event management are analysed.

### **2.6.1. What is event management?**

Managing events is creatively and emotionally rewarding; however, despite this, it is imperative that event management be approached from a business perspective (Silvers, 2010:63). Management is a business administration function that is obligatory in practically any field of enterprise (Silvers, 2010:50). Event management is very similar to general or project management; the difference lies in the context in that it comprises the unique aspect of assembling the tangible components that create the intangible product of an event experience (Silvers, 2010:50). Tassiopoulos (2000:40) defines event management thus: “event management is designed to manage or control event resources on a given activity, within time, cost and performance requirements”. Tum *et al.* (2006:10) state that the different aspects within the events industry possess their own distinctive structure and characteristics. Therefore, according to Allen *et al.* (2005:160), event management consists of management aspects such as planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation. Page and Connell (2009:642) explain that event management can be described as the practical aspects of preparing for and staging events. Therefore, it is necessary for event managers to understand and embrace the social nature of an event organisation as well as to develop the necessary leadership skills and attitudes in themselves and in those they manage (Silvers, 2010:63). When viewing an event, one can argue that it has a pulse, its nature as an experience has a rhythm and a progression, the organisation is pulsating in scope and intensity, and the people are the lifeblood that runs through it; therefore, it is important that event managers focus their managerial approach at the heart of it all (Silvers, 2010:63). In order to achieve this, it is important to identify the different aspects of live music performances that ensure a successful event and a memorable visitor experience. In the next section, the different aspects of a live music performance are identified and discussed to explain the importance of each aspect.

### **2.6.2. Different aspects of live music performances**

Event management has a beginning and an end point, and is best viewed as dynamic, complex and something that entails ever changing entities (Adams, 2008:200). Every event manager intends to produce a quality memorable event for all the stakeholders or

role players to enjoy (Hyatt, 2008:166). Getz (2007:19) and Hyatt (2008:169) pointed out that the expectations, moods and attitudes of guests and participants attending these events will differ; therefore, the experience will also differ regardless of the programme or setting of the event. This uniqueness of events makes them attractive and compelling and marketers use this “once in a life-time opportunity” as a marketing goal (Getz, 2007:19). No two events are the same; what works at one event or situation may not necessarily work at another, even though the events may be similar (Adams, 2008:200). Therefore, event management is a complex process that has a variety of factors that need to be managed (Hyatt, 2008:178).

The various characteristics that form part of the visitor experience also have to be considered and management needs to identify these aspects in a manner that makes sense for a particular event (Hyatt, 2008:178). According to Shone and Parry (2010:13), the modern world is becoming faster and more complex, but not less vulnerable to setbacks. Getz (2007:386) advises that everyone should be involved in the planning, design, management and operations of an event to create a satisfying, memorable and even a transforming experience, even when the outcome cannot be guaranteed. When viewed as such, event management appears to be a rather thankless task which forms part of a role where it is easy for everyone to notice when things go awry, but few people notice the tremendous effort involved in achieving even a simple successful event (Shone & Parry, 2010:13).

However, some aspects that can go awry in event management may be beyond the ability of the organiser to prevent, such as the weather, the traffic and power failures, to name but a few (Shone & Parry, 2010:13). Furthermore, managers should also be mindful that other issues such as conflicting stakeholder expectations, limited control over inputs, financial constraints and contingency planning can create other challenges that might obstruct the production of a well-managed event (Hyatt, 2008:178). Thus, according to Sonder (2004:82), the event entertainment industry is a relationship driven industry, where the success of one’s career and future in the industry depends on developing and maintaining a reputation for producing flawless, professional events.

In live music events, the activities generally vary depending on the kind of event that is being organised, but the entertainment guide is usually common in nature, listing pre-

event, during-event and post-event activities (Singh, 2009:97-98). Bowdin *et al.* (2011:189) assert that the planning process will also vary depending on whether the event is being conducted for the first time or whether it is a pre-existing event. The various stages of an event, presented in Figure 2.4, are discussed individually to provide a holistic view of the various activities that occur at each stage of event management, for instance in a live music performance.

Stages	Stage 1			Stage 2	Stage 3	
	Pre-event			Event	Post-event	
Substages	1	2	3	1	1	2
	Idea and feasibility	Bidding process (if required)	Detailed planning and preparation	Implementation	Clear away	Feedback

**Figure 2.4: Life cycle stages and core management processes of event management**

**Source: Adapted from Emery (2003)**

### 2.6.2.1. Pre-event management stage

The first stage of the life cycle is often the longest and involves up to 90 % of the total event duration (Emery, 1997). According to Shone and Parry (2010:72), the planning of an event is vital to its success since it is a complex process with unusual requirements. However, the initial stage of initiating an event depends on what kinds of activities are planned and what the objectives are with regard to the event (Shone & Parry, 2010:72). The pre-event stage can be divided into three substages as seen in Figure 2.4, which include:

#### (1) Idea and feasibility

According to Westerbeek, Smith, Turner, Emery, Green and Leeuwen (2005:32), this substage is vital yet it is barely considered in any depth. Page and Connell (2009:615) state that feasibility studies allow for an assessment of the potential value and the role of hosting an event and this process will involve the cost of creating the event and the infrastructure as well as assessing any potential returns that are expected on the initial investment. However, it is important to keep in mind that the level of detail and complexity associated with these studies will vary from event to event (Bowdin *et al.*, 2011:161). The aforesaid studies further entail market research, forecasting and an

impact evaluation so as to assess whether the event is appropriate for the venue, along with an appraisal of the infrastructure requirements, support required, merchandising and licensing arrangements (Page & Connell, 2009:616).

### (2) Bidding process (if required)

The bidding process is not an inevitable process, although it is commonly required when seeking to host internationally recognised events (Westerbeek *et al.*, 2005:32). Bowdin *et al.* (2011:190) explain that when an event is proposed, the preliminary stage in the strategic event management process entails decision making that act to refine the initial event concept which centres on matters such as the type of event, duration, location or venue, timing and other key programme elements that serve to make the event unique and special.

### (3) Detailed planning and preparation

Westerbeek *et al.* (2005:33) aver that the in-depth planning and preparation substage commences when the bidding process has been successful, permission has been granted and a full commitment has been made to stage an event. Westerbeek *et al.* (2005:33) further argues that the core management process of event planning attempts to maximise positive impacts and to oppose potential negative impacts through incisive awareness and practical involvement activities (Bowdin *et al.*, 2001). According to Westerbeek *et al.* (2005:151), this phase includes aspects such as:

- Event date – Bowdin *et al.* (2011:246) assert that important decisions to be made about the event are its duration, the season or time of the year and the day/s and time/s when the event will be held. The event date must be identified as soon as possible and arrangements have to be made to ensure that the facility is available for the particular date when the live music performance will take place (Westerbeek *et al.*, 2005:151). Bowdin *et al.* (2011:246) add that the timing of a public event such as a live music performance may be determined by favourable seasons with regard to choice of venue for example, spring and autumn are seasons that are likely to provide temperate weather for outdoor events.
- Information exchange, negotiations and contracts – If there is a consistent and regular exchange of ideas, facility experts, given their experience in running similar events, may have better opportunities for achieving event objectives, and event organisers may be better placed to ensure that their wishes are being met

(Westerbeek *et al.* 2005:151). Each party involved in the event will be keen to maximise his or her respective outcomes. Negotiation will be a natural occurrence as it is important that a fair outcome for all parties is achieved to avoid resentment and the potential for less desirable inputs by the aggrieved parties. Once negotiations are finalised, it is important that all the parameters be included in contract negotiations.

- Research – Before a choice of music can be made for a live music event, some research should be conducted to accurately assess the needs and resources required for the event (Sonder, 2004:81). According to Silvers (2004:29), the term ‘need’ is complex and often not apparent or fully considered. The more knowledge all the parties concerned have about the event, its operations and its support, the better placed the event organisers and facility managers will be to ensure a successful outcome (Westerbeek *et al.*, 2005:151). Sonder (2004:81-82) advises that it is very important to determine the correct questions to pose before one signs onto an event site so that the event managers are aware of what to expect, what is expected of them and of the event, and very importantly, to ensure that the event meets the expectations of the attendees.
- Budget development – Sonder (2004:136) states that every event has a specific purpose or objective to achieve and often one of these objectives is a financial one. The development of the budget should thus coincide with the other phases. Facilities may have different policies associated with their hiring charges, depending on the type of event and the number of attendees attending the music performance (Westerbeek *et al.*, 2005:151).
- Staff selection – The staffing of the facility as well as the event need to be clearly described (Westerbeek *et al.*, 2005:151). Silvers (2004:69) argues that staff that deliver excellent service can overcome many weaknesses in a facility where an event is being held. On the other hand, poor service can destroy the value of an excellent venue. Human resource planning plays a significant role in the success of an event in that it poses a key question to event managers in terms of whether the staff that were selected would be adequate and possess the right skills at the right time and at the right price (Heitmann & Roberts, 2010:115). Heitmann and Roberts (2010:115) claim that the role of employees within the events industry extends wider than merely providing manpower for the delivery of an event; therefore, the careful selection of staff members also contributes to conveying a

message concerning the legacy of the event itself. Thus, event staff should be responsible for ensuring that the activities surrounding the event are well managed and coordinated, while the facility staff should ensure that those aspects connected with the facility are clearly identified (Westerbeek *et al.*, 2005:151). Major events such as live music performances have the potential to generate a substantial growth in employment during the construction and staging of the event (Bowdin *et al.*, 2011:97). The more complex and the more unique an event is, the more likely it is for the event to be labour intensive, both in terms of its organisation and its operation (Shone & Parry, 2010:19). Therefore, it is of the utmost importance to select and train staff before, during and after the event so as to ensure the success of the live music performance.

#### **2.6.2.2. Event implementation stage**

According to Westerbeek *et al.* (2005:36), the second key stage of the proposed event management life cycle is the implementation process. Emery (1997) determined that this stage would involve about one percent of the total project time and more than 95 % of the workforce numbers that are involved during the event. Westerbeek *et al.* (2005:36) suggest that the ideal event would in essence be the one that leads to the total satisfaction of all the internal and external stakeholders – a memorable experience, run in a smooth, safe and enjoyable manner and one in which all parties would wish to be involved again. Westerbeek *et al.* (2005:36-37) further claim that the interactive nature of attendees with the environment implies that many uncertainties may materialise on the day of the event. Performance measures therefore need to be continually monitored and controlled throughout the event and not just during the implementation stage. Westerbeek *et al.* (2005:152) argue that the following aspects should be considered during this phase:

- Promotional/PR campaigns – The marketing of event management domains addresses the functions that facilitate the business development of events, cultivates economic and political support, and shapes the image and value of the events project (Tassiopoulos, 2010:217). However, Wale and Ridal (2010:156) state that events are often a high risk with regard to the media due to the possibility of disasters, event cancellations, supporter behaviour and the quality of the performers which are all factors that are at the hands of reporters

searching for a bad news story to sell. Therefore, it is vital for management to create a memorable event for attendees through personalising the event and building loyalty from relationships which are fostered with consumers attending the events. Wale and Ridal (2010:137) declare that event marketing is the function in the event management process whereby marketers create, promote and stage event experiences that will satisfy customers' needs. Advertising forthcoming live music performances promotes both the event and the facility where the events will take place (Westerbeek *et al.*, 2005:152). This process occurs in conjunction with the event, with the stakeholder groups or sponsors or it can occur independently. Through utilising the principles of segmentation and targeting, event marketers can identify and attract new and existing audiences and work towards retaining them for future events; a process which is informed by carrying out market research of the event environment and of the existing and potential audiences (Wale & Ridal, 2010:137). Through marketing, management is able to capture customer data and understand what motivates event attendance. Marketing also allows customers to inform event organisers of their dislikes so as to improve future events (Wale & Ridal, 2010:138).

- Ticket sales and box office operations – Ticketing is a very important aspect in an event where the primary income is derived from ticket sales to the event (Bowdin *et al.*, 2011:527). The establishment of a ticket sales regiment occurs during the event implementation stage (Westerbeek *et al.*, 2005:152). The pricing and the printing of the tickets is generally not a logistics area, however, the distribution, collection and the security of the tickets are (Bowdin *et al.*, 2011:528). According to Oriade, Robinson and Gelder (2010:86), ticket distribution can be managed in a variety of ways, but the event may also choose to utilise a ticketing agency such as Computicket in South Africa or it may elect to sell and distribute the tickets “in house”. Oriade *et al.* (2010:86) confirm that tickets may be sold prior to the event by offering:
  - Advance bookings through the event website;
  - Ticket sales through an agency;
  - Tickets can be bought in advance and
    - Collected on the day;
    - Sent in the post; and
    - Printed out after the booking has been made.

Many attendees prefer to purchase and physically receive their tickets prior to their attending a live music performance so as to reduce the likelihood of queuing before the start of the event (Oriade *et al.*, 2010:86).

- Facility preparation – At this stage of the event all the activities that are relevant to the event should occur, such as checking the access to specific facility areas, correct surface conditions, equipment, erecting, facility cleaning, and monitoring concessions and merchandise (Westerbeek *et al.*, 2005:152). The staging of an event should consider the following regarding the audience (Bowdin *et al.*, 2011:498): position of entrances and exits, arrival times, facilities, seating and sight lines. With regard to seating, Bowdin *et al.* (2011:498) suggest that management should take the following into consideration: type of seating, standing room if required, the size of the audience, the arrival methods of the audience, safety factors including emergency exits and fire regulations, the placement and size of the aisles, sight lines to the performances, speakers or audiovisual displays, and disabled access.
- Concessions and catering – Silvers (2004:295) argues that the role and scope of catering at an event is based on the type, purchase, scope and objectives of the particular event. Bowdin *et al.* (2011:544) further add that catering not only involves feeding the public at a live music performance, but it is also important to consider the requirements of the staff, volunteers and the performers. Silvers (2004:297) maintains that there has to be separate and less costly food available for staff working at the event but more extravagant menus may be required in some cases for the VIP and corporate hospitality areas whereas refreshments should be considered for the media staff and volunteers. Silvers (2004:302) clearly states that all food services and catering operations providing food at events must strictly comply with regulations, particularly with those for health and food safety as well as the sanitation standards specified for the preparation and serving of food and beverages to the public. Dietary restrictions and special needs are also extremely important, therefore it is essential to consider a variety of food when catering for the majority of the people attending an event as well as for those with special needs (Silvers, 2004:303).
- Parking – For every vehicle arriving at a live music performance there should be an allocated parking space (Silvers, 2004:144). Special conditions associated

with parking should be identified and determined, for example VIP parking, general parking for attendees and staff parking (Westerbeek *et al.*, 2005:152). Silvers (2004:145) further asserts that it is important to consider all the parking needs, options and issues in order to develop an efficient and effective parking plan which is based on the size, type and scope of the live music performance that will occur.

- Signage – On-site signage is an important part of the communication process to all the attendees at a live music performance (Bowdin *et al.*, 2011:539). Facility and event staff should be fully aware of the requirements for signage placements, the maintenance of specific directional signage at the venue and the conditions related to the placement of sponsorship signage (Westerbeek *et al.*, 2005:152). For large events such as live music performances, the signage may need a detailed plan where the issues to consider may include (Bowdin *et al.*, 2011:540): the overall placement of signs (e.g., this may occur at a decision point and at danger spots so that it can be integrated into the event); types of signs required such as directional or statutory signs; the literacy of attendees with regard to what sort of signs the attendees are used to reading; the actual placement of signs (e.g., are the signs accessible for people with disabilities); and maintaining the credibility of the signs (e.g., when the location of the events differ then it is important to change the signs as well).
- Media and Communications – Clear access, location services and equipment services need to be provided for the media and easy access routes to the arena need to be clearly delineated (Westerbeek *et al.*, 2005:152).
- Performers at the live music performance – All the requirements for the comfort of the performers need to be checked and rechecked (Westerbeek *et al.*, 2005:152). The needs of a variety of artists must be catered for, including transport on site and to the event location, storage and movement of the equipment, stage and backstage facilities, food and drinks, and sound and lighting (Bowdin *et al.*, 2011:534).
- Emergency services – No matter how well an event is designed, planned or implemented the programme of the event or the site where the event occurs always presents the possibility of a crisis or emergency that can endanger the people attending the event (Silvers, 2004:195). Silvers (2004:195) posit that management should always consider the possibility of a medical incident, fire, or

disorderly conduct among the audience at a live music performance. Therefore it is extremely important that the emergency plans and procedures should be known to all staff with regard to the policies and procedures implemented (Westerbeek *et al.*, 2005:152).

- Cleaning – The facility should be cleaned and ready for attendees, and the post-event clean-up should occur as soon as practically possible after the event (Westerbeek *et al.*, 2005:152).
- Safety and security – The larger the audience, the more safety and security controls must be in operation at a live music performance (Silvers, 2004:185). According to Silvers (2004:187), “security” relates to the protection of property from loss or damage whereas “safety” refers to the protection of people from harm, but these terms also pertain to the human resources employed to act in both of these functions. Staff that are responsible for security should be placed into key areas of the facility, be fully equipped and be accessible through the communication mechanisms that are in place (Westerbeek *et al.*, 2005:152).
- Administration activities – Clear guidelines and activities reflecting financial management, staffing and operational aspects of the event should be in place and enforced (Westerbeek *et al.*, 2005:152).

### **2.6.2.3. Post-event evaluation**

In certain events, the post-event evaluation stage overlaps with the implementation stage of events (Westerbeek *et al.*, 2005:37). This phase is concerned with the evaluation and clean-up activities. All the activities in this phase only become relevant when the event has concluded, the event attendees have departed and the final undertakings have to be initiated (Westerbeek *et al.*, 2005:153). According to Westerbeek *et al.* (2005:37) and Oriade *et al.* (2010:109), the clear-away substage of an event does not only relate to clearing away garbage and returning the facility to its former glory, but it also refers to the important exit of the attendees and other stakeholders from the event location. The aforementioned authors add that the final memory of an event must not be ruined by long delays and traffic jams due to the full volume of traffic leaving the facility at the same time – which is unlikely at the start of an event due to attendees arriving over periods of three to four hours prior to the performance. Therefore, according to Westerbeek *et al.* (2005:153), aspects for consideration during the post-event phase should include:

- Box office termination – Final arrangements for auditing box office operations need to be made to ensure that the correct financial and administrative outcomes are achieved and reported on.
- Event settlement – The facility and event management teams must ensure that all contractual obligations have been met, final spectator numbers have been tallied and all agreed costs have been finalised.
- Clean-up – The clean-up and dealing with a number of maintenance issues should include a thorough assessment of any damages to the facilities and equipment to ensure that payment for such damages is covered by the party responsible.
- Evaluation – An evaluation of procedures, operations and outcomes should be conducted, including a review of aspects for future improvement, to ensure that all parties are satisfied with the activities undertaken.
- Staff redeployment or severance – After the conclusion of an event, staff should be redeployed to a new event, transferred or paid out for their services. Any volunteer staff appointed to assist with the event should be thanked and rewarded for their involvement.

#### **2.6.2.4. Review and evaluation of an event**

Oriade (2010:109) remarks that the evaluation of an event is concerned with observing, measuring and monitoring the implementation of an event so that the outcome and implementation process can be accurately monitored. This involves collecting and evaluating the event experiences of the consumers (Wale & Ridal, 2010:145). According to Povey and Van Wyk (2010:7), the centre of a visitor experience at an event is the interaction between the host of an event and the visitors. Matthews (2008:7) states that a performance must satisfy the visitors' expectations of the event and must deliver the promised results based on the original reason for the entertainment. Therefore, it is essential for event organisers to engage themselves effectively in an ongoing process so that the internal mechanisms of an event are customised to meet the changing needs of the visitors (Pine & Gilmore, 2000:19; Pegg & Patterson, 2010:86). Since the interests of visitors are represented by a single person or persons, such as the event manager(s), during the planning process of an event (Matthews, 2008:7), the impact of an event on the target audience, from a visitor's

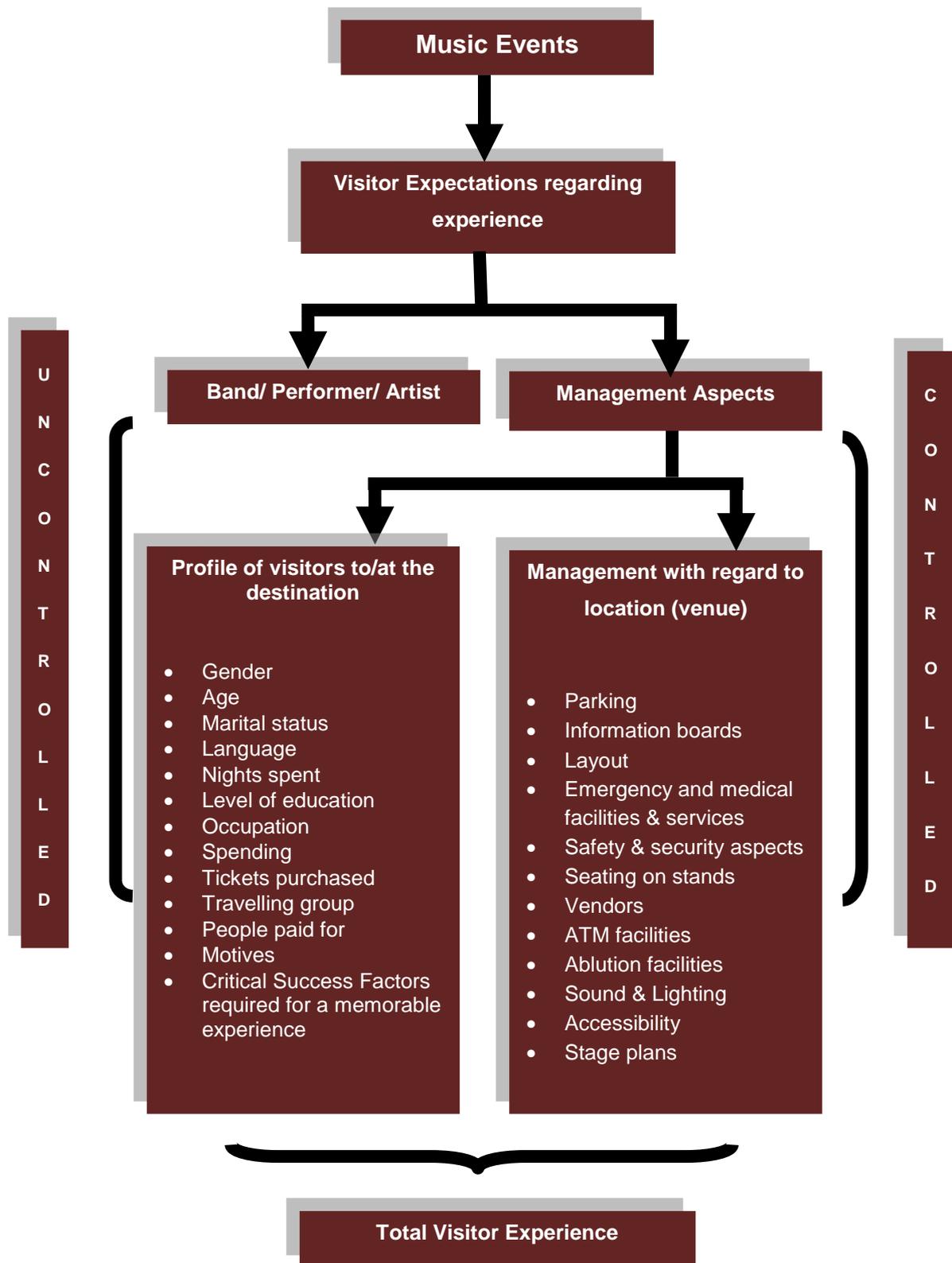
point of view, is thus related to the measure of accomplishments and interaction that occur during the event (Singh, 2009:244). Pegg and Patterson (2010:86) assert that the success of the event depends on matching the visitor experience with the services and product offerings. This is critical for both the visitor and the event manager and the question arises: "Can an event manager meet all of these quality requirements?" (Hyatt, 2008:166).

Tum *et al.* (2006:56) aver that what is reasonable or acceptable will always be open to question and will depend on how important the service is to the customer as well as the alternatives that are available. Hyatt (2008:178) states that within the complex events industry, a personally established statement of quality to guide the facilitation of an event is a key element in succeeding in the industry. According to Thompson (2001), a measure of success for an organisation is to meet the needs and expectations of its stakeholders. Therefore, event managers need to understand what the requirements are of those individuals that attend events, and they should also possess a mixture of common sense and competency to satisfy these requirements (Tum *et al.*, 2006:56). Thus, the critical success factors are those aspects that external customers consider to be essential in fulfilling their requirements (Tum *et al.*, 2006:56).

Singh (2009:243) contends that events can be evaluated based on the critical success factors both from the viewpoints of the clients (visitors) and the event organisers. From a visitor's viewpoint the impact that an event has on the target audience is correspondent to the measure of accomplishments and interaction that occur during the event (Singh, 2009:244). Customers tend to accept or tolerate a service that does not perfectly meet their requirements; however, the amount of tolerance will depend on what the competition is offering or, if there is no immediate competition, what the alternatives are (Tum *et al.*, 2006:56). Hyatt (2008:166) claims that each person involved in an event will have a predefined idea of the quality that a memorable experience offers. When deciding on and specifying a level of service, management tends to rely on the advice of the marketing function in the organisation. However, if the marketing function does not correctly interpret the requirements of the customer, a shortcoming will occur between the level of satisfaction the organisation believes it is providing and what the customer believes is being achieved (Tum *et al.*, 2006:69).

Thus, the value of knowledge has escalated (Mallen, 2008:10) and has become a resource that aids productivity in the events industry (Grant, 1996).

Hence the importance of identifying what visitors and event organisers regard as being important. Brotherton and Shaw (1996:114) explain that any factor that is critical is of the greatest importance and has a very high priority. These factors are not just business objectives or goals, but a combination of activities and processes intended to support the achievement of the desired outcomes specified by the objectives or goals of a company (e.g., in this case an event). Dickinson, Ferguson and Sircar (1984:49) add that critical success factors are derived from, or depend on features of both a company's internal and external operating environments, and may arise from a wide variety of issues, circumstances, conditions, or activities that require the special attention of the company's organiser. Thus, according to Slabbert and Saayman (2003:8), critical success factors are those factors that most affect the ability of organisations to prosper in the marketplace, namely the particular strategic elements, product attributes, resources, competencies, competitive capabilities, and business outcomes that spell the difference between profit and loss.



**Figure 2.5: Visitor expectations of experience at music events**

**Source: Adapted from Manners (2012:44)**

Figure 2.5 illustrates visitor expectations of the experience at live music events (Manners, 2012:44). According to Fisher, Pearson and Barnes (2002:44), music performances are intangible events that are simultaneously produced by the band, artist or performer and consumed by audiences. As indicated in Figure 2.4, music events

create visitor expectations of the experience that are influenced by two key aspects (Manners, 2012:22): (1) the performing band, performer or artist, and (2) management aspects concerning the organisation of the event (Manners, 2012:22). Each band, performer or artist performance is unique and differ based on song mix, stage layout, audience layout, audience members, venue and ticket prices (Fisher *et al.*, 2000:44). When considering the performance of the band, performer or artist, Matthews (2008:15) and Povey and Van Wyk (2010:7) believe that although performance strategies vary between genres and individual performers, there appears to be a general set of criteria that unite them in order to define the set of abilities required for a successful performance, including charisma or stage presence, technical proficiency, and the choice and interpretation of material.

According to Manners (2012:23), management cannot control the quality performance of the band, performer or artist and; therefore, the outcome of the performance is somewhat uncertain. Certain aspects, however, can be controlled directly by management; therefore, it is important for event managers to identify which of these aspects are critical success factors to ensure a memorable experience for visitors to major music events. Manners (2012:23) state that the management of a live music performance has the ability to influence the performance of a band, performer or artist, for example, by ensuring good quality sound and lighting (see Figure 2.4). Silvers (2004:41), Bowdin *et al.* (2006:353) and Matthews (2008:151) indicate that live music performances consist of diverse aspects such as entertainment, technical aspects, food and beverages, marketing, stalls, entrances, visitors, transport, information, layout, accommodation, financial services, parking, community, staff, emergency and medical services, children, safety and security, ticket sales, directions, infrastructure, and the venues themselves. According to Getz, O'Neil and Carlson (2001:380), tangible aspects such as food, beverages and other products being sold or distributed for free at events are essential. However, they often constitute an intangible experience of limited duration within a temporary managed atmosphere which is highly heterogeneous and difficult to control. Thus, it is important to note that certain management aspects can be controlled as different individuals in the organisational team are responsible for different aspects of the event (Manners, 2012:23).

Getz (1997) states that the enjoyment and satisfaction of visitors to events such as live music performances is shaped by the complex interaction of consumers with the

programme, setting, management systems, staff and other visitors at the event. These aspects form part of the fundamental experience of visitors in terms of their expectations and influence the general success of the event. If events are considered to be the same as other service businesses, a true measure of their success will lie in the ability of the organisation and its management to continually satisfy the expectations of attendees who are increasingly demanding value for money both in terms of the price-quality ratio and the actual quality of the product or service being offered (Getz *et al.*, 2001:380). Thus, according to Oriade (2010:166), expectations become a major influence on the manner in which the characteristics of the service is perceived and this will subsequently influence the level of satisfaction and memorable experience derived from the event.

It is important for management to note that the diverse aspects that have to be managed at a live music performance will not only add to the success of an event, but also create the potential for a quality memorable experience for all the visitors attending the event (Manners, 2012:23). Therefore, it is of utmost importance for management to consider aspects that are deemed important by visitors if they wish to improve the memorable experience of an event (Manners, 2012:23).

According to Tum *et al.* (2006:60), what is provided from the perspective of a service provider (supply side) has to be what is affordable and at least the same standard as what the competition can provide or what is available. Event management cannot afford to run at a loss over the long term; therefore, customers are extremely important and necessary to provide such income (Tum *et al.*, 2006:60). Tum *et al.* (2006:60) acknowledges that many organisations have failed to survive even though customers have received excellent service. To establish the requirements of direct customers, it is important to determine what the attendees at a live music performance regard as critical success factors compared to what event managers think is important. This will determine what the attendees want as well as provide insight into their perceptions on what is currently being offered to them (Tum *et al.*, 2006:66).

## **2.7. CONCLUSION**

The aim of this chapter was to furnish a brief overview of the literature pertaining to event management with specific regard to conceptualising events with the focus on music performances. The literature review has shown that event management is a

complex industry which is difficult for individuals to comprehend. Thus, events have been classified according to size and type with regard to where music performances fit in and the role of music events was explained.

In addition, event management was investigated to explain what it entails. It is evident that the management of live music performances includes different aspects that occur at various stages (i.e., pre-, during- and post-event stages). To ensure the success of a live music concert, management also has to insure a memorable visitor experience for visitors attending the live music performance so as to guarantee the success of the event. However, visitors attending these live music performances cannot be regarded as homogeneous as their desires and needs differ. Moreover, live music concerts are intangible events produced by performing artists and consumed by visitors who attend these concerts. Thus, the expectations regarding visitor experiences at a live music performance are influenced by the performance quality of the band, performer or artist which are aspects that cannot be controlled by the event management team, in conjunction with the management aspects which, on the other hand, can be regarded as controllable aspects.

The aforementioned aspects, however, should be regarded as extremely important as they have a direct impact on the memorable experiences of visitors. By identifying the critical success factors of a live music event, managers can ensure those aspects that visitors regard as being important through effective management so as to guarantee the success of the various live music events.

## **CHAPTER 3**

### **Managing live music performances: a demand side analysis**

## **Managing live music performances: a demand side analysis**

### **ABSTRACT**

The aim of this article is to determine what attendees at live music performances regard as critical success factors for different music genres in order to enhance memorable visitor experiences. Surveys were conducted for various genres at live music performances which included classical music (Il Divo), R&B (Usher), rock (Sting), blues (Michael Buble), pop (Roxette) and Afrikaans music (Steve Hofmeyr). A total of 4 110 questionnaires were administered covering all six genres. A general profile of the visitors for the different genres was determined whereafter a factor analysis was performed to determine the critical success factors for all six genres. An ANOVA was subsequently applied to compare the critical success factors identified in the factor analysis of the various genres with one another. The results indicated significant statistical differences with regard to what visitors at the different music genres regard as being important for a memorable visitor experience. Determining the differences with regard to the critical success factors contribute towards event specific education and information for current as well as future live music performance managers. The results of this research can thus be used to educate and inform current and future managers in the live music performance industry regarding important aspects relating to the enhancement of important critical success factors which contribute to a memorable experience when individuals attend a live music performance.

*Key Words: music genres, live music performances, critical success factors, memorable visitor experience, demand side analysis*

### 3.1. INTRODUCTION

Globally, including developing countries, the event industry is growing tremendously and forms an important part in the tourism industry (Craven & Golabowski, 2001:4; Getz, 2007:403). This is evident specifically in live music performances in South Africa (a developing country). Since 1990, arts organisations and companies such as Big Concerts have brought various bands and artists to South Africa after an era of bands being banned from performing in this country (Big Concerts, 2010). Ever since then, these events have become more popular with live music performances of international artists such as U2, Josh Groban, Live, Robbie Williams, James Blunt and 30 Seconds to Mars becoming a more recognisable occurrence on the South African live music event calendar (Big Concerts, 2010). It is also evident that there is an increase in the demand for music events in South Africa due to, among others, the boost in popularity of international pop, rock and jazz artists. The live music performance industry is thus still very young and the sight of international artists performing in South Africa is still a fairly new phenomenon. Individuals are thus willing to pay considerably high prices and travel long distances to see international artists perform live and enjoy the experience with relatives and friends.

Events, such as live music performances, attract paying visitors; however, the individuals who attend these live music performances expect the delivery of a promised product or an experience delivered at a high standard (Getz, 2007:192). Experience has always been an important aspect of the entertainment industry (Pine & Gilmore, 1998:99). However, when referring to a tourism experience, there is currently no universally accepted definition (Tung & Ritchie, 2011:1368). Various authors have attempted to address specific concepts, for example, Clawson and Knetsch (1966), who integrated the influences and personal outcomes that commence before and after individuals have returned from an event; Wang (1999) who focused on the roles of authenticity; Pine and Gillmore (1998) who focused on aspects that include the emotional, physical, spiritual and intellectual impressions experienced by individuals when attending an event; and Cary (2004) who focused on unexpected moments. Page and Connell (2009:648) add that a visitor experience comprises the overall impression, understanding, rating and meaning that a visitor attaches to his or her encounter with a specific place, event, holiday or activity. According to Tung and Ritchie (2011:1369),

visitor experience is defined as “an individual’s subjective evaluation and undergoing (i.e., affective, cognitive, and behavioural) of events related to his/her tourist activities which begins before (i.e., planning and preparation), during (i.e., at the destination or event), and after the trip (i.e., recollection)”. This definition can also apply to the experience of attending live music performances. However, according to Manners, Kruger and Saayman (2012), experience does not seem to be sufficient and the focus is shifting towards a memorable experience. Farlex (2012) defines memorable as something worth remembering or being noted. Pine and Gilmore (1998:98) state that an experience occurs when a company intentionally uses services as the stage, and goods as props to engage individuals in a manner that would create a memorable experience. This could be viewed as the wow factor when designing and managing events (Citrine, 1995). Manners *et al.* (2012) define a memorable experience as an experience that is not only remembered, but also treasured. Certain aspects do influence a memorable experience when attending a live music performance. In this regard, Manners (2012:44) argues that there are management aspects, also referred to as critical success factors, concerning a location or venue which fall under direct control of the management of the event. According to Davis and Swanson (2009:57), identifying these factors (critical success factors) that are controllable by the different event managers, can be of significant importance to audience members as well as a potentially rich source of aspects to ensure visitor satisfaction at live music performances. Van der Wagen (2005:76) asserts that it is essential to meet the needs of the visitor; it is thus vital to understand what the visitor wishes to gain from the anticipated experience. When determining critical success factors at live music performances, it is also important to bear in mind that different visitors will expect, want or need different things from essentially similar offerings (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2004:81) and that which they regard as being important for a memorable visitor experience cannot be regarded as being homogeneous (Manners, 2012:20).

Thus, the aim of this article is to determine what visitors at live music performances consider to be significant critical success factors at performances of different music genres in order to enhance a memorable visitor experience when attending a specific genre of live music performances. This leads to the question: Do critical success factors differ from one music genre to another in order to create a memorable visitor experience

when visitors attend a live music performance? To achieve the aim of this article, a literature review is presented, followed by the method of research, the results, and ending with the conclusions and recommendations.

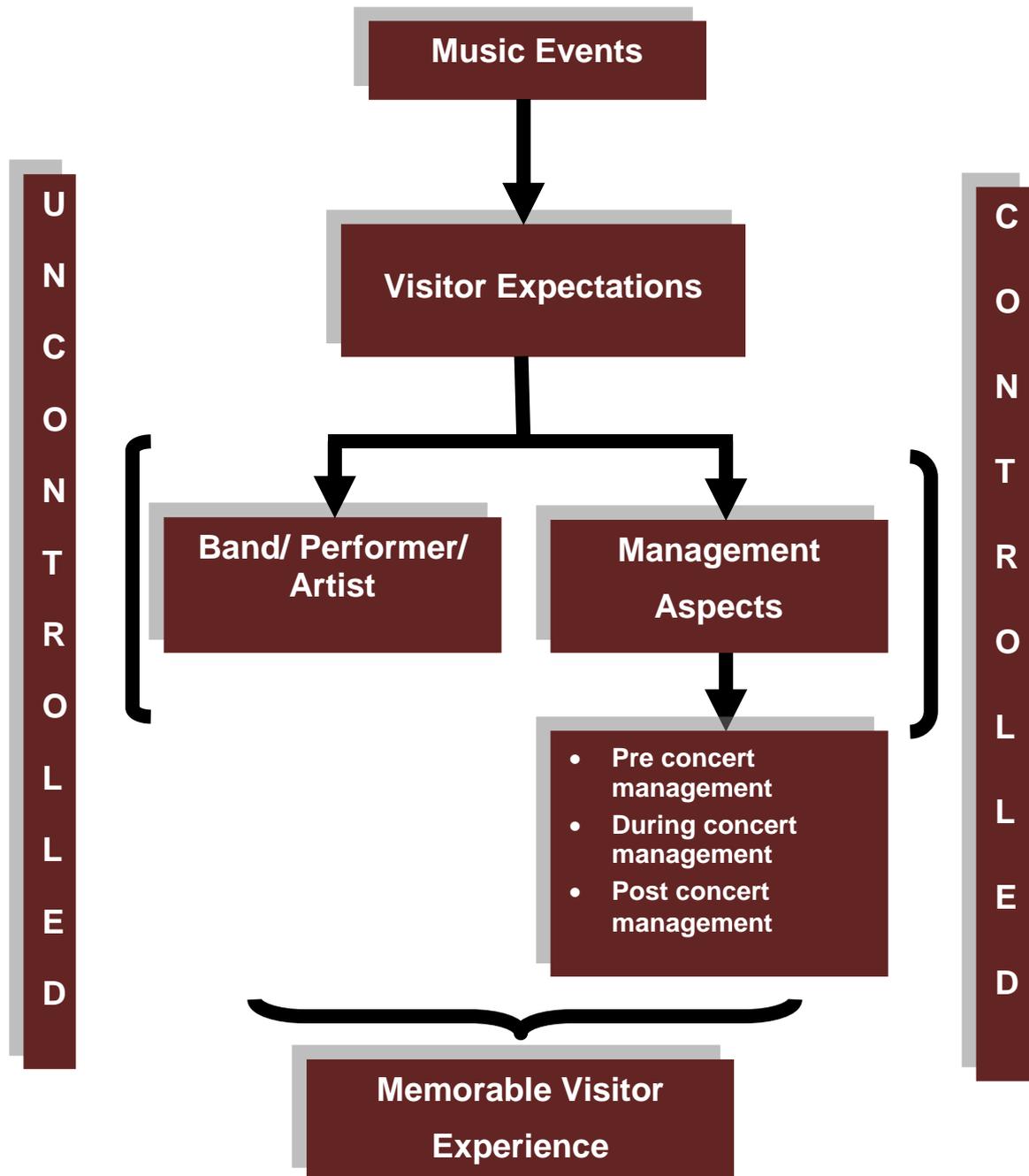
### **3.2. LITERATURE REVIEW**

When a live music performance is staged, the experience that visitors gain from the performance is not only about entertaining the visitor, but also ensuring that the visitor is connected to the event, which is essential (Berridge, 2010:199). Therefore, according to Berridge (2010:199), when designing an event environment, it is essential to engage visitors in an experience which requires foresight regarding the type of experience required and how it can be created. This is an analytical skill based on the idea of the event (Berridge, 2010:199). The occurrence of the actual event is the first and usually the only time that it is experienced. The majority of people who attend live music performances have experienced events that were generally well organised, but were flawed by some infuriating aspect or shortcoming (Bowdin, Allen, O'Toole, Harris & McDonnell, 2011: 240). Therefore, according to Bowdin *et al.* (2011:240), event management at live music performances must be attentive to the needs of the audience.

According to Saayman (2009:214), the most important function in ensuring the success of an event is the ability of the event managers, in this case live music performance managers, to assess the event. Unfortunately, this is often avoided. However, according to Saayman, Marais and Krugell (2010:97), by implementing good evaluation and control measures, event managers not only determine the success of the event, but also the failures and shortcomings that might occur.

To achieve a successful event resulting in a memorable visitor experience, Singh (2009:243) avers that events can be evaluated based on the critical success factors from the viewpoints of both the visitors and the event organisers. From a visitor's perspective, the impact an event has on the target audience corresponds to the measure of accomplishments and interactions that occur during the event (Singh, 2009:244). Thus, according to Manners (2012:22), live music performances are simultaneously produced by the performing artist or band and consumed by the

audience. As illustrated in Figure 3.1, live music performances create visitor expectations which result in a memorable visitor experience through the influence of the management aspects of the event and the performing artist or band. When referring to the management aspects, which consist of various critical success factors, it appears that there are aspects that can be controlled and those that cannot be controlled. Either way, this forms part of the management theory that indicates that management in essence comprises four basic functions, namely: planning, organising, leading and control (Murphy & Murphy, 2004:50; Leiper, 2004:175-179; Saayman, 2007:71; Vallen & Vallen, 2005:84). In terms of live music performances, it is important to note that actions in this industry vary with the kind of event that is organised, but the entertainment guide remains general in nature, such as pre-event activities (planning of the event), during-event activities (implementation of the event plans) and post-event activities (feedback and clear away of event) (Singh, 2009:97-98). Critical success factors, according to Fisher, Pearson and Barnes (2002:44), are extremely important to management as live music performances constitute an intangible event which is concurrently produced by the performing artist or band and consumed by the audience. As presented in Figure 3.1 and stated by Manners (2012:23), the quality performance of the artist or band cannot be controlled by the event management team which adds to the uncertainty of the performance outcomes. However, Manners (2012:23) argues that management can influence the performance by ensuring the implementation of effective management aspects that can be controlled such as good quality sound and lighting. Therefore, it is important that the various aspects that contribute to the success of the event as well as those that can be coordinated to create a memorable visitor experience are managed effectively at live music performances.



**Figure 3.1: Visitor expectations of an experience at music events**

**Source: Adapted from Manners (2012:2)**

According to Deighton (1992), the evaluation of live music performances is uncommon, and research mainly focuses on issues such as tempo, rhythm, timbre or other variables that are more suitable for evaluating a particular piece than an entire performance. However, research based on different music genres can determine what visitors to these types of live music events regard as being important critical success factors to ensure a memorable visitor experience. This is important because a “genre” can be

viewed as a theoretical tool often used to categorise a diversity of cultural products, which fall predominantly in the area of visual arts, literature; popular culture; film; video games; and specifically in this study, music (Lena & Peterson, 2008:697). Becker (1982) and Bourdieu (1993) describe a genre as a method of expression that directs the work of artists, their fans as well as the audiences who attend their work. However, when referring specifically to music, Negus (1999) contends that various forecasters relate the term “genre” to general marketing categories of music such as pop, classical music, country and jazz. With this in mind, the different genres of music have different cultures and requirements which are important to consider when organising a live music performance so as to cater for these individual requirements.

However, few attempts have been made to research management aspects (critical success factors) at live music performances from a demand perspective and even less so focusing on different music genres. This is important, since visitors to different genres of live music performances may differ in profile (Kruger & Saayman, 2012c:251) and their expectations with regard to what they view as being important in order to enhance their experience.

The study conducted by Manners (2012) is the only study to date that has been carried out from a demand perspective on a specific music genre at a live music performance. This study identified six important critical success factors for a live music performance held in South Africa. In order of importance, these factors included: *General Management, Venue and Technical aspects, Marketing, Accessibility and Parking, Amenities* and *Catering and Souvenirs*. Manners (2012) further compared the same critical success factors at the same concerts at different locations. These results indicated that each concert’s visitors, at the different locations, regard different critical success factors as being more important than those at the other locations. This clearly indicates that live music performance visitors vary not only from location to location but also from what the various location’s visitors from the same genre regard as important critical success factors. Williams and Saayman (2013) also not only conducted research at a music event, but on a two-day festival, where the requirements of visitors to the Cape Town International Jazz Festival were determined. Five factors were identified, namely: *Value and Quality, Quality Venues, Hospitality Factors, Information Dissemination* and *Marketing and Sales*. This research revealed that different markets

have different critical success factors that influence the experience of visitors when attending an event. Critical success factors (from a demand perspective) were also assessed for other tourism operations; this included a study conducted by Davis and Swanson (2009) which identified six factors based on the consumer experience of the performing arts. This study was performed internationally and the factors identified were: *Employee Quality*, *Experience Value*, *Access*, *Ancillary Quality* and *Visual Aesthetics*. Other studies that determined the critical success factors from a demand perspective within the tourism industry included a wine festival (Marais, 2009) and an arts festival (Erasmus, 2011).

The above mentioned studies collectively indicate that by identifying the critical success factors from a demand perspective, management can ensure the successful operation of, and increase the sustainability of events or tourism businesses. This notion is supported by Williams (2012) who maintains that organisers should make use of the results obtained from studies on critical success factors in order to ensure that the most important requirements of visitors attending events are addressed. In addition, these studies also indicated that the critical management factors vary between tourism operations, highlighting the fact that the type and nature of the tourism operation determines the specific critical success factors required to successfully manage it. Furthermore, these authors also indicated the significance of determining the critical success factors from the perspective of the visitors, indicating that determining these factors for managing the visitor experience at major music events will result in contributing towards their improvement, effective management, successful marketing, safety, accessibility and entertainment based on what the visitor considers to be important for a memorable experience.

### **3.3. METHOD OF RESEARCH**

This section describes the questionnaire (3.3.1.), the sampling method and survey (3.3.2.), and the statistical analysis (3.3.3.).

### **3.3.1. The Questionnaire**

A structured questionnaire served as the instrument for collecting the data at six concerts for different live music performances. The questionnaire used in the survey was divided into three sections. Section A ascertained the socio-demographic information of visitors to the music event and included questions to determine their gender, age, home language, marital status and province or residence. Section B determined the critical management factors for a memorable visitor experience and the statements measured were based on the work of Marais (2009), Erasmus (2012), Manners (2012) and Williams (2012). Various aspects relating to general management, human resource management, layout, parking, security, accessibility, ticket sales, and food and beverages were modified from a questionnaire first used for arts and wine festivals so as to relate more specifically to a major music event. This resulted in questions on 30 management aspects pertaining to the creation of a visitor experience. The importance of a major music event was measured on a 5-point Likert scale, where 1 = not at all important, 2 = slightly important, 3 = important, 4 = very important and 5 = extremely important. Section C determined the visitors' behaviour and musical interests, and included 23 questions concerning the reasons why visitors attended the various concert genres, which were also evaluated on a 5-point Likert scale. This section further established the type of music they preferred, their all-time favourite artist or band and how respondents had heard about the concert.

### **3.3.2. Sampling method and survey**

Surveys were conducted during 2012 at various live music performances in South Africa representing different music genres. Various international artists (Il Divo, Sting, Usher, Michael Buble and Roxette) and a national or local artist (Steve Hofmeyr) were identified so as to determine the critical success factors for a memorable visitor experience at different music genre concerts from a demand perspective. The various venues that were used to showcase these concerts were divided into blocks which determined the value of the different tickets purchased by respondents. In most cases, each block had its own entrance. A stratified sampling method was therefore employed where trained fieldworkers distributed questionnaires to a range of concert visitors. To limit bias, a simple random sampling method was employed within a stratified method where the trained fieldworkers followed specific guidelines as questionnaires were

distributed to ticket holders of different, non-homogeneous age and gender groups. Willing participants completed the questionnaires prior to each event as fieldworkers explained the purpose of the survey before any questionnaires were administered.

According to Israel (2009:6), in a population of >100 000(N), 1 111 respondents are considered to be representative with a confidence level of 3 %. Table 3.1 furnishes a clear indication of the various live music concerts covered, including the number of people who attended the concerts as well as the total number of questionnaires used in the analysis. Where there were two concerts such as in the case of the classical, rock, blues and pop performances, the aim was to collect 450 questionnaires per performance, which resulted in a total of 900 questionnaires for those particular genres. However, in the case of the R&B and the Afrikaans genre, only one performance occurred and the aim was to obtain 450 questionnaires at those two specific genres. Thus, in Table 3.1 it is evident that for the total of 4 110 questionnaires administered in the research, a 3 % confidence level was sufficient. However, when examining Table 3.1, it is evident that the sampling sizes differ from one music genre to another. In this study, a 5 % level of confidence was used to collect the questionnaires at the live music performances for the various genres due to the significant difference in the number of people who attended the various concerts where the research was conducted.

**Table 3.1: Questionnaires collected and analysed at the live music performances for the various music genres**

Performing Artist	Music genre	Concert attendance (Number of people)	Questionnaires handed out at each concert	Level of confidence	Questionnaires used in data analysis
Il Divo	Classical	8 921	800	5%	657
Usher	R&B	33 267	450	5%	411
Sting	Rock	30 433	900	5%	887
Michael Buble	Blues	25 777	1 000	5%	929
Roxette	Pop	28 052	1 050	5%	916
Steve Hofmeyer	Afrikaans	1 900	350	5%	310
<b>Total</b>		<b>128 350</b>	<b>4 550</b>		<b>4 110</b>

### 3.3.3. Statistical Analysis

Microsoft® Excel® was used to capture the data and SPSS (SPSS Inc, 2012) was employed to analyse the data. The statistical analysis comprised three stages. During stage one, the data were pooled and a general profile of the respondents who attended the various genres of the live music performances were compiled with the help of two-way frequency tables. The second stage entailed a principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation on the 30 aspects of management to explain the variance-covariance structure of a set of variables by means of a few linear combinations of these variables. The Kaiser-Meyer-Olkin Measure of Sampling Adequacy and Bartlett's Test of Sphericity was used to determine whether the covariance matrix was suitable for a factor analysis. Kaiser's criteria for the extraction of all the factors with eigenvalues larger than one were used; these criteria were considered to explain a significant amount of variation in the data. In addition, all items with a factor loading above 0.3 were considered to contribute to a factor, whereas all items with a factor loading lower than 0.3 were considered not to correlate significantly with this factor (Steyn, 2000:1). In addition, any item that cross-loaded on two factors with a factor loading greater than 0.3 was categorised as the factor where its interpretability would be the best. A reliability coefficient (Cronbach's alpha) was computed for each factor in order to estimate the internal consistency of each factor. All factors with a reliability coefficient above 0.6 were considered to be acceptable in this study. The average inter-item correlations were computed as another measure of reliability. The average inter-item correlation should lie between 0.15 and 0.55 (Clark & Watson, 1995:316).

At the third stage, the different music genres were analysed based on the differences regarding the management aspects that these visitors regarded as being important to attend a live music performance and that which contributes to a memorable visitor experience. ANOVA and Tukey's multiple comparisons were employed to investigate any significant differences amongst the six music genres, based on their key management aspects.

### **3.4. RESULTS**

In this section, a general profile of the visitors at the different genres is furnished, followed by a discussion of the results of the factor analysis (critical success factors) and the ANOVAs.

#### **3.4.1. Profile of the respondents at the different genres of live music performances**

According to Table 3.2, it is evident that the majority of the visitors to the various genres of live music performances are female, have a professional career, are from the Gauteng province in South Africa, pay for an average of 2-3 people and travel in an average group size of 3-5 people. Interestingly, the average age for each music genre differs from the age of 27 to an average age of 46 years. Of all the music genres, visitors to the R&B concert were the youngest (an average age of 28 years). The majority also indicated their marital status as being married, except for the visitors to the R&B music concert who were mainly single. Moreover, the majority of the visitors to the classical, R&B, rock and blues music genres indicated that their home language is English, whereas the visitors to the pop and Afrikaans music genres indicated Afrikaans as their home language. Visitors to all the music genres indicated that their highest qualification obtained is a degree or diploma, except for the Afrikaans music genre, which indicated Matric as their highest qualification. With regard to spending, visitors who attended the blues concerts spent the most with an average of R3 025 per group whereas respondents at the Afrikaans performance had the lowest spending per group with an average of R614.

**Table 3.2: Profile of different music genre visitors at different live music performances**

CATEGORY	PROFILE OF GENRE RESPONDENTS					
	CLASSICAL	R&B	ROCK	BLUES	POP	AFRIKAANS
<b>DEMOGRAPHIC INFORMATION</b>						
<b>Gender</b>	Female (66%); Male (34%)	Female (66%); Male (34%)	Female (59%); Male (41%)	Female (69%); Male (31%)	Female (67%); Male (33%)	Female (73%); Male (27%)
<b>Age</b>	46 years	28 years	40 years	37 years	32 years	42 years
<b>Marital Status</b>	Married (56%)	Single (46%)	Married (61%)	Married (53%)	Married (37%)	Married (64%)
<b>Language</b>	English (52%)	English (64%)	English (68%)	English (68%)	Afrikaans (59%)	Afrikaans (94%)
<b>Education</b>	Diploma/Degree (39%)	Diploma/Degree (44%)	Diploma/degree (38%)	Diploma/Degree (40%)	Diploma/Degree (40%)	Matric (35%)
<b>Province of residence</b>	Gauteng (49.8) Western Cape (34%)	Gauteng (81.2) KwaZulu-Natal (8%)	Gauteng (47.9) Western Cape (42%)	Gauteng (44.0) Western Cape (41%)	Gauteng (32.3) KwaZulu-Natal (27%)	Gauteng (93.9); Northwest (2%)
<b>ECONOMIC INFORMATION</b>						
<b>Total Spending per Group</b>	R1 599	R 1 565	R 1 509	R 3 025	R 1 480	R614
<b>Nights Spent</b>	1 night	1 night	2 nights	2 nights	1 night	0.4 night
<b>Occupation</b>	Professional (45%)	Professional (47%)	Professional (51%)	Professional (51%)	Professional (45%)	Professional (49%)
<b>Travelling group</b>	3 people	5 people	3 people	3 people	3 people	3 people
<b>People paid for</b>	2 people	3 people	2 people	2 people	2 people	3 people

### **3.4.2. Results of the factor analysis: Critical Success Factors for a memorable experience of visitors attending a live music performance**

The pattern matrix of the principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation, identified four motivational factors that were labelled according to similar characteristics (Table 3.3). These factors accounted for 64 % of the total

variance. All the factors had relatively high reliability coefficients, ranging from 0.85 (the lowest) to 0.89 (the highest). The average inter-item correlation coefficients with values between 0.47 and 0.65 also imply internal consistency for all the factors. Moreover, all the items loaded on a factor with a loading greater than 0.3, and the relatively high factor loadings indicate a reasonably high correlation between the factors and their component items. The Kaiser-Meyer-Olkin Measure of Sampling Adequacy of 0.96 also indicates that the patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005:640). Barlett's test of sphericity also reached statistical significance ( $p < 0.001$ ), supporting the factorability of the correlation matrix (Pallant, 2007:197).

Factor scores were calculated as an average of all the items, thereby contributing to a specific factor in order to interpret it on the original 5-point Likert scale of measurement. As Table 3.3 indicates, the following critical success factors for visitors who attended the various live music genre performances were identified: *General management (Factor 1)*, *Venue and Technical Aspects (Factor 2)*, *Amenities (Factor 3)*, *Marketing (Factor 4)* and *Accessibility (Factor 5)*. With a mean value of 4.68, *Venue and Technical Aspects* was considered to be the most important critical success factor for visitors, followed by *Accessibility (4.39)*; *General Management (4.36)*; *Marketing (4.00)* and *Amenities (3.86)*.

**Table 3.3: Critical Success Factors for visitors to ensure a memorable visitor experience**

<b>Critical Success Factors and Items</b>	<b>Factor loading</b>	<b>Mean value</b>	<b>Reliability coefficient</b>	<b>Average inter-item correlation</b>
<b>Factor 1: General Management</b>		<b>4.36</b>	<b>0.87</b>	<b>0.54</b>
Friendly and professional trained staff in and around the venue who are easily noticeable	0.78			
Visibility of emergency and security staff in and around the venue	0.75			
Appropriate gate opening time prior to event	0.68			
Effective traffic control to and from the venue	0.67			
Adequate, clean and hygienic ablution facilities inside or outside the venue, or	0.65			

both.				
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)	0.64			
<b>Factor 2: Venue and Technical Aspects</b>		<b>4.68</b>	<b>0.87</b>	<b>0.65</b>
Good all round visibility and stage layout	0.85			
Good quality sound and lighting	0.80			
Good layout of the venue and comfortable seating	0.70			
Punctuality of concert starting time	0.38			
<b>Factor 3: Amenities</b>		<b>3.86</b>	<b>0.89</b>	<b>0.47</b>
Freebies from sponsors	0.76			
Adequate ATM facilities	0.70			
The opportunity to meet the artist after the show, for example, for photos, autographs	0.69			
Affordable food and beverages at venue	0.69			
Variety of food and beverages (e.g., Halaal, vegetarian, wines, soft drinks)	0.67			
Affordable, variety, good quality and easily accessible merchandise	0.58			
Adequate information kiosks at concert venue	0.41			
Affordable tickets	0.41			
Adequate pre-concert performances or pre-show entertainment	0.38			
<b>Factor 4: Marketing</b>		<b>4.00</b>	<b>0.88</b>	<b>0.59</b>
Variety of marketing media used, e.g. magazines, radio and posters	0.85			
Adequate and effective marketing prior to the event	0.80			
User friendly and accessible information regarding the concerts, for example, websites, radio advertisements, and posters	0.64			

Communication about parking and transport options prior to the event	0.56			
Correct information provided through marketing (e.g., date, time, venue, transport options)	0.45			
<b>Factor 5: Accessibility</b>		<b>4.39</b>	<b>0.85</b>	<b>0.54</b>
Adequate parking at the concert venue	0.68			
Adequate security at parking areas	0.62			
Effective regulated traffic flow after the concert	0.45			
Effective signage and directions to concert venue	0.38			
Effective ticket sales prior to the concert, for example, online bookings	0.34			
<b>Total variance explained</b>	<b>64 %</b>			

### 3.4.3. Results from the ANOVA and Tukey's Post Hoc Comparisons

ANOVAs were employed to determine the differences between the factors that visitors regard as being important for a memorable experience at the six live music performances relating to different genres. As indicated in Table 3.4, there are statistically significant differences ( $p < 0.05$ ) between the six music genres (Classical, R&B, Rock, Blues, Pop and Afrikaans) used in this study, based on all the critical success factors identified in the factor analysis.

Moreover, based on the mean values, visitors to all six live music performances regard all five critical success factors as being important. Corresponding with the findings of the factor analysis, Factor 2 (*Venue and Technical Aspects*) was considered to be the most important critical success factor whereas Factor 3 (*Amenities*) was regarded as being the least important aspect.

There are furthermore significant differences between what the visitors regard as being important for a memorable visitor experience concerning the six different music genres. These differences with regard to the critical success factors are discussed below:

*General Management.* Visitors to the Pop music concert obtained the highest mean value (4.46) followed by visitors to the Blues (4.38), Classical (4.35), Rock (4.30) and

Afrikaans (4.28) music concerts. All the visitors to the six music genre concerts considered *General Management* to be extremely important with visitors to the R&B concert obtaining the lowest mean value of 4.20.

*Venue and Technical Aspects:* According to Table 3.4, visitors who attended the Blues concert regarded *Venue and Tehnical Aspects* as being more important with the highest mean value of 4.74, followed by visitors who attended the Rock concert (4.71). Visitors to the R&B concert had the lowest mean value for this factor (4.28) compared to the other genres.

*Amenities:* Visitors to the Pop music concert indicated that *Amenities* was an important aspect with the highest mean value of 4.17. This was followed by visitors who attended the R&B concert with a mean value of 3.90, Afrikaans music (3.88), Blues (3.86) and Classical music (3.66). Visitors to the Rock genre performance had the lowest mean value (3.54) for *Amenities*.

*Marketing:* Visitors at the Pop live music concert regarded this factor as being very important as this genre had the highest mean value (4.16). Visitors to the Afrikaans music performance rated this factor as the second highest mean value of 4.07 which was closely followed by visitors to the R&B music concert (4.06). Both the Classical and Blues music concerts received a mean value of 3.98, followed by the Rock concert with the lowest mean value of 3.77.

*Accessibility:* Table 3.4 clearly indicates that visitors to the Pop music concert regarded *Accessibility* as being more important compared to the other music genres, with the highest mean value of 4.47. Blues music visitors also regarded *Accessibility* as being important with the second highest mean value of 4.40, followed closely by Classical music with the third highest mean value (4.39), Rock (4.35) and Afrikaans music (4.24). The R&B concert obtained a mean value of 4.18 which was the lowest mean of all six music genres.

**Table 3.4: ANOVA results – Genre variables at various live music performances**

Characteristics	Different live music performance genres						F-Ratio	Sig. Level
	Classical	R&B	Rock	Blues	Pop	Afrikaans		
<b>Factor 1: General Management</b>	4.35 <sup>bd</sup>	4.20 <sup>a</sup>	4.30 <sup>acd</sup>	4.38 <sup>bd</sup>	4.46 <sup>b</sup>	4.28 <sup>acd</sup>	9.57	0.000*
<b>Factor 2: Venue and Technical Aspects</b>	4.67 <sup>bd</sup>	4.28 <sup>a</sup>	4.71 <sup>bc</sup>	4.74 <sup>bc</sup>	4.68 <sup>bd</sup>	4.58 <sup>d</sup>	34.90	0.000*
<b>Factor 3: Amenities</b>	3.66 <sup>a</sup>	3.90 <sup>b</sup>	3.54 <sup>a</sup>	3.86 <sup>b</sup>	4.17 <sup>b</sup>	3.88 <sup>b</sup>	54.93	0.000*
<b>Factor 4: Marketing</b>	3.98 <sup>b</sup>	4.06 <sup>bd</sup>	3.77 <sup>a</sup>	3.98 <sup>b</sup>	4.16 <sup>d</sup>	4.07 <sup>bd</sup>	20.09	0.000*
<b>Factor 5: Accessibility</b>	4.39 <sup>b</sup>	4.18 <sup>a</sup>	4.35 <sup>b</sup>	4.40 <sup>b</sup>	4.47 <sup>b</sup>	4.24 <sup>a</sup>	11.10	0.000*

† Respondents were asked to indicate how they evaluate each critical success factor item on the scale (1 = not at all important; 2 = slightly important; 3 = important; 4 = very important; 5 = extremely important).

\* Statistically significant difference: 5 % level.

<sup>a</sup> Group differs significantly from type (in row) where <sup>b, c and d</sup> is indicated.

For example, Factor 1: In terms of General management, Classical<sup>bd</sup> music differs statistically from R&B<sup>a</sup>, but is the same as Rock<sup>abc</sup>, Blues<sup>bd</sup>, Pop<sup>b</sup> and Afrikaans<sup>acd</sup>.

### 3.5. FINDINGS AND IMPLICATIONS

Based on the results, this research leads to the following findings and implications. Firstly, this study identified five critical success factors for a memorable visitor experience at live music performances of different genres. The five factors were identified in order of importance as: *Venue and Technical Aspects*; *Accessibility*; *General Management*; *Marketing* and *Amenities*. These factors differ significantly from the findings of research conducted by Marais (2009), Erasmus (2011), Manners *et al.* (2012) and Williams (2012). Therefore, when referring to previous research conducted on critical success factors at events, it is important to note that they differ from one tourism product or event to another. Based on this study, it is also evident that critical success factors differ from one genre to another. Thus, it is imperative for managers of live music performances not to consider management strategies of other events to improve their live music performances, as it is evident that visitors to different events regard different aspects as being more important than others; these differences can also be event specific. In addition, it is important for management to continuously evaluate events so as to ensure that the event in itself satisfies visitors' requirements when they attend live music performances.

Secondly, *Venue and Technical Aspects* was identified as the most important critical success factor in this study. Thus, it is evident that the choice of venue and the quality of the technical aspects are particularly important to ensure a memorable visitor experience when attending a live music performance. This factor included aspects such as good all-round visibility, good quality sound and lighting, good layout of the venue and comfortable seating as well as punctual starting time of the concert. These are all aspects directly related to the quality of the performance outcomes. This aspect has a direct impact on the memorable experience of individuals attending a live music performance, as the visibility, layout, sound and lighting, seating and punctuality are directly related to what visitors regard as being important aspects of a memorable visitor experience. Management should thus use good and reputable sound and lighting engineers and equipment to ensure that good quality sound and lighting are provided at these performances and to enhance the outcome of the event. Managers should also consider the layout of the different venues in terms of the display of seating when tickets are bought for the various performances. The layout should be a direct reflection of what can be expected at the actual event. Minimal stage visibility should be avoided as far as possible, but where tickets to these seats are sold, management should consider providing screens so that all individuals irrespective of their seat can also view the overall performance. It is therefore essential to accommodate all ticket holders and to ensure that all the visitors are happy and satisfied with their seats, despite the fact that they are not always able to get the best seats at a venue but have to be satisfied with the availability of unsold seats at the time of purchasing tickets.

Moreover, this study was the first to identify *Accessibilitiy* as one of the top critical success factors considered to be important for a memorable experience from a demand perspective. This can be explained in light of the large number of people who have to access and exit the venue within a short period. These individuals have to be managed effectively in order to avoid disasters and also to add to the memorable experience of individuals attending these live music performances, as accessibility is the first and the last aspect with which individuals are faced when they attend these performances. *General Managment* was also identified as one of the critical success factors for a memorable visitor experience. This included aspects such as friendly and professional staff; visibility of emergency exits; appropriate gate opening times; traffic control; adequate, clean and hygienic ablution facilities; and adequate communication of the

safety measures that are in place during the performance should something happen. These are all aspects that are at times regarded as being mundane by managers, but are nonetheless very important to visitors as this forms part of their encounter with aspects other than the direct aspects related to the performance itself and the artist or band. Therefore, management should ensure adequate staff training, good visibility of emergency exits and communication of all the information regarding evacuation plans or any emergency related aspects to the visitors prior to the event. These critical success factors can also be used in the training of event managers, specifically those of music events.

Thirdly, the results of the ANOVA (see Table 3.4) indicate that the critical success factors differ from music genre to music genre. A comparison of the different music genres identified the following differences amongst the various critical success factors: *Venue and Technical Aspects* was identified as being the most important critical success factor by the attendees of all the six music genres. However, significant differences amongst the various music genres were identified and genres such as classical, rock, blues and pop music identified Factor 2 (*Accessibility*) as the second most important critical success factor, whereas R&B and the Afrikaans music genres regarded this factor as being the third most important one. The same applied to Factor 1 (*General Management*) where R&B and Afrikaans music genre visitors identified it as being the second most important aspect. This differs from the overall factor analysis and the visitors of other music genres (classical, rock, blues and pop music), who identified this factor as being the third most important critical success factor. *Marketing* (Factor 4) was regarded as being of minor importance for the different genres at the live music performances. However, interestingly, pop music was the only genre for which this factor was regarded as the least important aspect for a memorable visitor experience. *Amenities* was considered to be the least important critical success factor for music genres classical, R&B, rock, blues and Afrikaans, whereas pop music visitors regarded this factor as being more important than marketing and identified it as the fourth most important critical success factor for ensuring a memorable visitor experience at a live music performance. Therefore, management should adapt their guidelines to include specific genre orientated management strategies, as the audiences of each genre of live music performance regard the different factors as being more important than those of other genres.

Lastly, Table 3.3 clearly indicates that differences occur between the various music genres with regard to the demographic profile of individuals who attend live music performances. There is a distinct difference between the profiles of visitors to the various genres with regards to age. R&B attracted the youngest admirers which were 28 years old, whereas classical music attracted the oldest admirers among the various genres (46 years). The majority of the visitors to the various genres of live music performances were mainly married except for those of the music genre R&B, and the majority of the visitors obtained a diploma or a degree as their highest qualification, except for those of the Afrikaans music genre who indicated Matric as their highest qualification. However, all the individuals from all the music genres indicated that they are professionals and travel in groups of two except for those attending the Afrikaans music performance who tended to travel in a group of three people. Certain results correspond with previous research conducted by Prieto-Rodríguez and Fernández-Blanco (2000), and Kruger and Saayman (2012c) and confirm that certain demographic behaviour remains homogeneous such as occupation, gender and education. However, comparing this with previous research, it is evident that classical music attracts older individuals (46 years) and this finding contradicts the general analysis conducted by Prieto-Rodríguez and Fernández-Blanco (2000:148) who argue that classical music performances attract middle-aged individuals with an average age of 37 years. Kruger and Saayman (2012d) aver that the majority of visitors in their study were mainly single, which also contradicts the findings of this research where most of the visitors for all the genres were married except for those who attended the R&B performance, who were mainly single. Another contradiction ensued with regards to gender. In this study, the majority of the individuals who attended the different genres of music concerts were female. This contradicts the findings of the study conducted by Kruger and Saayman (2012c) who report that male visitors purchase more tickets and attend more music shows per year than females do. Comparing the demographic results of this research with previous research, it is evident that certain similarities and differences do exist among the different genres of live music performances. This supports Yeoman, Robertson, Ali-Knight, Drummond and McMahon-Beattie (2004:81) and Manners (2012:20) who maintain that individuals who attend a live music performance cannot be viewed as being homogeneous. Therefore, it is important to consider each music genre as an individual concert that can cater for the requirements of a specific demographic group attending a live music performance for a genre of their choice. Knowing the

profile and preferences of the visitors to each genre, management should use this information to improve their market orientated marketing strategies as well as incorporate aspects that would enhance the overall experience for these individuals who expect diverse approaches from the performances that they attend.

### **3.6. CONCLUSION**

The purpose of this research was to determine the differences the critical success factors that visitors regard as being important to ensure a memorable visitor experience when attending different genres of live music performances. Significant differences were identified among the attendees of the six genres of live music performances. These findings contribute significantly to the literature on critical success factors of visitors at live music performances and how the visitors to genres differ not only in terms of markets, but also in terms of that which these markets consider to be important. Identifying these differences not only contributes to literature, but will also assist in the future education of potential managers in the live music industry as the findings of this research will enable not only the development of event specific management strategies, but will also focus on specific areas in order to improve the visitor experience of different genres in the music industry. Moreover, this study also contributes significantly to the current management strategies of live music performances in society. These findings will enable the enhancement of various critical success factors which are not only applied in general, but also those that are genre specific so as to improve live music performances and memorable visitor experiences when attending live music performances.

Thus, it is evident that no single event, regardless of whether it is a similar music event or not, can be regarded as the same in terms of that which visitors regard as being important for a memorable visitor experience. Therefore, the critical success factors managed by the organisers or managers of these performances are key factors of the memorable experiences of visitors. Moreover, it is important for management to view each music genre as an individual event and focus on the aspects which visitors to that specific genre consider to be more important in order to enhance the memorable experiences at live music performances. These factors will not only differ from one music genre to another, but also from one venue to another. This makes the music

industry complex and difficult to manage as various factors influence the kind of experience that visitors regard as being memorable. This may vary from that which visitors are offered compared to the price they paid for the ticket to attend the live music performance and the buildup created by marketing strategies prior to the event. Thus, future research should focus on various aspects to improve memorable visitor experiences. These may include determining whether the visitors of the same music genre would regard the same aspects as being more important at a stadium performance compared to an indoor venue. Furthermore, important aspects can also be compared for visitors standing (golden circle and general standing) while attending live music performances versus those with tickets for different types of seating. This will ensure that specific, genre and venue orientated management strategies can be implemented to enhance memorable visitor experiences when attending either a big live music performance or a smaller indoor performance.

## **CHAPTER 4**

### **Managing a live music performance: a supply side analysis**

## **Managing a live music performance: a supply side analysis**

### **ABSTRACT**

The purpose of this research was to determine what managers regard as important critical success factors in ensuring a memorable visitor experience at a live music performance. A qualitative research method, by means of interviews, was used to obtain the relevant information from the selected participants. All the data collected in the process were transcribed into text and presented in a narrative form. The six steps of data analysis and interpretation as formulated by Cresswell (2009: 185-189) were applied to analyse the data. Four major themes emerged from the analysis where each theme was differentiated in terms of various categories and subcategories. Determining these themes contributes greatly to gaining detailed information on establishing the main purpose for organising a live music performance; what aspects managers regard as important when organising a live music performance; what aspects are important in pre-, during- and post-event planning phases and how managers define a memorable experience.

**Key words:** *Critical success factors, event management, memorable visitor experience, qualitative research, supply side*

## 4.1. INTRODUCTION

Events can be fun, add richness to the lives of those attending, provide entertainment, be competitive, be intellectually stimulating and can furthermore engender community or national pride (Mair, 2009:4). According to Craven and Golabowski (2001:4), Getz (2007:403), Allen, O'Toole, Harris and McDonnell (2008:17) and Tassiopoulos (2010:4), the event sector is a relatively young and dynamic sector that is expanding and maturing with its own practitioners, suppliers and professionals, and in which tourists represent a potential market for planned events. This is also the case in South Africa where Paul Simon was one of the first major international artists to tour South Africa in 1992 after a long period of cultural isolation (Big Concerts, 2010). This was followed by a flow of various international artists, performers and bands performing in the country. Therefore, managing live music performances is still a very young sector in South Africa. This industry is nevertheless growing rapidly. During an interview with SAfm, Justin van Wyk, CFO of Big Concerts (one of the largest live music promoters in South Africa), stated that an amount of R970 million was generated by live music performances held after the 2010 Soccer World Cup at the stadia in South Africa (SAfm, 2013). Apart from the economic value of these events, there are various additional benefits generated from organising a live music performance such as: promoting the destination and building the image of an attraction; increasing tourist visits; promoting the arts and music; supporting artists and performers; creating business opportunities; contributing to an economic impact; expanding the tourist season; and creating job opportunities (Brown, Var & Lee, 2002:273; Saayman, 2004:72-73; Sonder, 2004:18; Bowdin, Allen, O'Toole, Harris & McDonnell, 2006:38; Allen *et al.*, 2008:64; Page & Connell, 2009:602; Walker & Walker, 2011:275).

Managing live music performances requires a great deal of planning, organising, leading, controlling resources, co-ordinating and communicating on many levels in order to achieve specific objectives (Hyatt, 2008:178; Saayman, 2009:59:60; Silvers, 2010:50). Kruger and Saayman (2012b:183) define a live music performance as: "a performance event comprising one live performance (or an additional live performance, usually in the form of a supporting artist or band) of a specific music genre (such as rock, pop, classical, etc.), usually over a few hours (3-5 hours) on one day in a specific venue/city that attracts over 20 000 attendees, which is packaged as a coherent whole".

It is evident from this definition that live music performances are part of a complex industry owing to the number of people who have to be managed within a short period. Thus, according to Sonder (2004:18), the hiring of professional event planners to orchestrate the events is extremely important due to the increased need for security and additional responsibilities. Managing an event is furthermore an intense and difficult task that requires common sense, imagination and experience (Silvers, 2012:50). Silvers (2012:50) adds that a manager's job in essence is to determine what requirements have to be satisfied, finding skilful people who are enthusiastic and capable of performing the duties at the event, ensuring that each person is acquainted with his or her job and after everything is finished, de-rigging the venue and departing. Hence, the development strategies of managers include the formulation of plans and decision making based on the study of hard data and innovative approaches (Silvers, 2012:53). The latter is predominantly evident at live music performances as two events might seem similar, but what may work at one, may not necessarily work at the other (Adams, 2008:200).

Experience has always been an important aspect of the entertainment industry (Pine & Gilmore, 1998:99). According to Andereck, Bricker, Kerstetter and Nickerson (2006:96), the experience of visitors at an event, such as a live music performance, is affected by the setting and the expectations created by the visitor as well as by the organisers in the time leading up to the event. Various management aspects therefore add to a memorable experience as not only the performance is sold to the individual who attends a live music performance, but the entire experience as well which starts in the pre-event planning phase (when marketing occurs and tickets are bought), through the planning phase (when the actual event is attended) and ending at the post-event planning phase (when the individuals leave the venue). When referring to a memorable visitor experience it can be defined as the comprehension of the wow factor at an event which is worth remembering once the event is concluded (Manners, Saayman & Kruger, 2013). Critical success factors for a memorable experience from a supply side can be a combination of pre-, during- and post-event managing strategies which include: planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation, providing lighting, sound systems and special effects, entertainment, food and beverages, stalls, entrances, visitors, transport, information, layout, accommodation, financial services, parking, staff, emergency and medical

services, safety and security, ticket sales, directions, infrastructure, and the venues themselves (Silvers, 2004:41; Allen, O'Toole, McDonnell & Harris, 2005:160; Bowdin *et al.*, 2006:535; Matthews, 2008:151; Allen *et al.*, 2008:453).

According to Saayman (2004:151), the financial success of events lies within the framework of the interaction between the event (organisation or management, suppliers, performers or artists, products and themes), the sponsors and the audience, as each role player has goals that are satisfied by the other role players. Customers are the individuals who pay and are necessary for generating an income. Therefore, cautious targeting and attention to customer satisfaction are vital, in conjunction with cost and revenue management (Saayman, 2004:153). Due to the importance of satisfying visitor requirements, most researchers have focused on determining the needs of these visitors. However, research currently neglects the views of event managers. In this regard, research on the supply side is essential as it may differ from what the demand side requires from events with regard to a memorable visitor experience. Thus, the purpose of this research is to determine what managers (supply side) regard as important critical success factors in order to ensure a memorable visitor experience at a live music performance. This research therefore answers questions such as:

- How do managers define a memorable experience?
- What is the main purpose for organising a live music performance?
- What aspects do managers regard as important when organising a live music performance?
- What aspects are important in the pre-, during- and post-event planning phases?

The answers to these questions will enable one to better conceptualise the important critical success factors for a memorable visitor experience from a supply side.

## **4.2. LITERATURE REVIEW**

Managing events are creatively and emotionally rewarding, however, apart from this, it is imperative that event management be approached from a business perspective (Silvers, 2010:63). Event management is very similar to general or project management, with the difference being the context as there is a unique aspect of assembling the tangible components that create the intangible product of an event experience (Silvers, 2010:50). Tassiopoulos (2000:40) defines event management as

follows: “to manage or control event resources on a given activity, within time, cost and performance requirements”. Tum, Norton and Wright (2006:10) state that the different aspects within the event industry have their own distinctive structures and characteristics. According to Page and Connell (2009:642), event management can be described as the practical aspects of preparing for and staging events. Therefore, it is necessary for event managers to understand and embrace the social nature of an event organisation as well as develop the leadership skills and attitudes in themselves and those whom they manage (Silvers, 2010:63). There are many different events that are produced for various reasons and purposes, but in every case there is an intention to create or at least shape the individual and create mutual experiences for the audience (Getz, 2012:30).

These actions vary according to the kind of event that is organised; therefore, in order for the entertainment guide to be common in nature, general activities such as pre-event, during-event and post-event activities are mentioned (Singh, 2009:97-98). In the next section, the various aspects relevant in the pre-, during- and post-event process planning will be discussed:

#### Pre-event planning

The pre-event management stage, which is the first stage of the event lifecycle, is often the longest and involves up to 90 percent of the duration of the total event (Emery, 1997). According to Shone and Parry (2010:72), this entails the planning of an event and is vital to the success of the event since it has unusual requirements and is a complex process. During this process, according to Packer, Small and Darcy (2008:13-14), the focus of event organisers often remains on the setting of the location and on the management of the critical success factors, rather than catering to the needs of the visitors attending the event.

#### During-event planning

According to Westerbeek, Smith, Turner, Emery, Green (2005:36), the second key stage of the proposed event management lifecycle is the implementation process. Emery (1997) found that this stage involves approximately one per cent of the duration of the total project and more than 95 per cent of the workforce is involved during the event. Westerbeek *et al.* (2005:36) suggest that the ideal event in essence will be the

one that leads to total satisfaction of all internal and external stakeholders – a memorable experience, run in a smooth, safe and enjoyable manner in which all parties would wish to be involved again. According to the latter, the interactive nature of attendees at a live music performance with the environment means that many uncertainties exist on the day of the event; this is where performance measures need to be continually monitored and controlled and should take place throughout the event and not just during the implementation stage.

#### Post-event planning

The post event evaluation stage of certain events overlaps with the implementation stage of the events. This phase is concerned with the evaluation and clean-up activities. All activities in this phase are associated (with the previous stages) when the event has concluded, the event attendees will have departed and the final undertakings need to be initiated (Westerbeek *et al.*, 2005:153). According to Oriade, Robinson and Gelder (2010:109), the clear-away substage of an event does not only relate to clearing away rubbish and returning the facility to its former glory, it refers to the importance of the exit of the attendees of the live performance as well as the other stakeholders at the event. They add that the final memory of an event must not be ruined by long delays and traffic jams due to the full volume of traffic leaving the facility at the same time – such problems are unlikely to occur at the start of an event because the attendees arrive over periods of three to four hours prior to the performance.

When referring to critical success factors, Dickinson, Ferguson and Sircar (1984:49) describe them as factors which are derived from, or depend upon, features of both a company's internal and external operating environments, and may arise from a wide variety of issues, circumstances, conditions, or activities that require the special attention of the company's organiser. Thus, according to Slabbert and Saayman (2003:8), critical success factors are those factors that affect the ability of an organisation to prosper in the marketplace, which entail particular strategy elements, product attributes, resources, competencies, competitive capabilities, and business outcomes that spell the difference between profit and loss. According to Van der Westhuizen (2003:210), Seetharaman, Sreenivasan and Boon (2006:689) and Kruger (2006:62), identifying critical success factors, in this case for a live music performance, will assist in optimising concerns such as effectively allocating resources, optimising the

approach to live music events, offering more target oriented marketing, improving the event on a continuous base, formulating and achieving appropriate goals and objectives for each event, meeting visitor needs and expectations, creating a unique or memorable visitor experience, enhancing the management of high quality services and products, making positive word-of-mouth recommendations and ensuring that live music performances become sustainable in the long term.

Thus, it has become critical that the events industry, regardless of the size of the event, improves its management so as to fulfil the holistic needs of visitors who attend various events (Richie, Mules & Uzabeaga, 2008). This can be accomplished by determining the critical success factors at these events, from both the demand and the supply sides. However, little research has been conducted at live music performances, specifically from a supply side, to identify such aspects that would create a memorable experience at live music performances. Nonetheless, studies on critical success factors have been conducted at different tourism operations. One such study conducted internationally was performed by Lade and Jackson (2004) who focused on the critical success factors of regional festivals in Australia. The said authors found that a creative and unique programme development each year, as well as appropriate response to patrons' feedback, are considered to be important. Other studies conducted on critical success factors are those of Van der Westhuizen (2003) at a guesthouse, De Witt (2006) at a wedding event, Getz and Brown (2006) in wine tourism regions, Kruger (2006) at a conference centre, and Appel, Kruger and Saayman (2011) at hotels. The results of the various studies displayed in Table 4.1 are arranged in order of importance based on the results of a statistical analysis conducted in each study:

**Table 4.1: Previous National and International Studies on Critical Success Factors from a Supply Side**

Authors	Study Title	Identified Critical Success Factors
Van der Westhuizen (2003)	Key success factors for developing and managing a guesthouse	<ol style="list-style-type: none"> <li>1. The ability to establish and uphold a high standard of quality.</li> <li>2. Show courtesy to guests.</li> <li>3. The ability to give credit where credit is due.</li> <li>4. The ability to be self-efficient.</li> <li>5. The ability to keep promises.</li> <li>6. The ability to share positive information freely.</li> </ol>

		<ol style="list-style-type: none"> <li>7. Services provided meet the needs of guests.</li> <li>8. High levels of hygiene are ensured.</li> <li>9. Facilities provided meet needs of guests.</li> <li>10. Guests are welcomed in a personal manner upon arrival.</li> <li>11. The guesthouse is located in the right surroundings.</li> <li>12. Whether rendered services and facilities meet the needs of guests is determined.</li> </ol>
Lade and Jackson (2004)	Key success factors in regional festivals: some Australian experiences	<ol style="list-style-type: none"> <li>1. Festival A (a Jazz festival). <ul style="list-style-type: none"> <li>• Creative and unique programme development each year.</li> <li>• Organising the management committee to respond appropriately to patrons' feedback by means of the results of annual research conducted at the event.</li> </ul> </li> <li>2. Festival B (an event with a sporting theme) <ul style="list-style-type: none"> <li>• A strong foundation which refers to the successful development of a single sporting event prior to the festival's evolution, providing a sound base to further foster a sporting festival.</li> <li>• The quality condition of sporting facilities within the regional centre and its surrounding area.</li> </ul> </li> <li>3. Additional success factors. <ul style="list-style-type: none"> <li>• Planning</li> <li>• Management of activities</li> <li>• Community participation and marketing strategies.</li> </ul> </li> </ol>

De Witt (2006)	Key success factors for managing special events: The case of wedding tourism	<ol style="list-style-type: none"> <li>1. Strategic management: setting business ethics and assessing how well management strategies are working.</li> <li>2. SWOT analysis: analysing the internal and external environment.</li> <li>3. Financial management: developing an operating budget.</li> <li>4. Market segmentation.</li> <li>5. Promotion.</li> <li>6. Operation management.</li> <li>7. Human Resource Management.</li> </ol>
Getz and Brown (2006)	Critical success factors for wine tourism regions: a demand analysis	<ol style="list-style-type: none"> <li>1. Core wine product.</li> <li>2. Core destination appeal.</li> <li>3. Core cultural product.</li> <li>4. Variety.</li> <li>5. Tourist oriented.</li> </ol>
Kruger (2006)	Critical success factors in managing a conference centre in South Africa	<ol style="list-style-type: none"> <li>1. Having the proper operational aspects in place.</li> <li>2. Perform human resource management.</li> <li>3. Conducting proper planning before any conference.</li> <li>4. Providing an attractive venue.</li> <li>5. Performing good marketing management.</li> <li>6. Functional layout and providing the right variety of facilities.</li> </ol>
Appel <i>et al.</i> (2011)	Critical success factors in managing hotels in South Africa	<ol style="list-style-type: none"> <li>1. Quality and customer satisfaction management.</li> <li>2. Organisational management.</li> <li>3. Purchasing management.</li> <li>4. Human resource management.</li> <li>5. Risk and policy management.</li> <li>6. Marketing and experience management.</li> <li>7. Green management.</li> </ol>

In Table 4.1, it is evident that various managers at different tourism operations regard certain aspects to be more important than others. Thus, it is important to note that none of the tourism operations can follow the same guidelines with regard to management aspects to ensure effective management, as each tourism sector differs. In addition, none of the studies in Table 4.1 determined the important aspects (critical success

factors) for management and what management would regard as important for creating a memorable visitor experience at a live music performance. This is the first time, to the author's knowledge, that such research has been conducted from a supply side, specifically focusing on live music performances and reviewing the pre-, during- and post-event planning phases as well as what contributes to a memorable visitor experience from the supply side. Due to these three elements, the specific aspects are currently unknown and therefore are often approached as universal management strategies when organising events. By identifying what management regard as important for managing a live music performance, in particular, will contribute significantly to more improved live music performances, effective pre-, during- and post-event management strategies and an understanding of what managers regard as important to create a memorable experience.

### **4.3. METHOD OF RESEARCH**

A qualitative research method was the most appropriate research method to obtain the relevant information from the selected participants. According to Durrheim (2006), qualitative researchers collect data in the form of written or spoken language and analyse the data by identifying and categorising themes based on the research method. This research methodology is concerned with understanding the processes and the social and cultural contexts which underlie various behavioural patterns and the emphasis is mostly on the quality and depth of information rather than on the scope or breadth of the information provided as witnessed in quantitative research (Niewenhuis, 2008a: 51).

#### **4.3.1. Research design**

The research followed a case study approach. Merriam (1998:27) describes the qualitative case study method as "an intensive, holistic description and analysis of a single instance, phenomenon, or social unit." Bromley (1991:302) adds that a case study is a "systematic inquiry into an event or a set of related events which aims to describe and explain the phenomenon of interest". According to Niewenhuis (2008b:75), typical characteristics of a case study is that it strives towards a holistic understanding of how participants relate to one another and interact in a specific

situation and how they make meaning of a specific phenomenon which is under study. Thus, the reason for employing case studies is that they emphasise an individual unit, group or organisation. A case study ensures that the researcher gains a better understanding of the meanings attached by those within the system. In this case, five managers were involved from the various companies that organise live music performances.

#### 4.3.2. Participants

All the participants shared a common feature in that they were all involved in organising and managing live music performances. In qualitative research, the experiences and expected views of participants are more significant than their numbers (Cresswell, 2009:185-189). In this regard, based on the data drawn from a study by Guest, Bunce and Johnson (2005:59) it was found that saturation occurs within the first twelve interviews, although basic elements for meta-themes were evident as early as in the first six interviews. Since the live music performance sector is growing rapidly in South Africa, a diverse number of suitable representative companies were chosen for this research. Therefore, the top event companies in South Africa were selected that organise/manage live music performances both national and international artists, on a large scale. Five participants were selected from the various companies (see Table 4.2 for the background of participants). The experience of possible candidates for this research was based on the scale of events that they have organised, the artists and events that they have previously managed and the number of individuals that they have managed at each event. With this in mind, a purposeful sampling method was used and the following participants were identified:

**Table 4.2: Background of participants**

Background of participants					
	Participant A	Participant B	Participant C	Participant D	Participant E
<b>Gender</b>	Male	Female	Male	Female	Male
<b>Highest Qualification</b>	Chartered accountant	MBA	Honours in Communication	Diploma in Hotel and Catering	Matric
<b>Started career as</b>	Auditing	TV	Music	Admin	Playing in a

	profession	Production	organiser	Assistant	band
Years working in the live music industry	10 Years	11 Years	24 Years	5 Years	16 Years

#### 4.3.3. Data collection

A structured interview was used to collect the data for this research. According to Nieuwenhuis (2008b:87), a structured interview within the qualitative research method is used in multiple case studies to ensure structure, and the questions are detailed and developed in advance as, for example, in survey research. In this study, the questions posed determined a basic profile of the participants (i.e., Gender, Highest level of qualification, Where respondents started their careers and Years respondents worked in the live music industry). Moreover, the questionnaire also included questions to determine the main purpose for organising a live music performance as well as the important management aspects relating to organising a live music performance so as to ensure a successful event.

#### 4.3.4. Data analysis

The data collected in the process of this research project were transcribed into text and presented in a narrative form. Cresswell's six steps in data analysis and interpretation were used to analyse the data. The various stages according to Cresswell (2009:185-189) included:

- **Step 1: Organise and prepare the data**

The data were organised and prepared for analysis which involved the transcription of the recorded interviews.

- **Step 2: Read through all the data**

A general sense of the information was obtained by reading through the data several times in order to reflect on the overall meaning, specifically with regard to the management aspects reflected in the results.

- **Step 3: Begin a detailed analysis with a coding process**

The data with regard to the important management aspects were coded in order to identify the important management aspects. Wherafter a recode process was

followed by an outsider in order to ensure trustworthiness. The results were then compared to one another in order to gain an overall perspective.

- **Step 4: Use the coding process to generate a description of the setting or people as well as categories or themes for analysis**

The various codes were then divided into categories whereafter themes were allocated to each category. These themes appears as the major findings in the results and were used to create headings in the findings section of this study.

- **Step 5: Advance how the description and themes will be represented in the qualitative narrative**

A discussion followed which mentioned the chronology of the importance of the various themes identified. This step convey descriptive information about each theme and the information identified by each participant.

- **Step 6: A final step in data analysis involves making an interpretation or meaning of the data**

A personal interpretation and understanding was formulated of the results gained from this research which was then compared to previous research and literature based upon the supply side when organising an event, and specifically live music performances.

#### **4.3.5. Issues of trustworthiness**

In qualitative research, trustworthiness is an indication of “methodological soundness and adequacy” (Holloway & Wheeler, 2002:254). Trustworthiness for this research was accomplished by means of peer examination as well as coding and recoding the data.

#### **4.3.6. Ethical consideration**

Ethical approval was obtained from the Ethics Committee of the North-West University (Potchefstroom Campus: NWU-00115-12-A4). The main purpose of research ethics is to protect the welfare of the research participants (Wassenaar, 2006). Therefore, ethical considerations were taken into account by respecting the rights, needs, values and desires of the participants (Creswell, 1994). Consent was obtained from all five participants before the interviews were conducted. The different parties were requested to grant permission where permission was requested, thereby ensuring informed and

voluntary participation. All participants were informed that their identity would be protected and that they could withdraw from the research project at any time.

#### **4.4. RESEARCH RESULTS**

Four major themes emerged from the analysis of the data. Each theme was differentiated in terms of various categories and subcategories. Appropriate verbatim quotations from the transcribed interviews are provided as validation. Some of the participants did not have a very good command of the English language, as is evidenced in some of the quotations.

##### **4.4.1. Theme 1: The most important aspects for a memorable visitor experience**

According to Participant A, there are multiple aspects that contribute to a memorable experience, as quoted by Participant A: "There are multiple aspects...I would say the most important aspect is first and foremost that the artists come on stage. That is probably the most important part." Participant B added, as quoted: "I want to say their performance, but then again if people are enjoying themselves you know then sometimes it becomes almost secondary ...I do think the actual performance ...it's not necessarily I've been at concerts where I really didn't like the type of music, but it's really about how the band interacts with the audience and the vibe." Participant D added to this aspect, as quoted: "I would say it is the personal interactions. That is why his fans try always to sit in the front five rows...You can't walk to the back of the venue and interact with everyone." Participant A asserted, as quoted: "food and beverages are available. I would also say that there are clean and ample amounts of toilets. And I would say that the access in and out of the venue is sufficient." Participant B commented on important aspects for creating a memorable visitor experience: "I think staff at the premises is very important and that starts with the car guards at the car park to the people at the ticket office, information staff, the people checking the tickets as they go in, that flow from the car, the concert area is important. ...I think even if people have to wait long and so on in queues, the fact that the staff was polite and friendly is welcoming and all of that makes a big difference...getting all of their expectations is probably ... the fact that if you say the gates will open at four they know the gates will open at four. That sort of thing to at least manage their expectation, and then to

communicate well with them in advance.” Participant E commented on important aspects for a memorable experience, as quoted: “It must be something that you want to see...I don’t think people go to concerts that they don’t want to see. And then it must be a...You don’t want to have issues while...or during it...you want to get to your drinks easily, you wanna go to the loo easily”. Thus, it is evident that aspects relating to a memorable experience are that the artist actually appears on stage to perform and then the unexpected interaction with the crowd. Additional key aspects raised here that contribute to a memorable experience were friendly staff, good communication with the individuals who attend the event, clean and adequate ablution facilities and the fact that the various aspects such as food and beverages are easily accessible.

However, when participants were asked to define the term “Memorable experience” Participant A commented, as quoted: “It is just memorable that the artist goes on stage, and deliver a performance that meet expectation”. Participant B commented on the term as follows: “...obviously it’s so individual for each visitor...I think that make a concert unique are memorable visitor experiences like a band that does something that a... they haven’t done it in other concerts or bring on a guest artist... things that are sort of unexpected on the day, however these are not things that sell the show, they happen on the day...it is just the sort of elements or something that you couldn’t have experienced anywhere else...I think it is that unexpected elements that you actually generally can’t control, some surprise...but that’s what get people talking and they will remember that.” Participant D added to the meaning of a memorable experience, as quoted: “I think the most memorable would be the fans reactions. Some shows people just sit there and they are quiet, you know reserved. And I think if you have a show where people respond and you can really feel the energy in the show that would be a memorable thing...gets very personal...People will stand up and move around and cry. So I think that is where it becomes memorable.” Participant E concluded the discussion on a memorable experience as follows: “When you walk out of there and you’re singing the song that you just heard, and you feel like you’re on cloud 9, then you were at a good concert, then I think the job was done well”. Thus, when one considers the term “*Memorable experience*”, it is evident that the needs of individuals are difficult to determine as the individuals attending the live music performances cannot be regarded as homogeneous. However, a memorable performance would be one which meets the needs of the audience and offers some sort of uniqueness that will be distinctive to a

specific event. Therefore, unexpected elements such as an interaction with the artist or some sort of element of surprise is significant. It is also important to get the fans talking about the event in order to make it worth remembering.

#### **4.4.2. Theme 2: Main purpose when organising a live music performance**

Participant A clearly stated making “*Money*” as the main purpose for organising a live music performance. This appears to be obvious since Participant A has a Chartered accounting background. However, apart from this, Participant C with an Honours degree in Communication also supported Participant A’s statement, as quoted: “If you are a producer, the main purpose is to make as much money as possible! It is not called Show Business without a reason”. Participant D (Diploma in Hotel and Catering) stated: that “suppose we do shows mainly because it is the main income” whereas Participant E with only a matric stated: “It depends on what angle you look at it – you know, obviously we running a business, so we want to make money by doing so”. Thus, it is evident that generating money is the main reason for organising a live music performance.

#### **4.4.3. Theme 3: Important aspects regarding the management of a live music performance**

Four aspects were identified as important regarding the management of a live music performance. In order of importance these include: *Artist, Audience, Marketing and media, and Technical aspects*. Each of these sub themes are discussed individually:

##### *Artist*

The artist at the concert seemed to be the most important aspect regarding the management of a live music performance. Various participants indicated that one should feature the right artist for the event as Participant B commented: “to actually have a line up where everybody can say ‘wow there is something I want to see here’...the mix is very important, putting that whole puzzle together that you don’t have say two jazz concerts in a row; that there is a nice flow from one genre to the other...and that big names and smaller ones are mixed up nicely. But at the same time one has to look at, at artists’ availability and their international tours.” This is important as

Participant C remarked: “Right artist for your target market.” This statement is supported by Participant E: “without a band you not gonna have a show...But I think if you want to really narrow it down and you need a band”. Furthermore, participants also indicated that the artist must be happy, as Participant A contended: “the artist must be happy”. Clearly, featuring the right artist as well as assuring his or her happiness during the event are both important aspects in organising a live music performance.

### *Audience*

Based on the interviews, an *Audience* also appears to be very important for various participants in terms of organising a live music performance as Participant E commented: “you need a band and you need people to hear them play”. Since this participant started his career as a member in a band, the importance of an audience is understood not only from a business perspective, but also from the viewpoint of a band. However, apart from just the presence of an audience at a live music performance, Participant B stated that the experience of the audience should also be managed as quoted: “manage that whole experience of, of visitors because you can have a great concert but people can have a bad experience because they...their car got broken into, or ... they had to walk too far to the concert area or a staff member was rude to them, so there are so many little aspects that one has to manage along the way or even when they phoned in to inquire about ticket sales and got the wrong information and so on”. This view is supported by Participant A who asserted that: “There must be audience satisfaction.”

### *Marketing and media*

With regard to *Marketing and media*, Participant D stated that “Marketing is probably the most important other thing”. This is supported by Participant C who claimed “Marketing” to be important in organising a live music performance. The importance of this aspect for Participant C can be supported by the fact that he holds an Honours degree in Communications and has been working in the music industry for 24 years which is the longest period compared to all the other participants. Thus, the importance of marketing is evident as a considerable amount of experience in this field is essential. Furthermore, Participant A commented that “There must be media appraisal” when organising a live music performance.

### *Technical aspects*

Interestingly, only two of the respondents commented on technical aspects being important in organising a live music performance. Participant D stated that: “the main thing is to have good technical personnel”. This view is also supported by Participant C who remarked: “Experienced people to run technical”. This is important as it may have a direct impact on the success of the actual performance of the artist.

#### **4.4.4. Theme 4: Timing of event management**

During the planning process of organising a live music performance, the phases of pre-, during- and post-event planning take place. Throughout each phase, various managers have regarded certain aspects as more important than others. The important aspects of each planning process are discussed individually in the next section:

##### Pre-event planning

Various event managers considered certain aspects to be important during the pre-event planning stage. Participant D described pre-event planning as quoted: “...pre-event is like the critical things like the venue, obviously that’s important”. Participant E added, as quoted: “...you obviously start with having to find a place” (location). This view is supported by Participant C who suggested that the venue has to be secured, as commented: “Secure venue”. According to Participant B, various aspects regarding the artist are important, as Participant B commented: “Well first of all the most important would be finalising a deal with them and getting a contract which mean the, a negotiating a rate, negotiating a date” Participant A remarked: “during pre-production we would focus on all of the paper reader requirements from the artist’s side”. Participant C commented that “Technical” is secured during the pre-event management stage, as well as Participant D who responded: “Also the technical”. Contracts and aspects regarding the law were also mentioned as important aspects relating to the pre-event planning phase. Participant C mentioned that contracts are important as quoted: “Contracts for all involved”, whereas Participant A indicated the law as an aspect which takes up significant time in organising a live music performance as Participant A commented: “Then also the compliance with the laws and bylaws of the events industry as a whole. That is what we spend the most time on pre-event”. Apart from the actual law, Participant C indicated ticketing to be important, as quoted: “secure...ticketing

system". Participant B added that ticket sales are also important, as quoted: "ticket sales...get the concert sold out so it's all the marketing that goes with it". Marketing is supported by Participant B who further added that the "general concept marketing...also have specific marketing". Participant C commented that there must be a "marketing plan in place", while Participant D replied: "Marketing is important". Safety and security was indicated by Participant A as being important, as quoted: "pre event is really about ensuring the safety and security of people attending the event". Participant E confirmed that the date on which the event takes place is important to select, and based on whether aspects such as the date, venue and artist are in place, the budget could be calculated, as commented: "depending on what kind of show it is, you obviously start with having to find a place...a date, a venue, an artist...Then you do the budget based on those...depending on the venue". Thus, it is evident that during the pre-event management phase of organising a live music performance aspects such as the venue, the artist, the technical, contracts and aspects regarding the law, ticketing, marketing, safety and security, and the date of the event are considered to be important by the various managers.

#### During-event planning

Participants indicated that the during-event planning phase is about the actual implementation of the all the plans, as Participant C commented: "Implementing of all plans – you have to have experienced managers to help you execute all the different disciplines – artist management, technical, security, logistics". Participant A remarked that "during the actual event it is about the execution [of] the plans. It is also about the various safety and security [plans] coming together. It's the coordination of security services, ushers, police, health and safety officials and environmental health. Also this includes beverages, throughout the duration of the day, cleaning staff, all of these kinds of things are important during the process". Participant B added that "on the day the important thing is that everything runs smoothly for the visitor's experience, there are no...delays at the ticket office...there are ushers in the concert area guiding people where do they need to go and so on just that everything runs smoothly on the day, that the information staff is informed and doing their job and so on. So it's then just basically the flow of, of people and making sure they get to where they need to be in a pleasant as possible way". Thus, according to the various participants, the during-event planning phase revolves around the implementation of all the plans that have to be attended to.

## Post-event planning

Most of the participants indicated that post-event planning comprises debriefing as Participant A commented that “not much goes on post planning, about debriefing and if there were any note issues that will be discussed and recommendations are made to ensure that these aspects are addressed”. Participant C further remarked about “post mortem meeting[s] to discuss problems and how to avoid problems in the future”. Due to the number of people that Participant A deals with on a regular basis, it is evident that debriefing of the event is significant to him. However, Participant B referred to specific details about ensuring that the event concludes successfully and that both the fans and artists are satisfied, that is, “an important thing for us here is that the band and I think it is not only with us, it is all over the world, but the band stops performing when they need to stop performing”. Participant B added that “after the concert it is also the people leaving the concert area...the traffic department working closely with us...to get the people out of the area...once the traffic flow from there that’s where the traffic department comes in to make sure the roads are cleared...so that people don’t sit in a queue.” Apart from this, Participant B also remarked that “if there are complaints about anything if something went wrong...it rains out policy is the concert always goes ahead irrespective of rain, but there are always people that don’t understand that and say ‘I want a refund’, but just managing it, that sort of communication, ...try to give them comps to another concert or so, but just you...manage someone that’s unhappy after the concert”. Furthermore, Participant C added activities such as: “paying everyone, de-rigging of venue, recon of all expenses and income”. Therefore, it is evident that during the post-event planning phase the following aspects are considered to be important by the various managers: debriefing, concluding the performance of the band or artist, traffic control, handling complaints, making and ensuring that all payments are executed and de-rigging the venue.

## **4.5. FINDINGS AND IMPLICATIONS**

Firstly, based on the research conducted on the critical success factors from a supply side, it is evident that the critical success factors differ significantly from one tourism sector to another. This is evident when one compares the results of this study to research conducted by Lade and Jackson (2004), Van der Westhuizen (2003), Kruger

(2006), De Witt (2006), Getz and Brown (2006), Kruger (2006) and Appel *et al.* (2011). It was found that making money or generating revenue is considered by the various managers to be the main purpose for organising a live music performance. Whether the managers work for a privately owned company or an organisation which is funded by government, generating revenue is the main purpose for organising live music performances. This however, could have implications as managers could lose focus of the important aspects relating to ensuring a memorable visitor experience as their focus may fall mainly on ways to generate more revenue instead of ensuring that the visitors are satisfied with what is being offered at the event. This argument is confirmed when one reviews the critical success factors. The *Artist*, was identified as the most important critical success factor; however, none of the previous research conducted on critical success factors identified this aspect as being important. *Technical aspects* was identified as another critical success factors in this study but were also not identified in previous research. This amplifies the fact that none of the tourism sectors can be regarded as the being the same, as certain aspects are rated more important than others. Regarding *Audience expectation and satisfaction*, it is evident that this factor must be present in various tourism sectors. This notion is supported by Van der Westhuizen (2003) and Appel *et al.* (2011). *Marketing and media* were also identified as an important aspect which is supported by the findings of Lade and Jackson (2004), De Witt (2006), Kruger (2006) and Appel *et al.* (2011). Thus, when referring to the critical success factors, it is evident that certain critical success factors are specific to a specific sector in tourism. Thus, it is recommended that when educating future event and specifically live music performance managers attention should be paid to this factor. Further research should therefore be conducted at other events in order to investigate different events and not only specific ones. Apart from this, it is also important to compare all the differences. This will not only contribute to event specific education, but also enhance existing literature on this topic and add to more event specific management in the future.

Secondly, comparing the results of the qualitative research reveals significantly more in-depth information than those of the various quantitative research studies conducted on critical success factors. This research followed a qualitative research approach, whereas the research conducted by Lade and Jackson (2004), Van der Westhuizen (2003), Kruger (2006), De Witt (2006), Getz and Brown (2006), Kruger (2006) and

Appel *et al.* (2011) followed a quantitative research approach. The results are more in depth due to the freedom that respondents have when qualitative research is applied; they are free to comment more openly to questions during the interview, whereas quantitative research restricts the respondents to aspects captured in a structured questionnaire. Thus, more qualitative research should be applied with regards to critical success factors in other tourism operations to gain more in-depth information on aspects that are regarded as important in running a successful tourism operation.

Thirdly, it is evident that the pre-, during- and post-event planning phases differ from event to event. In addition, during the said phases managers differed in terms of which critical success factors they regarded as important. This finding could be due to the different environment that the event managers work in, for example, Participant B does not have to organise a venue for live performances, as the venue is part of the setting she works in and she has access to the venue at all times, whereas Participants A, C, D and E do not have access to a permanent venue. Therefore these managers have to secure a venue which is adequate for any specific live music performance they organise. With this in mind, it may be significant to investigate aspects that differ in terms of organising an event which has a structured venue as opposed to one where the venue has to be built or rented. This may add to the in-depth information in the future which could in turn broaden the field of live music performances. In addition, it could also enhance current literature on managing live music performances. Thus, it is recommended that future research be carried out on the management aspects of the pre-, during- and post-event management aspects where a structured venue is in place, compared to where a venue has to be built or even rented.

Lastly, based on this research, it is evident that there is no common guideline with regard to creating a memorable visitor experience. According to the respondents, a *memorable experience* is created by the performance of the artist who actually appears on stage to perform as well as his or her unexpected interaction with the crowd. Various other aspects were also identified that contribute to a memorable experience such as friendly staff, good communication with the individuals who attend the event, clean and adequate ablution facilities and the fact that the various aspects such as food and beverages are easily accessible. Furthermore, the aim of a performance should be to fulfill the requirements of the individuals who attend. An element of uniqueness,

surprise and interaction with the artist could therefore be significant in ensuring a memorable experience for the attendee. Thus, when comparing the elements of a memorable visitor experience with the critical success factors identified in this study (i.e., *Artist, Audience, Marketing, and Technical aspects* which were identified as important for a successful event), it is evident according to the managers that there is more to organising an event than just making money. It is also about the smaller details and providing basic individual satisfaction. This is a difficult task as each individual differs and respondents cannot be regarded as homogeneous, but there are basic aspects that can be offered to ensure a memorable experience for those attending a live music performance. This could either be achieved by an unexpected element, an interaction with the artist or a surprise element which was added to the performance or event. The key is for managers to constantly investigate ways to keep people talking and surprise them with elements that would cause them to talk about the event.

#### **4.6. CONCLUSION**

This research determined what managers regard as important critical success factors in ensuring a memorable visitor experience at a live music performance. This was the first time that this type of research was applied to management aspects from a supply side in terms of managing a live music performance. The results indicated the following to be important when organising a live music performance: *Artist, Audience, Marketing and Media and Technical aspects*. In addition, three contributions were made: firstly, it was the first time that research was conducted based on the critical success factors for a memorable visitor experience from a supply side; secondly, a qualitative research approach was used, also for the first time; and thirdly, this research contributed greatly towards gaining detailed information on the main purpose for organising a live music performance, what aspects managers regard as important when organising a live music performance, what aspects are important in the pre-, during- and post-event planning phases and how managers define a memorable experience.

With regard to creating a memorable visitor experience, it is important for management to take note of the importance of aspects such as friendly staff, good communication with the individuals who attend the event, clean and adequate ablution facilities and the fact that the various aspects such as food and beverages are easily accessible. These

aspects are all important, but aspects such as providing an element of uniqueness, surprise or interaction with the artist can also enhance a memorable experience. Thus, with reference to the definition of a memorable experience offered by Manners *et al.* (2013), it could be defined as a comprehension of the wow factor at an event which is worth remembering once the event has been concluded. An elaboration of this definition could specify that a memorable experience is an understanding which is created where the needs of individuals who attend an event are satisfied and a performance is delivered which exceeds the expectations of the attendees, ensuring that at the end the fans will talk about the event and the latter is worth remembering. This understanding could either be created by an unexpected element, an interaction with the artist or a surprise element which was added to the performance or event.

## **CHAPTER 5**

### **Managing live music performances: a demand and supply analysis**

## **Managing live music performances: a demand and supply analysis**

### **ABSTRACT**

The purpose of this research was to draw a comparison between the demand and supply sides of live music performances in order to establish whether any differences exist amongst the aspects that management regard as important compared to the critical success factors that visitors regard as important to achieve a memorable visitor experience. Both a qualitative (supply side) and a quantitative (demand side) research method was employed in this research. The surveys with regard to the visitors (demand side) were conducted at six music genre events (classical, R&B, rock, blues, pop and Afrikaans) where a total of 4 110 questionnaires were administered for all six genres. To determine the critical success factors in terms of what the visitors regarded as being important for a memorable visitor experience, a factor analysis was employed. The qualitative research method was applied by using interviews to obtain the relevant information from the selected participants. All the data which were collected in the process were transcribed into text and presented in a narrative form. Creswell's six steps for data analysis and interpretation were utilised to analyse the data (Creswell, 2009:185-189). Two themes were identified from the analysis and each theme was differentiated in terms of various categories and subcategories. The results from both the demand and the supply sides were compared with one another and significant differences were identified. The results of this research contributes greatly to existing literature and to the music industry as a whole as this was the first time that research was conducted both from a demand and a supply side. Moreover, this was also the first time that both a qualitative and a quantitative research method was employed in research conducted at live music performances and subsequently compared with one another.

**Key words:** *Critical success factors, live music performances, qualitative research, quantitative research*

## 5.1. INTRODUCTION

Managers in the tourism sector, and specifically event managers, have to identify and comprehend the expectations visitors have when an event is attended (Engelbrecht, 2012:77). This is noteworthy since “experience” has always been the essence of the entertainment industry (Pine & Gilmore, 1998:99), especially in live music performances where memorable, once-in-a-lifetime experiences are sold. Various management aspects can contribute to a memorable experience as not only the performance, but the entire experience is sold to the individual who attends a live music performance. However, not all of these aspects are equally significant, thus it is of particular interest to examine the aspects that are considered to be the most important for ensuring a memorable visitor experience. A memorable visitor experience can be defined as a comprehension of the wow factor at an event which is worth remembering long after the event has been concluded (Manners, Saayman & Kruger, 2013). Therefore, important management aspects can form part of the aspects called critical success factors. According to Brotherton and Shaw (1996:114), any factor that is critical is of the greatest importance and has a very high priority. These factors are not just business objectives or goals, but are also a combination of activities and processes intended to support the achievement of the desired outcomes specified by the objectives or goals of a company (i.e., in this case an event). Dickinson, Ferguson and Sircar (1984:49) add that critical success factors are derived from or depend on features of both the internal and external operating environments of a company, and may arise from a wide variety of issues, circumstances, conditions, or activities that require the special attention of the company’s organiser. Thus, according to Slabbert and Saayman (2003:8), critical success factors are those factors that affect the ability of an organisation to prosper in the marketplace such as particular strategic elements, product attributes, resources, competencies, competitive capabilities, and business outcomes that define the difference between profit and loss.

Engelbrecht (2012:77) proposes that management should not only focus on the critical success factors that are rated lowest, but also consider those factors with the highest rating and use this information to exceed the expectations of visitors. Packer, Small and Darcy (2008:13-14) indicate that the focus of event managers often remains on the setting of the location rather than on the management of critical success factors that

cater to the needs of the visitors attending the event and offer them a memorable experience. Engelbrecht (2012:77) further claims that previous research mainly focuses on the demand side. This results in a lack of information on what the managers regard as important for a memorable event and when the demand and supply sides are compared with one another, identifying possible shortcomings that could be improved on.

Thus, it is essential to know what is regarded as important critical success factors in order to manage the memorable experience at a live music performance both from the perspective of the attendees (demand side) and the event management perspective (supply side). According to Pegg and Patterson (2010:86), the success of the event depends on matching the visitor experience and expectations with the services and product offerings. This is critical for both the visitor and the event manager and the question arises: “Can an event manager meet all of these quality requirements?” (Hyatt, 2008:166). Engelbrecht (2012:56) argues that management can identify the shortcomings between the expectations of visitors and their real experiences. This is important to determine as management has to contend with the ever changing environment and latest trends as well as attempt to take a step beyond, in order to exceed the expectations of the individuals who attend a live music performance. Therefore, the objective of this chapter is to compare the demand and supply sides with one another in order to establish if any differences exist amongst the aspects that management regard as important compared with what the visitors regard as important for a memorable visitor experience at live music performances. Thus, this research answers the following questions:

- What are the important critical success factors that visitors who attend a live music performance regard as important for a memorable visitor experience?
- What are the critical success factors that management consider to be important when organising a live music performance?
- Are there any differences amongst what the visitors to a live music performance regard as important critical success factors compared with what management regard as important critical success factors for ensuring a memorable experience?

Determining the critical success factors of live music performances, both from a demand and a supply side, is fundamental since the costs of organising live music

performances are high, visitor needs are constantly changing, and competition plays a major role in the success of such events (Manners, 2012:8). By identifying what management regard as important for managing a live music performance and comparing it with what the visitors regard as important for a memorable experience therefore contribute to more improved live music performances, effective management strategies and an understanding of what managers regard as a memorable experience and what is required to create such an experience.

## **5.2. LITERATURE REVIEW**

Live music performances can be defined as: “a performance event comprising of [sic] one live performance (or an additional live performance, usually in the form of a supporting artist or band) of a specific music genre (such as rock, pop, classical etc.), usually over a few hours (3-5 hours) on one day in a specific venue/city that attracts over 20 000 attendees, which is packaged as a coherent whole” (Kruger & Saayman, 2012b:183). This definition illustrates the uniqueness of these events which also makes them attractive and compelling for marketers to use this “once in a life-time opportunity” as a marketing goal (Getz, 2007:19). Therefore, the management of live music performances is a complex process comprising a variety of factors that have to be managed (Hyatt, 2008:178). In addition, Bowdin Allen, O’Toole, Harris and McDonnell (2011:189) mention that the planning process also varies depending on whether the event is being conducted for the first time or whether it is a pre-existing event. Event planners often proceed to produce an event from memory in a style with which they are most familiar (Goldblatt, 2010:63). Goldblatt (2010:63) adds that by doing so, management overlooks critical shortcomings in the logical progression of event elements. In order to help event managers solve the problem of overlooking these shortcomings, Goldblatt (2010:79) identified a formula for a successful event:

Research (data) + Design = Planned successful outcomes

This formula suggests that research without the design phase will result in a one-dimensional or even a boring event. Thus, in order to produce a multidimensional and multisensory event experience that transforms the visitor, management should research as well as design the event outcome (Goldblatt, 2010:80). According to Oriade

(2010:109), the research of an event is concerned with observing, measuring and monitoring the implementation of an event so that the outcome and implementation process can be accurately monitored. This involves collecting and evaluating the event experiences of visitors (Wale, Ridal & Dickson, 2010:145) as well as identifying what visitors and event organisers regard as important critical success factors for a memorable experience. Ryan (2012:255) maintains that the demand and supply sides of the events tourism industry, including live music performances, have a symbiotic interest where event managers want a successful event, attendees expect a memorable experience and the performer(s) seek payment. All these aspects and the above mentioned challenges emphasise the complexity of managing live music performances comprising a variety of factors that need to be managed. When organising a live music performance, it is evident that there are various characteristics that form part of the visitor experience that have to be considered. In the next section, previous research conducted both from a demand and a supply side is discussed separately.

### **5.2.1. What visitors want – the demand side**

Andereck, Bricker, Kerstetter and Nickerson (2006:96) state that the experience of visitors at an event, such as a live music performance, is affected by the setting and by the expectations created by the visitor. Povey and Van Wyk (2010:7) add that the centre of a visitor experience at an event is the interaction between the host of an event and the visitors. Therefore, according to Matthews (2008:7), a performance must satisfy the expectations of the visitors at the event and must further deliver the promised results based on the original reason for the entertainment. Live music performance managers should be aware of these facts as it is essential for event organisers to engage themselves effectively in an ongoing process whereby the internal mechanisms of an event are customised to meet the changing needs of the visitors (Pine & Gilmore, 2000:19; Pegg & Patterson, 2010:86). Therefore, managers of live music performances must take note of these expectations and not only focus on the actions taking place at the time of organising a live music performance. Since the interests of the visitors are represented by a single person or by several people, such as the event manager(s), during the planning process of an event (Matthews, 2008:7), the impact of an event on the target audience, from the viewpoint of a visitor, is thus related to the measure of accomplishments and interaction that occur during the event (Singh, 2009:244). Thus,

visitors will consider some critical success factors for a memorable experience to be more important than others.

With regard to research conducted on critical success factors for a memorable experience, Manners (2012) was the only study found to date that conducted research from a demand side on a specific music genre at a live music performance. This study identified six important critical success factors for a music event held in South Africa. In order of importance, these factors included: General Management, Venue and Technical aspects, Marketing, Accessibility and Parking, Amenities and Catering, and Souvenirs. In addition, Manners (2012), also compared the same critical success factors at the same concerts at different locations. These results indicated that each concert's visitors, at the different locations, consider certain critical success factors to be more important than those at the other locations. This clearly indicates that live music concert attendees vary not only from location to location, but also from music genre to music genre. Williams and Saayman (2012) also conducted research at a music event, but on a two-day festival, where the needs of visitors to the Cape Town International Jazz Festival was determined. Five factors were identified, namely: Value and Quality, Quality Venues, Hospitality Factors, Information Dissemination as well as Marketing and Sales. This research revealed that different markets have different critical success factors that influence the experience of visitors when attending an event. Critical success factors (from a demand side) were also conducted at other tourism operations which included a study performed by Davis and Swanson (2009) who identified six factors based on the consumer experience of the performing arts. This study was performed internationally and the factors identified were Employee Quality, Experience Value, Access, Ancillary Quality and Visual Aesthetics. Other studies that determined the critical success factors from a demand perspective within the tourism industry included: a wine festival (Marais, 2009) and an arts festival (Erasmus, 2011). Marais (2009) identified the critical success factors for managing the Wacky Wine festival that takes place in South Africa annually. In this study Marais (2009) stated that the experience of visitors attending a festival will be influenced by critical success factors such as the quality of the venue, the performance of the artist and the quality of the food. Seven factors were identified in this study which include: Entertainment and activities including variety entertainment, adequate variety and friendly staff; Route development including aspects such as information about the wine route, a well

organised route and a route map; Wine farm attributes including adequate numbers of staff, selection of wine and affordable wine; Accessibility consisting of comfortable wine farm facilities, clear directions to the farms and well managed farms; Festival attractiveness consisting of whether the festival is family friendly, well managed enquiries, has adequate security and offers value for money; Effective marketing; and Quality and good management including factors such as adequate activities for children. Erasmus (2011) identified seven factors in his study on “An analysis of Key Success Factors at the Klein Karoo National Arts Festival”. These factors included: Quality shows and stalls, Safety and personnel, Venues, Activities and community, Parking and restaurants, Marketing and accessibility, and Accommodation and ablutions.

The aforementioned studies collectively indicate that by identifying the critical success factors from a demand perspective, management will ensure the successful operation and increase the sustainability of events or tourism businesses. This is supported by Williams (2013) who asserts that organisers should make use of the results conducted on critical success factors in order to ensure that the most important needs of visitors attending events are addressed. In addition, these studies also indicated that the critical management factors vary among tourism operations, thereby highlighting the fact that the type and nature of the tourism operation determines the specific critical success factors required to successfully manage the visitor experience. Moreover, these authors also indicated the importance of determining the critical success factors from the perspective of the visitors. They further asserted that determining the critical success factors with regard to managing the visitor experience at major music events will result in effective event management, thereby ensuring successful marketing, safety, accessibility and entertainment based on what the visitor considers to be important for a memorable experience.

### **5.2.2. What managers want – the supply side**

An event cannot function in isolation; therefore in order to understand the live music performance industry, it is crucial to understand the structure within which a music event functions (Saayman, 2004:150). Events are produced by numerous organisations for various reasons (Saayman, 2004:152). The event itself and the organisation of an event provide a vehicle for attaining certain goals and outcomes such as economic and

social benefits (Tassiopoulos, 2010:68). If events maintain their audience, sponsors tend to invest in these events repeatedly so as to use them as a communication tool or vehicle (Schaaf, 1995). Cautious targeting of customers as well as attention to customer satisfaction in conjunction with cost and revenue management are vital (Saayman, 2004:153). This is significant since a live music performance is an intangible event that is concurrently produced by the band or artists and consumed by the audience (Fisher, Pearson & Barnes, 2002:44). Even though the performance quality of the band, performer or artist cannot be controlled by management as the outcomes are uncertain, management can, however, influence the performance by ensuring effective management of those aspects that can be controlled such as good quality sound and lighting (Manners, 2012:23). Various aspects of live music performances that contribute to the success of the event and work together to create a memorable visitor experience have to be managed. However, the critical success factors of a memorable experience can be a combination of pre-, during- and post-event managing strategies which include: planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation, providing lighting, sound systems and special effects; entertainment, food and beverages, stalls, entrances, visitors, transport, information, layout, accommodation, financial services, parking, staff, emergency and medical services, safety and security, ticket sales, directions, infrastructure, and the venues themselves (Silvers, 2004:41; Allen O'Toole, Harris & McDonnell, 2005:160; Bowdin, Allen, O'Toole, Harris & McDonnell, 2006:535; Matthews, 2008:151; Allen, O'Toole, Harris & McDonnell, 2008:453).

In addition, there are also a number of other forces that affect the manner in which events are staged across the world. Some of the aspects that can go awry when managing an event may be beyond the ability of the organiser to prevent, such as the weather, the traffic, power failures, political and legal changes (e.g., the presence of political unrest, recent changes in political administrations), economic circumstances (e.g., cost of labour, currency exchange rates, interest rates, general living standards, global recession which leads to competitive pricing, back to basics no frills events and the hosting of events closer to home), socio-cultural trends (e.g., ageing populations – increased life expectancy and decreased birth rate lead to older people attending events in larger numbers than ever before which has led to a resurgence in popularity of music concerts featuring older bands and reunion tours, racial and ethnic make-up of

local populations, dominance of particular cultural practices or beliefs), innovations in technology (e.g., the development of virtual and web-based technologies, availability of electricity, level of Internet penetration amongst local populations), environmental issues (e.g., level of environmental consciousness amongst local populations, local weather patterns, potential for extreme weather conditions due to seasonal fluctuations) and legal requirements (e.g., health and safety laws, labour laws, insurance requirements, regulations governing alcohol, cigarettes and drug consumption at indoor and outdoor event venues, licences and certifications required by event staff) (Shone & Parry, 2010:13; Ferdinand & Wesner, 2012:29-31; Hyatt, 2008:178). Therefore, event managers need to understand and embrace the social nature of an event organisation as well as develop the necessary leadership skills and attitudes in themselves and in those they manage (Silvers, 2010:63). This is advisable since every event manager desires to produce a quality or memorable event (Hyatt, 2008:166).

The only study found from a supply side that focused on the critical success factors of an event was that of Lade and Jackson (2004). These authors determined the critical success factors of regional festivals in Australia and found that the creative and unique programme development each year as well as the appropriate response to patron feedback to be noteworthy. Furthermore, factors such as a strong foundation that refers to the successful development of an event prior to the evolution of a festival, providing a sound base to foster the festival, the quality conditions of facilities and their surroundings, planning, management of activities, community participation and marketing strategies were also considered to be important critical success factors. De Witt (2006) determined the key success factor for managing a special event such as in the case of wedding tourism. In this study the following key success factors were identified: Strategic management: setting business ethics and assessing how well management strategies are working; SWOT analysis: analysing the internal and external environment; Financial management: developing an operating budget; Market segmentation; Promotion; Operation management; and Human Resource Management. According to Getz and Brown (2006), the following critical success factors were deemed to be important for tourism in wine regions: Core wine product, Core destination appeal, Core cultural product, Variety, and Tourist oriented products. Kruger (2006) determined that having the proper operational aspects in place, Performing human resource management, Conducting proper planning before any conference, Providing an

attractive venue, Performing good marketing management, and Offering a functional layout and providing the right variety of facilities are important critical success factors for managing a conference centre in South Africa. According to research conducted by Appel, Kruger and Saayman (2011), the following critical success factors in managing hotels in South Africa are considered to be important: Quality and customer satisfaction management, Organisational management, Purchasing management, Human resource management, Risk and policy management, Marketing and experience management, and Green management.

Based on the literature review in this study, the following conclusions can be drawn: little research has been conducted with regard to live music performances, especially from both a demand and a supply perspective, to identify any critical aspects that could ensure a memorable experience at live music performances. Nonetheless, it is evident that studies on critical success factors have been conducted on various other tourism operations. From the results of the latter studies it is evident that various managers at the different tourism operations consider certain aspects to be more important than others. It is therefore notable that no single tourism operation can follow the same management guidelines in order to ensure effective management, as they each differ from the other. This also applies to live music performances where, unfortunately, very little studies have been conducted that focus only on managing performances from the supply side of this industry. Thus, this study marks the first time that such research was conducted from both a demand and a supply side. Conceptualising the important critical success factors, both from a demand and a supply side, will ensure a memorable experience for individuals who attend a live music performance as well as a successful event for management. Moreover, Van der Westhuizen (2003:210), Seetharaman, Sreenivasan and Boon (2006:689) and Kruger (2006:62) contend that identifying critical success factors, in the case of a live music performance, will also contribute to optimising concerns such as effectively allocating resources, optimising the general approach to live music events, rendering more target-oriented marketing, improving the event on a continuous basis, formulating and achieving appropriate goals and objectives for each event, meeting visitor needs and expectations, creating a unique memorable visitor experience, enhancing the management of high quality services and products, receiving positive word-of-mouth recommendations, and ensuring that live music events will become sustainable over the long term.

### **5.3. METHOD OF RESEARCH**

This research followed a mixed research approach, namely a quantitative and a qualitative method, in order to seek, determine and understand the critical management factors considered by visitors and event managers to be important for a memorable experience at live music performances. For the purpose of this study two surveys were conducted. The first survey (demand side), using a self-administered questionnaire, focused on collecting data from visitors who attended a live music performance. This survey was performed on different genres at certain live music performances identified from the music calendar in South Africa. These genres included: pop, rock, blues, R&B, classical and Afrikaans. Collecting data from these genres allowed for a comprehensive approach to different music genres, both from the international and the national live music performance industry. The second survey (supply side) was conducted during interviews scheduled with various well-known live music performance managers in South Africa. In the following section, the methods of research for the demand and supply sides are discussed separately:

#### **5.3.1. Demand side**

According to Maree and Pietersen (2007:145), quantitative research is defined as: “a process that is systematic and objective in its ways of using numerical data from only a selected subgroup of a universe (or population) to generalise the findings to the universe that is being studied”. Therefore, it was most appropriate to use a quantitative research method to obtain the relevant information from the selected participants.

##### **5.3.1.1. The questionnaire**

A structured questionnaire served as the instrument for collecting the data about different musical genres at six concerts. The questionnaire used in the survey was divided into three sections. Section A ascertained the socio-demographic information of visitors to the music event and included questions to determine their gender, age, home language, marital status, and province of residence. Section B determined the critical management factors for a memorable visitor experience and the statements measured were based on the work of Marais (2009), Erasmus (2011), Manners (2012) and Williams (2012). Various aspects relating to general management, human resource

management, layout, parking, security, accessibility, ticket sales and food and beverages were modified from a questionnaire first used for art and wine festivals to relate more specifically to a major music event. This modification resulted in 30 management aspects pertaining to the creation of a visitor experience. The importance of a major music event was measured on a 5-point Likert scale, where 1 indicated not at all important, 2 slightly important, 3 important, 4 very important and 5 extremely important. Section C determined the visitors' behaviour and musical interests, where 23 questions relating to the reasons why visitors attended the various concert genres were evaluated on a 5-point Likert scale. This section also established the type of music they preferred, their all-time favourite artist or band and how respondents had heard about the concert.

#### **5.3.1.2. Sampling method and survey**

Surveys were conducted at various live music performances in South Africa during 2012 which represented different musical genres. Different international artists (Il Divo, Sting, Usher, Michael Buble and Roxette) and a national or local artist (Steve Hofmeyr) were identified to determine the critical success factors from a demand side at different music genre events. The various venues that were used to showcase these concerts were divided into blocks which determined the value of the different tickets purchased by respondents. In most cases, each block had its own entrance. A stratified sampling method was therefore used whereby trained fieldworkers distributed questionnaires to a range of concert visitors. To limit bias, a simple random sampling method was utilised within a stratified method whereby the trained fieldworkers followed specific guidelines to distribute questionnaires to different, non-homogeneous age groups, gender groups and who were ticket holders. Willing participants completed the questionnaires prior to each event as fieldworkers explained the purpose of the survey before any questionnaires were completed.

According to Israel (2009:6), in a population of >100 000(N), 1 111 respondents are seen as representative with a confidence level of 3 %. Table 5.1 offers a clear indication of the various live music concerts used in this study, with the number of people who attended the concert as well as the total number of questionnaires administered in the analysis. However, in the case of two performances (e.g., classical,

rock, blues and pop) the aim was to collect 450 questionnaires per performance, which resulted in a total of 900 questionnaires. However, in the case of the R&B and Afrikaans genres, only one performance occurred and the aim was to obtain 450 questionnaires. From Table 5.1 it is evident that in the total of 4 110 questionnaires administered and included in further analysis, a 3 % confidence level is sufficient. However, when analysing Table 5.1, it is evident that the sampling sizes differ among the music genres. In this case, a 5 % level of confidence was used to collect the questionnaires at the various genres of live music performances due to the significant difference in the number of people who attended the various concerts where the research was conducted.

**Table 5.1: Questionnaires collected and analysed at the live music performances of various music genres**

Performing Artist	Music genre	Concert attendance (Number of people)	Questionnaires handed out at each concert	Level of confidence	Questionnaires used in data analysis
Il Divo	Classical	8 921	800	5%	657
Usher	R&B	33 267	450	5%	411
Sting	Rock	30 433	900	5%	887
Michael Buble	Blues	25 777	1 000	5%	929
Roxette	Pop	28 052	1 050	5%	916
Steve Hofmeyer	Afrikaans	1 900	350	5%	310
<b>Total</b>		<b>128 350</b>	<b>4 550</b>		<b>4 110</b>

### 5.3.1.3 Statistical analysis

Microsoft® Excel® was used to capture the data and SPSS (SPSS Inc, 2012) was employed to analyse the data. The statistical analyses comprised merging the data from all six genres for all the visitors who attended the various genres. A principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation on the 30 management aspects, was staged in order 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 and Bartlett's Test of Sphericity 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 one were used; these criteria were considered to explain a significant amount of variation in the data. In addition, all items with a factor loading above 0.3 were regarded as contributing to a factor, whereas all items with factor loadings lower than 0.3 were regarded as not correlating significantly with this factor (Steyn, 2000:1). In addition, any item that cross-loaded on two factors with factor loadings greater than 0.3 was categorised in the factor where its interpretability would be best. 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 be acceptable for this study. Average inter-item correlations were computed as another measure of reliability. The average inter-item correlation should fall between 0.15 and 0.55 (Clark & Watson, 1995:316).

### **5.3.2. Supply side**

According to Durrheim (2006), qualitative researchers collect data in the form of written or spoken language and analyse the data by identifying and categorising themes based on the research method. This research methodology is concerned with understanding the processes and the social and cultural contexts which underlie various behavioural patterns and the emphasis is mostly on the quality and depth of information and not on the scope or breadth of the information provided as in quantitative research (Nieuwenhuis, 2008a:51). Therefore, a qualitative research method was the most appropriate research method to obtain the relevant information from the selected participants.

#### **5.3.2.1. Research design**

The research followed a case study approach. Merriam (1998:27) describes the qualitative case study method as "an intensive, holistic description and analysis of a single instance, phenomenon, or social unit". Bromley (1991:302) adds that a case study is a "systematic inquiry into an event or a set of related events which aims to describe and explain the phenomenon of interest". According to Nieuwenhuis (2008b: 75), typical characteristics of a case study are that it strives towards a holistic understanding of how participants relate to one another and interact in a specific

situation and how they make meaning of a specific phenomenon which is under study. Thus, the reason for employing case studies is that it emphasises an individual unit, group or organisation. A case study is used so that the researcher can obtain a better understanding of the meanings attached by those within the system. In this case, five managers were involved from the various companies that were organising the live music performances.

### **5.3.2.2. Participants**

All the participants shared a common feature in that they were all involved in organising and managing live music performances. In qualitative research, the number of participants is not significant, but rather their experiences and expected views (Cresswell, 2009: 185-189). However, based on the data from Guest, Bunce and Johnson (2005:59) it was found that saturation occurs within the first twelve interviews, although basic elements for meta-themes were evident as early as in the first six interviews. Therefore, only five participants were selected based on the size of the live music performances that their companies organise and manage. Since the live music performance industry is still growing tremendously in South Africa, a diverse number of adequate representative companies were selected, based on the scale of events that they organise, the artists and events that they have previously managed and the number of individuals managed per event. With this in mind, a purposeful sampling method was used and the following participants were identified: Participant A is a male, chartered accountant who has worked in the live music performance industry for the past 10 years and started his career in the auditing profession. Participant B is a female who obtained an MBA degree as the highest qualification, has worked in this industry for 11 years and started her career in the TV production industry. Participant C is male, obtained an Honours degree in Communication as the highest qualification, has worked in the industry for as long as 24 years and started his career as a music organiser. Participant D is a female, obtained a Diploma in Hotel and Catering, has been working in the live music performance industry for only 5 years and started her career as an administration assistant. Lastly, Participant E, is a male, has a matric (Gr 12) as the highest qualification, has been working in the industry for the past 16 years and started his career by playing in a band.

### 5.3.2.3. Data collection

A structured interview was used to collect the data for this research. According to Nieuwenhuis (2008b:87), a structured interview within the qualitative research method is used in multiple case studies to ensure that the structure and the questions are detailed and developed in advance, for instance as in a survey research. The questions posed determined a basic profile of each participant with regard to their gender, highest qualification, where respondents started their careers, and the number of years that respondents worked in the live music industry. In addition, the questionnaire also included a question to determine the important management aspects for organising a live music performance to ensure a successful event.

### 5.3.2.4. Data analysis

The data collected during the process of this research project were transcribed into text and presented in a narrative form. Cresswell's six steps in data analysis and interpretation were used to analyse the data. The various stages included: *Step 1: Organise and prepare the data.* During this step the data was organised and prepared for analysis which involved the transcription of the recorded interviews. *Step 2: Read through all the data.* A general sense of the information was obtained during step 2 by reading through the data several times in order to reflect on the overall meaning, specifically with regard to the management aspects reflected in the results. *Step 3: Begin a detailed analysis with a coding process.* The data with regard to the important management aspects were coded in order to identify the important management aspects. Thereafter a recode process was followed by an outsider in order to ensure trustworthiness. The results were then compared to one another in order to gain an overall perspective. *Step 4: Use the coding process to generate a description of the setting or people as well as categories or themes for analysis.* In this research, the various codes were then divided into categories whereafter themes were allocated to each category. These themes appears as the major findings in the results and were used to create headings in the findings section of this study. *Step 5: Advance how the description and themes will be represented in the qualitative narrative.* A discussion followed which mentioned the chronology of the importance of the various themes identified. This step convey descriptive information about each theme and the information identified by each participant. *Step 6: A final step in data analysis involves*

*making an interpretation or meaning of the data.* Lastly, a personal interpretation and understanding was formulated with regard to the results gained from this research which was then compared to previous research and literature based upon the supply side when organising an event, and specifically live music performances.

#### **5.3.2.5. Issues of trustworthiness**

In qualitative research, trustworthiness is an indication of “methodological soundness and adequacy” (Holloway & Wheeler, 2002:254). Trustworthiness for this research was accomplished by means of peer examination and coding and recoding the data.

#### **5.3.2.6. Ethical consideration**

Ethical approval was obtained from the Ethics Committee of the North-West University (Potchefstroom Campus: NWU-00115-12-A4). The main purpose of research ethics is to protect the welfare of the research participants (Wassenaar, 2006). Therefore, ethical considerations were taken into account by respecting the rights, needs, values and desires of the participants (Creswell, 1994). Consent was obtained from all five participants before the interviews were conducted. The different parties were requested to grant permission where permission was requested so as to ensure informed and voluntary participation. All the participants were informed that their identity would be protected and that they could withdraw from the research project at any time.

### **5.4. RESEARCH RESULTS**

The results are discussed separately in two phases. Firstly, the results from the quantitative research (demand side) are discussed, followed by a discussion on the results from the qualitative research (supply side).

#### **5.4.1. Results from the quantitative research (demand side)**

In this section, the results for the factor analysis (critical success factors) for a memorable visitor experience from the demand side are discussed, as well as the results of the interviews from the supply side analysis.

#### 5.4.1.1. Results of the factor analysis: critical success factors of visitors attending a live music performance

The pattern matrix of the principal axis factor analysis, using an Oblimin rotation with Kaiser normalisation, identified four motivational factors that were labelled according to similar characteristics (Table 5.2). These factors accounted for 64 % of the total variance. All factors had relatively high reliability coefficients, ranging from 0.85 (the lowest) to 0.89 (the highest). The average inter-item correlation coefficients with values between 0.47 and 0.65 also imply internal consistency for all the factors. Moreover, all items loaded on a factor with a loading greater than 0.3, and the relatively high factor loadings indicate a reasonably high correlation between the factors and their component items. The Kaiser-Meyer-Olkin measure of sampling adequacy value of 0.96 also indicates that patterns of correlation are relatively compact and yield distinct and reliable factors (Field, 2005:640). Barlett’s test of sphericity also reached statistical significance ( $p < 0.001$ ), 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 in order to interpret them on the original 5-point Likert scale of measurement. As Table 1.3 indicates, the following critical success factors for visitors who attended the various live music performance genres were identified: *General management (Factor 1)*, *Venue and technical aspects (Factor 2)*, *Amenities (Factor 3)*, *Marketing (Factor 4)* and *Accessibility (Factor 5)*. With a mean value of 4.68, *Venue and Technical Aspects* was considered to be the most important critical success factor for visitors, followed by *Accessibility (4.39)*; *General Management (4.36)*; *Marketing (4.00)* and *Amenities (3.86)*.

**Table 5.2: Critical Success Factors for visitors to ensure a memorable visitor experience**

Critical Success Factors and Items	Factor loading	Mean value	Reliability coefficient	Average inter-item correlation
<b>Factor 1: General Management</b>		<b>4.36</b>	<b>0.87</b>	<b>0.54</b>
Friendly and professional trained staff in and around the venue that are easily noticeable	0.78			
Visibility of emergency and security staff in and around the venue	0.75			
Appropriate gate opening time prior to	0.68			

event				
Effective traffic control to and from the venue	0.67			
Adequate, clean and hygienic ablution facilities inside/outside the venue	0.65			
Communication of the adequate safety measures/precautions in place during the concert in case of an emergency (e.g. evacuation plan/emergency exits)	0.64			
<b>Factor 2: Venue and Technical Aspects</b>		<b>4.68</b>	<b>0.87</b>	<b>0.65</b>
Good all round visibility and stage layout	0.85			
Good quality sound and lighting	0.80			
Good layout of the venue and comfortable seating	0.70			
Punctuality of concert starting time	0.38			
<b>Factor 3: Amenities</b>		<b>3.86</b>	<b>0.89</b>	<b>0.47</b>
Freebies from sponsors	0.76			
Adequate ATM facilities	0.70			
The opportunity to meet the artist after the show for e.g. photos, autograph	0.69			
Affordable food and beverages at venue	0.69			
Variety of food and beverages (e.g. Halaal, vegetarian, wines, soft drinks)	0.67			
Affordable, variety, good quality and easily accessible merchandise	0.58			
Adequate information kiosks at concert venue	0.41			
Affordable tickets	0.41			
Adequate pre-concert performances or pre-show entertainment	0.38			
<b>Factor 4: Marketing</b>		<b>4.00</b>	<b>0.88</b>	<b>0.59</b>
Variety of marketing media used, e.g. magazines, radio and posters	0.85			
Adequate/Effective marketing prior to the event	0.80			
User friendly & accessible information regarding the concerts for example websites, radio advertisements and posters	0.64			
Communication about parking & transport	0.56			

options prior to the event				
Correct information given through marketing (e.g. date, time, venue, transport options)	0.45			
<b>Factor 5: Accessibility</b>		<b>4.39</b>	<b>0.85</b>	<b>0.54</b>
Adequate parking at the concert venue	0.68			
Adequate security at parking areas	0.62			
Effective regulated traffic flow after the concert	0.45			
Effective signage and directions to concert venue	0.38			
Effective ticket sales prior to the concert for example online bookings	0.34			
<b>Total variance explained</b>	<b>64%</b>			

#### 5.4.2. Results from the qualitative research (supply side)

The two themes identified for this research were differentiated in terms of various categories and subcategories. Appropriate verbatim quotations from the transcribed interviews were provided as validation. Some of the participants did not have a very good command of the English language, as evidenced in some of the quotations.

##### 5.4.2.1. Theme 1: Main purpose when organising a live music performance

Participant A clearly stated that making “Money” was the main purpose for organising a live music performance. This appears to be obvious since Participant A has a Chartered accounting background. However, Participant C, who holds an Honours degree in Communication supported Participant A’s statement, as quoted: “If you are a producer, the main purpose is to make as much money as possible! It is not called Show Business without a reason”. Participant D (Diploma in Hotel and Catering) stated: “...suppose we do shows mainly because it is the main income” whereas Participant E with only matric stated: “It depends on what angle you look at it – you know, obviously we running a business, so we want to make money by doing so”. Thus, it is evident that generating an income is the main reason for organising a live music performance and the critical success factors (Theme 2) should be seen in the context of the main purpose for organising live music performances.

#### **5.4.2.2. Theme 2: Important aspects regarding the management of a live music performance**

Four aspects were identified as important regarding the management of a live music performance. These include: *Artist; Audience, Marketing and media, and Technical aspects*. Each of these subthemes will be discussed individually.

##### *Artist*

The artist at the concert seems to be the most important aspect regarding the management of a live music performance. Various participants indicated that one should reserve the right artist for the event as Participant B comments: “to actually have a line up where everybody can say wow there is something I want to see here...the mix is very important, putting that whole puzzle together that you don’t have say two Jazz Concerts in a row that there is a nice flow from one genre to the other...and that big names and smaller ones are mixed up nicely. But at the same time one has to look at, at artists’ availability and their international tours”. This is important as Participant C comments: “Right artist for your target market”. This is supported by Participant E: “...without a band you not gonna have a show...But I think if you want to really narrow it down and you need a band”. Furthermore, participants also indicated that the artist must be happy as Participant A comments: “...the artist must be happy”. Clearly, reserving the right artist is important as well as keeping the artists happy when organising a live music performance.

##### *Audience*

The results from the interviews indicated that an Audience also appears to be very important for various participants when organising a live music performance as Participant E comments that “you need a band and you need people to hear them play”. Since this participant started his career as a member of a band, the importance of an audience is understood not only from a business perspective, but also from the perspective of a band. However, apart from the audience just being present at the live music performance, Participant B states that the experience of the audience should also be managed as quoted: “...manage that whole experience of, of visitors because you can have a great concert but people can have a bad experience because they...their car got broken into, or ... they had to walk too far to the concert area or a staff member

was rude to them, so there are so many little aspects that one has to manage along the way or even when they phoned in to inquire about ticket sales and got the wrong information and so on". This statement is supported by Participant A who asserted that: "There must be audience satisfaction".

#### *Marketing and media*

With regard to *Marketing and media*, Participant D stated that "Marketing is probably the most important other thing". This is supported by Participant C who claimed "Marketing" to be important when organising a live music performance. The importance of this aspect for Participant C can be supported by the fact that he has an Honours degree in Communications and has been working in the music industry for 24 years which is the longest period compared to all the other participants. Thus, the importance of marketing is evident as considerable experience in this field is essential. Finally, Participant A commented that "There must be media appraisal" when organising a live music performance.

#### *Technical aspects*

Interestingly, only two of the respondents commented on technical aspects being important when organising a live music performance. Participant D stated that "the main thing is to have good technical personnel". This statement is also supported by Participant C who asserted that one needs "experienced people to run technical" tasks. Technical aspects are important as they may have a direct impact on the success of the actual performance of the artist.

### **5.5. FINDINGS AND IMPLICATIONS**

This research reveals several findings. The first finding confirms that critical success factors differ from one music event to the next. An analysis of the demand survey identified five factors, furnished in order of importance as: *Venue and Technical Aspects, Accessibility, General Management, Marketing, and Amenities*. These factors differ significantly from those found in research conducted by Davis and Swanson (2009), Marais (2009), Erasmus (2011), Manners, Kruger and Saayman (2012) and Williams and Saayman (2013). When one investigates the various events from a critical success factor perspective and the results from previous research, it is evident that

events or visitors can be divided into two categories. One category can be grouped as the receiver, where the person is being entertained or where the entertainment is received, for example performing arts or related events (Davis & Swanson, 2009), live music performances (Manners *et al.*, 2012) and jazz festivals (Williams & Saayman, 2013). The other can be grouped into co-creators, where visitors are partially responsible for their own entertainment, for instance at a wine festival (Marais, 2009) and arts festivals (Erasmus, 2011). This grouping is purely based on past research and as more research is conducted on this area more groups or segments may be forthcoming. Grouping the different events in the context in which it is received, enables one to identify the main drivers behind these events and what the visitors regard as the most important critical success factors. The groups are also important as these factors have to be managed effectively and improved constantly. Thus, comparing the main critical success factors, it is evident that the receivers regard *General Management* at live music performances as most important as found by Manners *et al.* (2012) whereas *Value and Quality* was the most important for visitors to a jazz festival as found by Williams and Saayman (2013). This differs significantly from the co-creators who identified *Entertainment and activities*, including variety entertainment, as the most important critical success factor at a wine festival (Marais, 2009), whereas Erasmus (2011) identified *Quality shows and stalls* as the most important critical success factor at an arts festival. The results from this and previous research clearly indicate that one needs to contextualise events and determine what the drivers behind the events are. By doing so, it becomes evident that the various events have different drivers as reasons why people attend the event and therefore regard certain critical success factors as more important than others. The critical success factors are *General Management* and *Value and Quality* for the receivers, and *Entertainment and activities* and *Quality shows* for the co-creators. Thus, it is important for managers to identify these critical success factors in order to improve the specific event being managed so that a memorable experience for visitors who attend the event can be assured. When comparing the receivers with the co-creators it is evident that specific critical success factors have to be managed. This implies that event management is a specialised field to work in and management has to be familiar with what the various visitors want. Therefore, all events cannot be managed with the same management strategies; they have to be adapted and managed in order to adjust to the specific event.

Secondly, when referring to the qualitative research (supply side) it is evident that the results of the research conducted by Lade and Jackson (2004), Van der Westhuizen (2003), Kruger (2006), De Witt (2006), Getz and Brown (2006), Kruger (2006) and Appel *et al.* (2011) differ significantly with regard to the four critical success factors identified (*Artist, Audience, Marketing and Media, and Technical aspects*). However, when referring to audience expectation and satisfaction, it is evident that this factor must be present in various tourism sectors. This notion is supported by Van der Westhuizen (2003) and Appel *et al.* (2011). *Marketing and media*, on the other hand, was also identified as an important aspect by Lade and Jackson (2004), De Witt (2006), Kruger (2006) and Appel *et al.* (2011). Thus, when referring to the critical success factors both from a demand and a supply side, it is evident that certain critical success factors are unique to a specific sector in tourism. Therefore, one sector in tourism should not have to adapt to the critical success factors of another sector, but rather conduct regular research in order to determine the critical success factors for their specific sector.

Thirdly, when comparing the results from the qualitative research (supply side) with the results from the quantitative research (demand side), it is evident that there are differences between what the visitors and management regard as important critical success factors for a memorable event (see Table 5.3).

**Table 5.3: Results from the quantitative (demand) and qualitative (supply) research in order of importance**

Quantitative Research (Demand)	Qualitative Research (Supply)
Venue and Technical aspects	Artist
Accessibility	Audience
General Management	Marketing and Media
Marketing	Technical aspects
Amenities	

The differences can be seen with the most important critical success factor for the demand side which was identified as *Venue and Technical Aspects* with aspects such as: *Good all round visibility and stage layout, Good quality sound and lighting, Good layout of the venue and comfortable seating, and Punctuality of concert starting time.* On the other hand, the supply side regarded the *Artist* as the most important critical

success factor for a memorable visitor experience. Two aspects were considered to be important, namely “the right artist for the event” and “the artist must be happy”. With regard to the second most important critical success factor, the demand side regarded *Accessibility* as important which included aspects such as: *Adequate parking at the concert venue, Adequate security at parking areas, Effective regulated traffic flow after the concert, Effective signage and directions to concert venue, and Effective ticket sales prior to the concert, for example, online bookings*. The supply side regarded the *Audience* as the second most important critical success factor and included aspects such as the *Importance of an audience was identified* as well as the *Experience and the satisfaction of the audience* must be managed. *General Management* was considered to be the third most important critical success factor and included aspects such as: *Friendly and professional trained staff in and around the venue that are easily noticeable, Visibility of emergency and security staff in and around the venue, Appropriate gate opening time prior to event, Effective traffic control to and from the venue, Adequate, clean and hygienic ablution facilities inside and outside the venue, and Communication of the adequate safety measures or precautions in place during the concert in case of an emergency (e.g., evacuation plan and emergency exits)* play the most important role for individuals who attend a live music performance. When compared with the supply side, *Marketing and Media* was identified as the third most important critical success factor for a memorable visitor experience. *Marketing* was not regarded as that important by the demand side, as this factor was considered to be the second least important factor for a memorable visitor experience. *Technical aspects* were identified by the supply side as the second least important aspect for a memorable visitor experience. From these results it is evident that various factors are regarded as more important for a memorable visitor experience from the demand side than from the supply side.

However, comparisons do exist, for example, *Technical aspects* and *Marketing*. From the demand side, *Venue and Technical aspects* is considered to be the most important aspect when attending a live music performance, whereas the supply side considers this to be the second least important aspect when managing a live music performance. This does not mean that it is not important, it may just be that this is generally outsourced to companies who specialise in this field. Nevertheless, management should ensure that this critical success factor becomes a higher priority and all the

technical aspects are of superior quality. With regard to *Marketing*, this critical success factor is considered to be the second least important critical success factor for a memorable visitor experience; however, the supply side regard this factor as the third most important critical success factor. Moreover, according to Saayman (2006:18), it is essential that clients are treated effectively and in a friendly manner, even under difficult circumstances. Treating clients badly has the potential to damage the image of the organisation. Saayman (2006:113) adds that it is important for tourism organisations to make new products available to tourists and to upgrade existing products as visitors change their needs and it is important to satisfy these needs. This contributes to the general mantra that “Customer is king” (Grabher, Ibert & Flohr, 2008:254). However, this is not necessarily the case in live music performances. When referring to the main purpose for organising a live music performance, it is evident that “money” or generating an income plays an important role and is regarded as the main purpose for organising a live music performance. This explains why the *Artist* is considered to be the most important critical success factor for organising live music performances, as the artist is the deciding factor in individuals buying tickets to attend the live performance or not. In addition, it implies that the choice of artist determines the outcome of the audience in terms of live music performances as the artist sells the tickets. When comparing the demand side with the supply side on what the visitors (demand side) regard as important for a memorable experience, it is important for management to pay attention to those critical success factors that the visitors regard as important and to enhance their experience by improving not only on the critical success factors that are regarded as most important, but also on those aspects that the visitors regard as less important in order to ensure that the memorable experiences are exceeded. It is also evident that management is not in touch with what the visitors want and regard as important critical success factors when attending a live music performance, as significant differences occur between the demand and supply sides. Not being aware of what visitors want has an effect on the success of live music performances over the long term as visitors will attend these performances less frequently and loyal visitors will decline. Thus, management has to conduct regular research at live music performances in order to determine whether the management strategies being implemented are effective and to satisfy the expected experience of the visitors when they attend a live music performance.

Lastly, both a qualitative and a quantitative research approach were adopted in this research. When comparing the two research methods with one another it is evident that the qualitative research provided more in-depth information than the quantitative research. This is due to the open-ended questions that were posed during the participant interviews which provided the opportunity for individuals to elaborate on various aspects. More information was thus generated during the former research method than was necessarily requested in a quantitative questionnaire. However, the quantitative research method is more specific as options are provided to the respondents to choose from and questions are rated on specific items provided in the questionnaire. Specific aspects can thus be measured in quantitative research whereas the outcomes of qualitative research is uncertain. This emphasises that both research methods are important and provide different views to the research conducted. Therefore, it is important to implement both qualitative research and quantitative research in different phases into any research as this provides the opportunity to obtain a broader view of the topic being researched. However, one research option should not be regarded as more important than the other, as they each provide a different approach. However, the goal of the research will determine the outcome in terms of the choice of research method.

## **5.6. CONCLUSION**

The purpose of this research was to draw a comparison between the demand and supply sides to establish whether any differences exist amongst the aspects management regard as important compared with what the visitors regard as important for a memorable visitor experience at a live music performance. Six critical success factors were identified from the quantitative research (demand side) which included: *Venue and Technical Aspects, Accessibility, General Management, Marketing, and Amenities*. With regard to the qualitative research, five critical success factors were identified; *Artist, Audience, Marketing and Media, and Technical aspects*. These critical success factors should be viewed within the context of the main purpose for managing live music performances, which is *money* or generating an income. Differences were identified between the demand and supply sides which contribute significantly to existing literature on managing tourism operations. Identifying the critical success factors for the live music performance industry is significant in the sense that none of the tourism operations can be regarded as homogenous due to the differences that

exist in their critical success factors. This research allows the live music performance industry to be familiar with what is important from a demand side as well as from a supply side. When compared, management can use this information to enhance current management strategies which are considered to be more important on the demand side in order to ensure a memorable visitor experience. Further, it is also evident that information with regard to qualitative research differs from information generated by quantitative research. When comparing the information generated from both research methods, it is evident that qualitative research provides more in-depth information on certain aspects whereas quantitative research allows for specific results on specified aspects provided to respondents. To the author's knowledge, this was the first time that both a quantitative and a qualitative research method were applied to compare the critical success factors in terms of what the visitors and what the managers regard as important. Thus, this research contributes significantly to the existing literature, as this was also a first attempt at discovering what is important from both the demand and supply sides and trying to identify the shortcomings in ensuring a more successful event and a more memorable experience for individuals attending music performances in the future. In addition, managers can use this information and incorporate it into their current management strategies and thereby improve on the critical success factors identified by the visitors as important for a memorable visitor experience. However, research should not end here; it is recommended that research be continued and applied to other events, such as sport events, arts festivals, fashion shows, weddings and conferences, to name but a few. Furthering this research at other events could contribute to further in-depth literature on what the demand and supply sides regard as important critical success factors as well as identify possible shortcomings which can be improved on.

**CHAPTER 6**  
**Conclusions and Recommendations**

## 6.1. INTRODUCTION

The aim of this study was to do a critical assessment of live music performances in terms of managing a memorable visitor experience from both the demand and supply sides. In order to achieve this aim, the following objectives were identified in Chapter 1 and were achieved in their respective chapters:

**The first objective** was to analyse event management with specific reference to live music events and performances by means of a literature study. This was achieved in chapters 2, 3, 4 and 5. From the literature review, it is evident that managing live music performances is a complex task and involves various stages of planning, such as pre-, during- and post-event planning, where effective management has to be applied in order to ensure a memorable visitor experience as well as a successful performance.

**The second objective** was to determine the critical success factors that visitors (demand side) regard as important to ensure a memorable visitor experience at different genres of live music performances. This objective was achieved in Chapter 3. This chapter explored different management aspects which are referred to as critical success factors. Previous research with regard to important critical success factors from a demand side was identified in research conducted on other tourism organisations. Subsequently, a general profile of the visitors to the different live music performances was determined, whereafter a factor analysis was performed to determine the five critical success factors for live music performance visitors. An ANOVA was then applied to compare the differences amongst the different music genres with regard to what the visitors regard as important critical success factors for a memorable visitor experience for a specific music genre. Significant differences were identified amongst the various music genres. This emphasises the fact that critical success factors not only differ from one tourism operation to another, but they also differ within the live music performance industry from one music genre to another.

**The third objective** was to determine the aspects that live music performance managers (supply side) regard as important when organising a live music performance as well as when creating a memorable visitor experience. This objective was achieved in Chapter 4. Four critical success factors were identified by means of conducting

interviews with various managers who are involved in managing live music performances. The data collected were transcribed into text where Creswell's six steps in data analysis and interpretations were used to analyse the data (Creswell, 2009:185-189). These methods contributed greatly in terms of gaining detailed information about what the main purpose is for organising a live music performance, what aspects managers regard as important when organising a live music performance, what aspects are important in pre-, during- and post-event planning phases and how managers define a memorable experience.

**The fourth objective** was achieved in Chapter 5. This objective was to perform a comparison between the demand and supply sides in order to establish whether any differences exist between the aspects that the management and the visitors regard as being important to achieve a memorable visitor experience. Both qualitative and quantitative research methods were applied in this research. The quantitative research was performed from the demand side on what visitors regard as important for a memorable visitor experience at six music genre events while the qualitative research was used to determine what the management regard as important critical success factors when managing a live music performance. Interviews were conducted, transcribed and Creswell's six steps in data analysis were used to analyse the data. Two themes, namely, *The main purpose when organising a live music performance* and *Important aspects regarding the management of a live music performance*, were identified from this analysis. Results from both the demand and supply sides were then compared and significant differences were identified.

**The fifth objective** was to draw conclusions from the results of the study and to make recommendations concerning the critical success factors identified from both the demand and supply sides when creating a memorable visitor experience at live music performances. This chapter concludes the findings and the research results from chapters 3, 4 and 5 are used to make recommendations.

## **6.2. THE JOURNEY**

Conducting this research was no easy task and various obstacles were confronted that made this a difficult two-year journey. However, looking back, I would not have done

anything differently. All the challenges enabled me to enhance my skills as a researcher. However, through my journey, I discovered the following:

Firstly, it is important to have back-ups of everything. Luckily I was fortunate to have a backup on my flash drive because my laptop was stolen when there was a break-in at my flat three months prior to my thesis deadline.

Secondly, intoxicated visitors at the live music performances made it difficult not only to conduct the survey, but also to ensure that the data being collected were accurate.

Thirdly, finding information on live music performances was challenging as very little research has been conducted on this topic.

Therefore, a vast amount of time was spent on reading and researching in order to find relevant information on this topic. Further, due to the lack of information, and the limited access to journals with relevant research conducted on this topic made it difficult to gain adequate information. Apart from this various individuals questioned the relevance of this research as this industry is doing exceptionally well. However, what goes on behind the scenes is unknown to most people who are not involved in this field. While working with the various managers and attending the various live music performances, it became evident that there are always aspects which can be improved. Thus, conducting research in this field is extremely important as there is a lack of knowledge and information with regard to live music performances. In conclusion, the researcher states: "I love the live music performance industry and there is much more to it than a famous person on stage performing a hit song".

### **6.3. CONTRIBUTION OF THIS RESEARCH**

This thesis has established differences between the management aspects of creating a memorable experience at the live music performances of different genres. This was established from both the demand and supply sides. The information gained from this thesis contributed to the following aspects within the live music performance industry.

## **Literature aspects**

Literature that specifically focuses on live music performances is limited. This has rendered the research to be challenging, because it was difficult to find relevant information on live music performances and specifically, on critical success factors for a memorable visitor experience,. The outcome of this research therefore contributes significantly to the literature by means of the following:

- This was the first time, to the author's knowledge, that this type of research has been conducted in the live music performance industry from both the demand and supply sides. Thus, the information gained from this thesis can be used to improve current and future management strategies of live music performances both in the industry and in tertiary educational environments.
- Specific guidelines were formulated to provide a framework for the conceptualisation of the different genres of live music performances with regard to those critical success factors that the visitor considers to be important for each music genre.
- A definition for a memorable visitor experience at a live music performance was formulated. In addition, based on the results of this study, critical success factors which is normally defined within a bussiness context, can now be defined within a live music performance perspective. Thus critical success factors for a memorable visitor experience at live music performances can be defined as the pre-, during- and post event management aspects which are directly controlled by management in order to create an experience which not only exceeds expectations but can also be treasured if managed effectively.
- This contribution to literature can also be implemented in the tertiary environment. Specific courses can now be developed with the critical success factors identified in this study being used to educate and produce future live music performance managers. In addition, current managers working in this environment can also attend the short courses being developed in order to enhance their current management strategies.

## **Practical aspects**

This research makes a significant contribution to the future management of live music performances:

- The important critical success factors for specific music genres were identified.
- Shortcomings between the demand and supply sides were also identified.

Thus, management can use this information, available for the first time, to focus on specific critical success factors that visitors regard as being important for a specific music genre. This information could also be used to improve on the shortcomings identified in this study. By doing so, it will not only ensure a more successful event, but also a more memorable visitor experience in the future.

### **Methodological aspects**

This was the first time that both qualitative (on the supply side) and quantitative research (on the demand side) were conducted in the area of live music performances. Significant differences were identified between the two research methods with regard to the quantity and in-depth information obtained from the different types of research methods. Thus, depending on the purpose of the research, it is important to consider both research methods or to use a combination of these two methods in order to obtain adequate data.

## **6.4. CONCLUSIONS**

The conclusions will be discussed with regard to the literature review and the surveys, as reported in the literature chapter and the three articles:

### **6.4.1. Conclusions with regard to the literature study**

- Developing countries are recognising the benefits that event management as well as event tourism pose for economies (c.f. 2.1 & c.f. 3.1).
- Events can be described as occurrences at a specific place and time which occur within a certain and unique set of conditions combined with remarkable happenings which in essence are temporal phenomena, including: award banquets, concerts, fairs, festivals, galas, public shows, road shows, music concerts, sporting events and tradeshows (c.f. 2.1).
- Events include a human element which make them reliant on people in an audience to become an essential part of the experience and in so doing, to create the event (c.f. 2.1)
- Events are inimitable, which emphasises their uniqueness and makes them special, but this creates challenges for management (c.f. 2.1).

- Events can be classified as planned, unplanned or natural (c.f. 2.1).
- Events can furthermore be categorised according to size (e.g., mega events, hallmark events, major events, and local or community events) as well as type (e.g., sporting events, business events (MICE), arts and cultural events, music and entertainment events) which include the form and content (c.f. 2.3.1 & 2.3.2).
- Music events or live music performances can vary from a one-day event to programmes that last for a year or even a number of years (c.f. 2.4).
- Live music performances are concerts which attract more than 20 000 attendees, which consist either of one main performance or is supported by a supporting act in the form of a pre-concert. This concert also mainly consists of a specific music genre which takes place over a period of 3-5 hours on a specific day at a specific venue (c.f. 2.3; c.f. 4.1 & c.f. 5.2).
- Live music performances can be complex and it is essential for live music performance managers to understand this complexity and take it into consideration in their planning of events which is particularly important for creating memorable experiences (c.f. 2.4; c.f. 4.1 & c.f. 5.2).
- The music business is an enormous industry and plays a significant role in society. It is mainly experienced in three major formats, including listening to the radio, listening to pre-recorded music and attending live music performances (c.f. 2.4).
- A ticket to attend a live music performance costs roughly the same as a compact disc and even more, but the experience gained from attending the performance can neither be shared nor be used again (c.f. 2.4).
- Attending a live music performance enables one to experience the music being performed with like-minded individuals which offers a sense of community that is not present when listening to the radio or a compact disc (c.f. 2.4).
- Hosting live music performances is essential for the artists as these events contribute significantly to their income, expand their fan base and satisfy their existing fans (c.f. 2.4).
- Live music performances also contribute towards promoting the destination and building the image of an attraction, increasing tourist visits to a specific place, promoting the arts and music, creating opportunities for businesses, contributing to the economic impact, expanding the tourist season and creating job opportunities (c.f. 2.4 & c.f. 4.1).

- Hosting live music performances enhances not only the music industry, but also impacts on the various stakeholders involved in the live music performance environment (c.f. 2.4).
- The various stakeholders include: the audience (e.g., any visitor, delegate, sponsor, group of spectators or individual who pays to attend the live performance); the sponsors (e.g., organisations or companies providing monetary services or any type of support in return for specific benefits); and the event (e.g., the organisation itself planning the event, suppliers, buyers, performers or artists or bands) (c.f. 2.5; c.f. 2.5.1; c.f. 2.5.2 & c.f. 2.5.3 & c.f. 4.1).
- Vital management aspects should be considered when managing a live music performance (c.f. 2.5.3).
- The events context, and specifically live music performances, appear to be very similar to general management or project management, but the aspect of accumulating tangible components so as to create the intangible product of an event experience renders this a complex and difficult task (c.f. 2.6.1).
- In event management, managers have to embrace the following: planning, leading, marketing, designing, budgeting and control, risk management, logistics, staging and evaluation which can be described as the practical aspects of eventually staging the live music performance (c.f. 2.6.1; c.f. 3.2 & c.f. 4.1).
- Aspects which form part of the planning process can be divided into pre-event planning (e.g., idea and feasibility, bidding process, detailed planning and preparation such as the event date, information exchange, research, budget development, staff selection), the event itself (e.g., promotional and PR campaigns, ticket sales, facility preparation, concessions and catering, parking, signage, media and communications, performers at the live music performance, emergency services, cleaning, safety and security, and administration) and post-event planning (e.g., box office termination, event settlement, clean-up, evaluation, staff redeployment or severance) (c.f. 2.6; c.f. 3.2; c.f. 4.1 & c.f. 4.2).
- The evaluation of events which takes place during the post-event planning phase in particular is concerned with the observation, measurement and monitoring of the implementation of the live music performance so that the outcome and implementation process, which involves evaluating the consumers' experience, can be monitored accurately (c.f. 2.6 & c.f. 4.2).

- The event industry should improve its management so as to fulfil the holistic needs of visitors who attend these events in order to ensure that their expectations are met (c.f. 2.1 & c.f. 4.2).
- Visitors to events cannot be regarded as homogenous with regard to what each visitor considers to be important factors for a memorable visitor experience (c.f. 2.1).
- The focus of the visitors' expectations is the interaction between the host of an event and the visitors as the performance must satisfy the visitors' expectations of the event and deliver the promised results based on the original reasons for the event (c.f. 2.6 & c.f. 5.2.1).
- Event managers have to engage themselves effectively in an ongoing process whereby the internal mechanisms of the event are developed in such a manner as to satisfy the ever-changing needs of the visitors who attend a live music performance (c.f. 2.6 & c.f. 5.2.1).
- Events can be evaluated from both the perspective of the clients and the organisers with regard to the critical success factors. The latter can be described as the combination of aspects intended to support the achievement of the desired outcomes specified by the objectives or goals of the event company that are depended on the internal and external operating environments of the company (c.f. 2.6 & c.f. 3.2).
- A music performance creates visitor expectations of the experience which are influenced by two key aspects, namely, the performing band, performer or artist where the outcome cannot be controlled by event managers, and the management aspects concerning the organisation of the event which management can have direct control over (c.f. 2.6 & c.f. 3.1).
- Live music performance satisfaction is shaped by a complex interaction of consumers, the programme, setting, management systems, staff and other visitors at the event that all form part of the fundamental experience of the visitors' expectations and influence the overall success of the event (c.f. 2.6 & c.f. 5.2).
- Management need to be cognisant that diverse aspects have to be managed at a live music performance which not only adds to the success of an event, but also creates the potential for a memorable experience for all visitors attending the event (c.f. 2.6).
- Managing events, such as live music performances, comprises diverse aspects of critical success factors which have to be managed, such as entertainment, technical

aspects, food and beverages, marketing, entrance, transport, stalls, information, layout, accommodation, financial services, sales, directions, parking, infrastructure and the venue itself (c.f. 2.1 & c.f. 5.2.2).

- Event management cannot afford to run at a loss over the long term, therefore customers are extremely important and are necessary to generate an income (c.f. 2.6).

#### **6.4.2. Conclusions with regard to the survey results**

Four research questions were set out in Chapter 1, namely (1) What are the critical success factors of live music performances in creating a memorable experience from a demand side? (2) To what extent do the critical success factors differ amongst the different genres? (3) What are the critical success factors of live music performances in creating a memorable experience from a supply side? (4) How do critical success factors differ from the demand and supply perspective? (5) Which guidelines can event managers follow to achieve a memorable experience at a live music performance?

To answer questions 1 and 2, the aim of Article 1 was to determine what the live music performance visitors regarded as important critical success factors with regard to the different live music genres in order to enhance the memorable visitor experience for those attending a specific genre of live music events. The statistical analysis comprised three stages. Stage one entailed a general profile of the respondents who attended the various genres of the live music performances. The profile was compiled with the assistance of two-way frequency tables. The results revealed that the majority of the visitors attending the various genres of live music performances are female, have a professional career, are from the Gauteng province in South Africa, pay for an average of 2-3 people and travel in an average group size of 3-5 people. Interestingly, the average age for each music genre differs from the age of 27 to an average age of 46 years. The second stage comprised a factor analysis where five factors were identified for all of the six music genres, namely (c.f. 3.4.2):

**Factor 1:** *General Management* was identified as the third most important critical success factor.

**Factor 2:** Overall, *Venue and Technical Aspects* received the highest mean value.

**Factor 3:** *Amenities* received the lowest mean amongst the critical success factors.

**Factor 4:** *Marketing* had the second lowest mean value; however, this critical success factor is important as marketing is essential for the creation of visitor perception prior to the event in terms of what can be expected.

**Factor 5:** *Accessibility* was identified as the second most important critical success factor for a memorable visitor experience for all six genres.

Furthermore, an ANOVA and Tukey's post hoc multiple comparison tests, together with Cross Tabulation and Chi-square test results were applied to the various music genres (e.g., classical, R&B, rock, blues, pop and Afrikaans) in the third stage. In order to determine the differences with regard to what each genre considered to be important critical success factors for a memorable experience when attending a live music performance. Four major findings were identified. Firstly, this article indicated that critical success factors differ from one tourism product to another. Secondly, the identification of critical success factors that are specific to an event enables tertiary educational institutions to educate future event managers about specific strategies on how to ensure a memorable visitor experience and consequently, managers of live music performances can use this information and apply it to current management strategies in order to improve the memorable visitor experience of a specific music genre. Thirdly, significant differences were found amongst the critical success factors when compared with those of the different music genres. Lastly, differences were found amongst the various music genres with regard to the demographic profiles of the individuals who attended the live music performances.

In order to provide answers to question 3, Article 2 aimed at determining what the managers (supply side) regard as important critical success factors in terms of ensuring a memorable visitor experience at a live music performance. Five participants were identified who were all involved in the managing of live music performances. These participants consisted of both males and females, they have a variety of qualifications which range from matric to an MBA degree and have been working in the live music performance industry between 5 and 24 years. A qualitative research method was applied with the use of interviews to obtain the relevant information. Five managers, who are currently involved in managing live music performances, were selected to be part of this research. Four major themes emerged from the results; each theme was

differentiated in terms of various categories and subcategories. The themes were (c.f. 4.4):

**Theme 1:** *The most important aspects for a memorable visitor experience.*

**Theme 2:** *Main purpose for organising a live music performance.*

**Theme 3:** *Important aspects regarding the management of a live music performance.*

**Theme 4:** *Timing of event management.*

Four major findings were identified. Firstly, it is evident that the critical success factors differ significantly from one tourism sector to the other. Secondly, comparing the results of quantitative research to those of qualitative research demonstrated that qualitative research shows more in-depth information than the results of quantitative research. Thirdly, the pre-, during- and post-event planning phases differ amongst events. Lastly, it is evident that there is no common guideline for creating a memorable visitor experience. It can, however, be created by an unexpected element, an interaction with the artist or a surprise element which was added to the performance.

Article 3 aimed at comparing the demand and supply sides to establish whether any differences exist between the aspects that management regard as important compared with what the visitors regard as important for a memorable visitor experience; thereby answering question 4. The data from all six genres were merged and a factor analysis was conducted on those critical success factors which the attendees regarded as important for a memorable visitor experience. The results were then compared with the results of the qualitative research which was conducted by means of interviews (c.f. 5.4). The comparisons specifically focused on the *critical success factors (Venue and technical aspects, Accessibility, General Management, Marketing, and Amenities)* regarding the demand side as well as important aspects regarding the management (supply side) of a live music performance (*Artist, Audience, Marketing and Media, and Technical aspects*). Four major findings were identified. Firstly, critical success factors differ from one event to the next. Secondly, when the results from the qualitative research were compared with those of the quantitative research, it was evident that from a demand side there were differences between what the visitors regarded as important with what the managers from the supply side regarded as important. Lastly, it

was found that qualitative research provides more in-depth information for research purposes due to the use of open-ended questions, but the outcome is uncertain, whereas quantitative research is more specific as structured questions are used in the questionnaires provided to the respondents. The latter enables a more specific approach with regard to what is being measured.

## **6.5. RECOMMENDATIONS**

Recommendations are discussed with regard to improving live music performances in the future both from a management perspective and a perspective on how to improve the visitor's memorable experience. This discussion is followed by recommendations for future research and for conducting surveys.

### **6.5.1. Recommendations with regard to future live music performances**

The live music performance industry is growing immensely, and specifically in South Africa where more and more of these events are taking place annually. The sight of international artists are also becoming a frequent occurrence on our shores and it is becoming a more regular occurrence to attend a live music performance which consists of a large number of people. However, since this industry is still expanding, and expanding at a rapid pace, it is imperative to evaluate what is considered to be important for those individuals who attend a live music performance. It is generally believed that the artists sell the tickets, and nothing else matters, but this research has demonstrated that there are certain aspects that contribute to the experience of individuals attending a live music performance. Artists are dependent on their fans for an income, various companies that organise events rely on the artist to provide a good show, and the individuals who buy tickets expect the performance to be perfect because they spend a huge amount of money on a single ticket in order to attend the performance. With this in mind, it is important to determine the critical success factors both from a demand and a supply side in order to identify the differences in terms of what the visitors regard as important for a memorable visitor experience and what the management regard as important critical success factors. Based on the conclusions and the research results discussed above, the following recommendations and guidelines (see Figure 6.1 for illustration) are made regarding the various role players

within the tourism industry with regard to the critical success factors identified both from the demand and supply sides in order to create a more memorable experience in the future. This section therefore answers question 5 as proposed in Chapter 1.

- Managing a live music performance is a complex task, but it remains important to create a memorable experience for individuals who attend these performances. Thus, management have to constantly change their management strategies and improve on those aspects that visitors regard as important for a memorable experience. As the results of the research indicate, various critical success factors play a role in making the performance a memorable experience; thus, it is important for managers to make adjustments to their management strategies with regard to the following:
  - Constant research should be applied to various genres when managing live music performances. This will enable management to identify possible changes in the different market segments that attend live music performances.
  - All genres regard *Venue and Technical Aspects* as the most important aspect for a memorable visitor experience. Therefore, management should ensure that aspects such as good all round visibility, the quality of the sound and lighting are of superior quality, the layout of the venue is easy to understand, the seating is comfortable and the concert starts on time.
  - Another important aspect managers have to take note of and enhance is *Accessibility*, which includes the following: there should be adequate parking at the chosen venue, reliable security staff should be available in the parking areas, traffic should be regulated effectively prior to the performance and specifically when the performance has concluded, effective signage, and directions to the concert is vital as visitors do not always know where to park.
  - Managers should also implement specific strategies with regard to the various music genres. This is significant as the profile of each music genre differs and certain critical success factors are regarded as being more important than others.
  - The blues genre are the big spenders amongst the different music genres; therefore, live music performance managers should use this opportunity to encourage individuals to spend more when artists from this genre visit South

Africa in the future. Furthermore, the other genres should be encouraged to increase their spending by means of creative techniques. The latter will contribute towards a greater economic impact on the environment. Increased spending can be achieved by offering incentives such as compiling weekend packages in collaboration with various hotel groups that include transport to and from the venue to the different hotels, a special meet and greet opportunity and various discounts when merchandise is purchased at a performance. These additional benefits will encourage individuals to spend more money at the event itself.

- Short courses, workshops, or both should be developed based on the new information gained from the results of new research implemented at the different genre events of live music performances. A user friendly guide should be developed and explained at these short courses or workshops which current managers in the live music performance environment can use to enhance their current managing strategies. This will ensure that managers are up to date with new trends in the live music performance industry.
- Tertiary educational institutions should also make use of this information and develop programmes to educate future live music performance managers about specific information and strategies which could be implemented in their environment. Such programmes would ensure a more specialised environment for event management as individuals would have event specific information which could be used to enhance the success of live music performances and also aid the creation of a more memorable visitor experience for visitors.
- Live music performance event companies should collaborate with universities in developing programmes and funding bursaries for educating future live music performance managers. This will encourage potential managers to consider studies in this field and in return ensure that companies employ adequately equipped managers with qualified skills that are specifically related to the management of live music performances.
- Managers of live music performances should make use of opportunities to attend the short courses or workshops developed by tertiary institutions. Educated staff play a vital role in the success of such events; therefore, it is imperative for managers to constantly be aware of new trends, new management strategies and also new

markets. Thus, managers involved in the live music performance industry constantly have to attend courses or workshops in order to learn more about how markets are changing and what is regarded as important critical success factors. An awareness of these aspects allows for a more successful event as well as visitors that are more satisfied with an experience that is more memorable.

- Marketing plays an essential part in the creation of a memorable experience. Thus, market-oriented strategies should be implemented for the right audience by using aspects that individuals would relate to, for example.
- Management could use the following illustration of the guidelines discussed (see Figure 6.1 below) to improve the critical success factors for a memorable visitor experience and use the specific guidelines identified at specific genres of a live music performances. Both the critical success factors differ from the demand and supply side, therefore management can use this illustration of the guidelines to visually identify possible factors which they can improve upon.

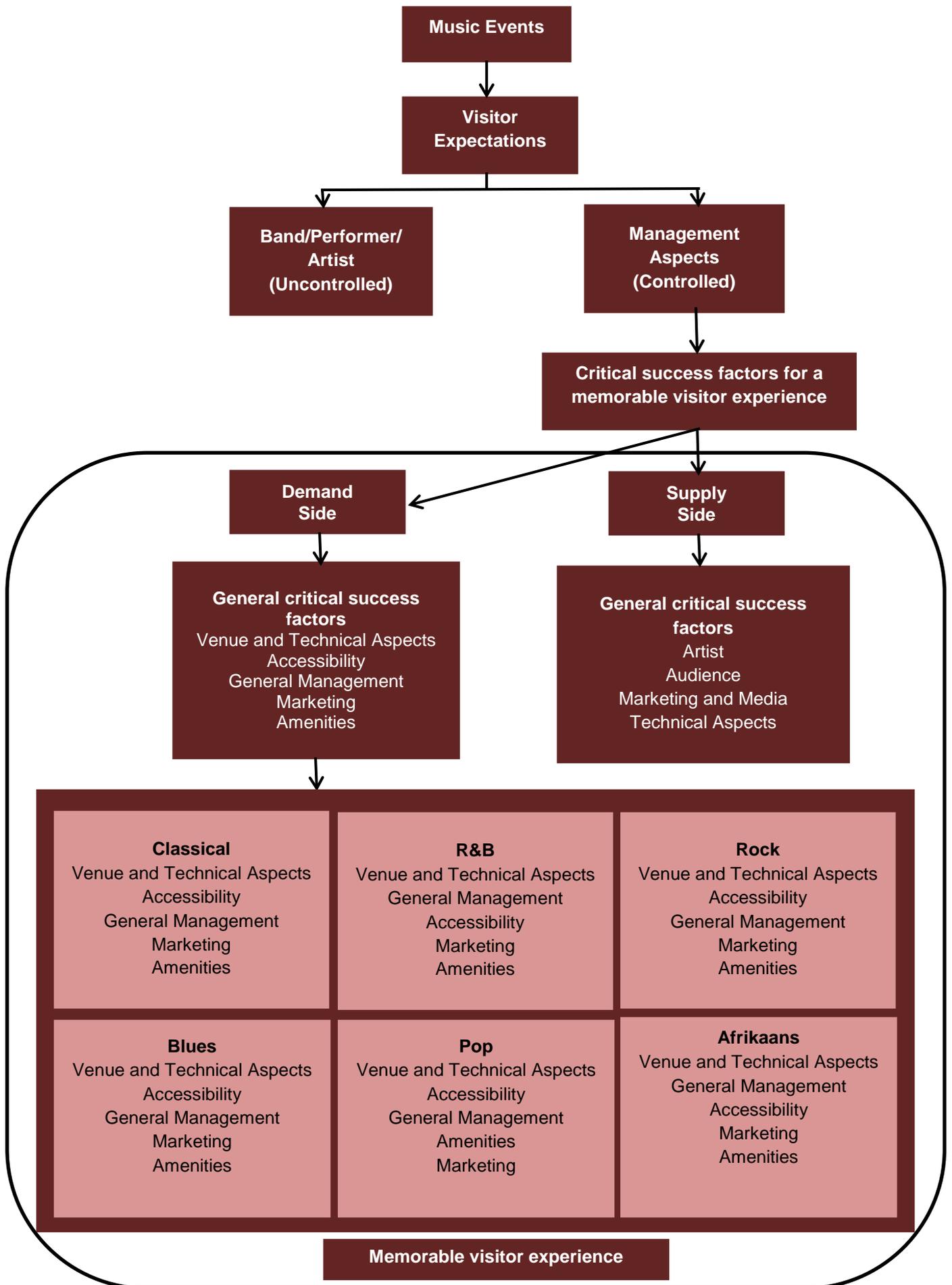


Figure 6.1: Creating a memorable visitor experience

Source: Author's own compilation

- Information gained from research should be published in readable material formats which could be accessed by managers that are involved with live music performances. This could be achieved through blogs, event specific newsletters, attending conferences which are specific to event management, and so on.

### **6.5.2. Recommendations concerning future research**

Based on the findings of the completed research, it is proposed that the following aspects require further research:

- Research should determine to what extent the different critical success factors differ from one venue to another. Thus, it is recommended that research be performed at the different venues where these live music performances occur. This will enable management to obtain a venue specific management approach and focus on critical success factors that visitors regard as important for a specific venue. Therefore, research has to be conducted at various sized venues where live music performances are hosted.
- An economic impact analysis could be performed to determine which group of visitors at the various genre events have the biggest impact on the economy of the region. The results could be used to invite more artists of that specific genre to perform in South Africa as this would also contribute more to the economy than those genres that do not have such a big economic impact on the region.
- Research should also be conducted on what the artists of the various genres regard as important critical success factors for their fans to have a memorable visitor experience when attending one of their live music performances. Qualitative research should be conducted on various artists of different genres in order to determine genre specific critical success factors for an artist of a specific genre. Furthermore, the genre specific critical success factors could then be compared with what the visitors and the managers regard as important critical success factors for a memorable live music performance. Differences could then be identified and improved to ensure that a satisfying and memorable experience is created at every live music performance and it can be used by the artists to ensure that they develop a performance that would satisfy the specific needs of the audience and lead to a more memorable visitor experience.

### 6.5.3. Recommendations concerning future surveys

The following recommendations can be made with regard to constructing a survey both from a demand and a supply side so as to ensure a stress-free survey in the future.

- Conducting interviews with the live music performance managers was certainly the most challenging task. This was extremely difficult as the managers constantly travel and have to be on top of everything as events are taking place. Therefore, conducting a telephonic interview was found to be much more effective than a face-to-face interview. The reasons being that respondents remain focused, limited interruptions can occur and arranging a time is easier. On the other hand, face-to-face interviews take much longer and are very expensive due to travelling costs. When conducting the interview, it is important to ensure that the recording device is in a good, working condition. In this study, various recording devices were used, but it was found that a cellular telephone worked the best for recording the interviews.
- Using fieldworkers with the right personality (i.e., they are not shy, but talkative, easily approachable and friendly) and who are properly trained is of the utmost importance. This is pivotal as these individuals play a major part in the return rate of the questionnaires, and the amount of time prior to the performance is limited due to the time span between the visitors arriving and the lights being dimmed in the venue. Thus, it is essential to choose your fieldworkers carefully as they have to work fast and distribute and collect all the questionnaires prior to the commencement of the live music performance. It is therefore recommended that the same fieldworkers be used repeatedly in order to ensure continuity, that is, they already understand what is expected of them and they are also knowledgeable about the live music performance environment in which they have to work. This allows for a better return rate on completed questionnaires and a more productive survey in general as less time is required for a briefing session and more time for research is allowed.
- Choosing the appropriate sampling method for this type of research, especially from a demand side, is difficult since there are various uncontrollable aspects that have to be considered which include: limited time from gate opening to starting of the concert, weather conditions such as rain, people arriving at different times, bad lighting inside venues, unwilling respondents and limited access to entire venue to name but a few. Future researchers need to consider these aspects and therefore

the sampling method used in this reseach was the most appropriate method to gather a representative sample.

## Bibliography

Adams, L.J. 2008. Conclusions. (In Mallen, C. & Adams, L.J., eds. Sport, recreation and tourism event management: theoretical and practical dimension. Oxford: Butterworth-Heinemann. p. 199-203).

Aldskogius, H. 1993. Festivals and meets: the place of music in 'Summer Sweden'. *Geografiska Annaler, Series B: Human geography*, 75(2):55-72.

Allen, J., O'Toole, W., Harris, R. & McDonnell, I. 2008. Festival and special event management. 4th ed. Milton, Qld.: Wiley.

Allen, J., O'Toole, W., McDonnell, I. & Harris, R. 2005. Festival and special event management. 3rd ed. Milton, Qld.: Wiley.

Ali-Knight, J. & Robertson, M. 2004. Introduction to arts, culture and leisure. (In Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S. & McMahon-Beattie, U., eds. Festival and events management. Oxford: Elsevier. p. 3-13).

Andereck, K., Bricker, K.S., Kerstetter, D. & Nickerson, N.P. 2006. Connecting experiences to quality: understanding the meanings behind visitor's experiences. (In Jennings, G. & Nickerson, N.P., eds. Quality tourism experiences. Oxford: Elsevier. p. 81-111).

Appel, C., Kruger, M. & Saayman, M. 2011. Critical success factors in managing hotels in South Africa. *International journal of hospitality management*. (In press).

Arcodia, C. & Robb, A. 2000. A taxonomy of event management terms. (In Allen, J., Harris, R., Jago, L.K. & Veal, A.J., eds. Events beyond 2000: setting the agenda. 2000 Conference on Events Evaluation, Research and Education organised by School of Leisure, Sport and Tourism, University of Technology. Australian Centre of Event Management. Sydney. p. 154-160).

Becker, H.S. 1982. Art worlds. Berkeley, CA: University of California.

Berridge, G. 2007. Event design and experience. Oxford: Elsevier.

Berridge, G. 2010. Design management of events. (In Tassiopoulos, D., ed. Events management: a developmental and managerial approach. Claremont: Juta. p. 185-206).

Big Concerts. 2010. Neil Diamond live for the first time ever in South Africa. [http://www.bigconcerts.co.za/media\\_centre/press\\_release/2010/october/Neil%20Diamond%20Official%20Press%20Release.pdf](http://www.bigconcerts.co.za/media_centre/press_release/2010/october/Neil%20Diamond%20Official%20Press%20Release.pdf) Date of access: 30 March 2011.

Birkholtz, K. 2009. Wired for sound: an investigation into South African live music performance and the Johannesburg live music scene. Johannesburg: Wits. (Thesis - MA).

Black, G.C., Fox, M.A. & Kochanowski, P. 2007. Concert tour success in North America: an examination of the top 100 tours from 1997 to 2005. *Popular music and society*, 30(2):149-172.

Bourdieu, P. 1993. The field of cultural production: Essays on art and literature. Columbia University Press.

Bowdin, G., Allen, J., O'Toole, W., Harris, R. & McDonnell, I. 2006. Event management. 2nd ed. Oxford: Elsevier.

Bowdin, G., Allen, J., O'Toole, W., Harris, R. & McDonnell, I. 2011. Event management. 3rd ed. Oxford: Elsevier.

Bromley, D.B. 1991. Academic contributions to psychological counselling: a philosophy of science for the study of individual cases. *Counselling psychology quarterly*, 3(3):299-307.

Brotherton, B. & Shaw, J. 1996. Towards an identification and classification of critical success factors in UK hotels plc. *International journal of hospitality management*, 15(2):113-135.

- Brown, M.D., Var, T. & Lee, S. 2002. Messina Hof Wine and Jazz Festival: an economic impact analysis. *Tourism economics*, 8(3):273-279.
- Cary, S.H. 2004. The tourist moment. *Annals of tourism research*, 31(1):61-77.
- Chen, H.L. 2001. Consumer involvement and information search among adult chinese participants in arts festivals and arts museums. New York: NYU. (Dissertation - PhD).
- Citrine, K. 1995. Site planning for events. (*In* Event operations. Port Angeles, Wash.: International Festivals and Events Association. p. 17-19).
- Clark, L.A. & Watson, D. 1995. Constructing validity: basic issues in objective scale development. *Psychological assessment*, 7(3):309-319.
- Clawson, M. & Knetsch, J.L. 1966. Economics of outdoor recreation. Baltimore, Md.: Johns Hopkins University Press.
- Craven, R.E. & Golabowski, L.J. 2001. The complete idiot's guide to meetings and event planning. Indianapolis, Ind.: Alpha books.
- Creswell, J.W. 1994. Research design: qualitative and quantitative approaches. Thousand Oaks, Calif.: Sage
- Creswell, J.W. 2009. Research design: qualitative, quantitative, and mixed methods approach. 3rd ed. Thousand Oaks, Calif.: Sage.
- Damster, G., & Tassiopoulos, D. 2005. Event management: A professional and developmental approach. Lansdowne: Juta.
- Davis, J.C. & Swanson, S.R. 2009. The importance of being earnest or committed: attribute importance and consumer evaluations of the live arts experience. *Journal of nonprofit and public sector marketing*, 21(1):56-79.

De Witt, L. 2006. Key success factors for managing special events: the case of wedding tourism. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom).

Deighton, J. 1992. The consumption of performance. *Journal of consumer research*, 19(1):362-372.

Dickinson, R.A., Ferguson, C.R. & Sircar, S. 1984. Critical success factors and small business. *American journal of small business*, 8(3):49-57.

Durrheim, K. 2006. Research design. (In Terre Blanche, M., Durrheim, K. & Painter, D., eds. *Research in practice: applied methods for the social sciences*. 2nd ed. Cape Town: UCT Press. p. 33-54).

Earl, P.E. 2001. Simon's travel theorem and the demand for live music. *Journal of economic psychology*, 22(3):335-358.

Emery, P.R. 1997. The management of major sport events. Durham: Durham University. (Dissertation - MBA).

Engelbrecht, W.H. 2012. Critical success factors for managing the visitor experience at the Kruger National Park. Potchefstroom: North West University. Potchefstroom Campus. (Dissertation - MCom).

Erasmus, I.J. 2011. Key success factors in managing the visitors' experience at the Klein Karoo National Arts Festival. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom).

Farlex. 2012. The free dictionary. <http://www.thefreedictionary.com/need> Date of access: 12 June 2012.

Ferdinand, N. & Wesner, S. 2012. The international events environment. (In Ferdinand, N. & Kitchin, P.J., eds. *Events management: an international approach*. p. 23-48).

- Ferdinand, N. & Williams, N. L. 2013. International festivals as experience production systems. *Tourism Management*, 34: 202-210.
- Field, A. 2005. Discovering statistics using SPSS. 2nd ed. Thousand Oaks, Calif.: Sage.
- Fisher, C.M., Pearson, M. & Barnes, J. 2002. A study of strength of relationship between music groups and their external service providers. *Service marketing quarterly*, 22(3):43-60.
- Getz, D. 1997. Event management and event tourism. 1st ed. New York: Cognizant Communications Corp.
- Getz, D. 2007. Event studies: theory, research and policy for planned events. Oxford: Elsevier.
- Getz, D. 2012. Event studies: theory, research and policy for planned events. Amsterdam: Elsevier Butterworth-Heinemann.
- Getz, D. & Brown, G. 2006. Critical success factors for wine tourism regions: a demand analysis. *Tourism management*, 27(1):146-158.
- Getz, D., O'Neil, M. & Carlsen, J. 2001. Service quality evaluation at events through service mapping. *Journal of travel research*, 39(4):380-390.
- Goldblatt, J. 2010. Special events: a new generation and the next frontier. Upper Saddle River, N.J.: Wiley.
- Grabher, G., Ibert, O. & Flohr, S. 2008. The neglected king: the customer in the new knowledge ecology of innovation. *Economic geography*, 84(3):253-280.
- Grant, R. 1996. Toward a knowledge-based theory of the firm. *Strategic management journal*, 17(1):109-122.

Guest, G., Bunce, A. & Johnson, L. 2005. How many interviews are enough? An experiment with data saturation and variability. *Field methods*, 18(1):59-82.

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(1):210-217.

Heitmann, S. & Roberts, C. 2010. Successful staffing of events. (In Robinson, P., Wale, D. & Dickson, G., eds. *Events management*. Oxfordshire: CABI Publishing. p. 137-163).

Hyatt, C. 2008. Facilitating quality in event management. (In Mallen, C. & Adams, L. 2008. *Sport, recreation and tourism event management*. Elsevier: Burlington. p. 165-179)

Holloway, I. & Wheeler, S. 2002. *Qualitative research in nursing*. Oxford: Blackwell.

Hyatt, C. 2008. Facilitating quality in event management. (In Mallen, C. & Adams, L., eds. *Sport, recreation and tourism event management*. Burlington, Mass.: Butterworth Heinemann. p. 165-179).

Israel, G.D. 2009. University of Florida IFAS Extension. Determining the sample size. <http://edis.ifas.ufl.edu/pd00600pdf> Date of access: 17 May 2011.

Jago, L.K. & Shaw, R.N. 1998. Special events: a conceptual and definitional framework. *Festival management and event tourism*, 5(1/2):21-33.

Kruger, M.E. (2006) Key success factors in managing a conference centre in South Africa. Potchefstroom, North-West University. Potchefstroom Campus. (Dissertation - MCom).

Kruger, M. & Saayman, M. 2012a. Creating a memorable spectator experience at the Two Oceans. *Journal of sports tourism*, 17(1):63-77.

Kruger, M. & Saayman, M. 2012b. Listen to your heart: motives for attending Roxette live. *Journal of convention and event management*, 13(3):181-202.

Kruger, M. & Saayman, M. 2012c. Show me the band and I will show you the market. *Journal of convention and event management*, 13(4):250-269.

Kruger, M. & Saayman, M. 2012d. Attendance at the U2 concert: is it a case of 'this is a man's world'? *Event management*, 13(3):1-40p.

Kruger, M. & Saayman, M. 2012e. Do markets really differ from city to city? Evidence from live music performances. *Annals of leisure research*. (In press).

Kruger, M., Saayman, M., Manners, B. & Saayman, A. 2012. A marketing analysis and economic impact of the Josh Groban concerts. (Unpublished report. Potchefstroom: TREES).

Kruger, M.E. 2006. Key success factors in managing a conference centre in South Africa. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom).

Kruger, S. & Petzer, D.J. 2008. Measuring tourists' satisfaction with quality of life issues at an arts festival. *Acta commercii*, 8:113-127.

Lade, C. & Jackson, J. 2004. Key success factors in regional festivals: some Australian experiences. *Event management*, 9(1):1-11.

Leiper, N. 2004. *Tourism management*. 3rd ed. Sydney: Pearson Hospitality Press.

Lena, J.C. & Peterson, R.A. 2008. Classification as culture: types and Trajectories of music genres. *American sociological review*, 73(5):697-718.

Mair, J. 2009. The events industry: the employment context. (In Thomas, B., Deery, M., Hanlon, C., Lockstone, L. & Smith, K., eds. *People and work in events and conventions: a research perspective*. Cambridge: CABI Publishing. p. 3-16).

Mallen, C. 2008. The concept of knowledge in events management. (*In* Mallen, C. & Adams, L., eds. *Sport, recreation and tourism management: theoretical and practical dimensions*. Oxford: Elsevier. p. 9-24).

Manners, B. 2012. The critical succes factors for managing the visitor experience at a major musical event. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MA).

Manners, B., Kruger, M. & Saayman, M. 2012. Managing the beautiful noise: evidence from the Neil Diamond show. *Journal of convention and event tourism*, 13(2):100-120.

Manners, B., Saayman, M. & Kruger, M. 2013. The “Wow Factor” at live music performances in South Africa: a demand side analysis. *Theatre research international*. (In press).

Marais, M. 2009. Key success factors in managing the Wacky Wine Festival. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom).

Maree, K. & Pietersen, J. 2007. The quantitative research process. (*In* Maree, K., ed. *First steps in research*. Pretoria: Van Schaik. p.145-15).

Matthews, D. 2008. *Special event production: the process*. Oxford: Butterworth-Heinemann.

Merriam, S.B. 1998. *Qualitative research and case study applications in education*. San Francisco, Calif.: Jossey-Bass.

Minor, M.S., Wagner, T., Brewerton, F.J. & Hausman, A. 2004. Rock on! An elementary model of customer satisfaction with musical performances. *Journal of service marketing*, 18(1):7-18.

Murphy, P.E. & Murphy, A.E. 2004. *Strategic management for tourism communities: bridging the gaps*. Clevedon: Channel View Publications.

- Negus, K. 1999. *Music Genres and Corporate Cultures*. London: Routledge
- Nieuwenhuis, J. 2008a. Introducing qualitative research. (*In Maree, K., ed. First steps in research*. Pretoria: Van Schaik. p. 47-68).
- Nieuwenhuis, J. 2008b. Qualitative research designs and data gathering techniques. (*In Maree, K. ed. First steps in research*. Pretoria: Van Schaik. p. 69-97).
- Nuntsu, N. & Shukla, N. 2005. Events sponsorship. (*In Tassiopoulos, D., ed. Events management: a professional and developmental approach*. 2nd ed. Lansdowne: Juta. p. 179-204).
- O'Hara, B. & Beard, M. 2006. *Music events and festival management: music business*. Education supplement. Derrimut, Australia.
- Oriade, A. 2010. Managing a quality event experience. (*In Robinson, P., Wale, D. & Dickson, G., eds. Events management*. Cambridge: CABI Internatuinal. p. 164-180).
- Oriade, A., Robinson, P. & Gelder, S. 2010. Delivering live events. (*In Robinson, P., Wale, D. & Dickson, G., eds. Events management*. Cambridge: CABI Internatuinal. p. 72-112).
- Packer, T., Small, J. & Darcy, S. 2008. Tourist experiences of individuals with vision impairment. Cold Coast, Qld.: Sustainable Tourism. [http://www.crctourism.com.au/wms/upload/Resources/90044%20Packer\\_TourismVisionImpaired%20WEB%20%281%29.pdf](http://www.crctourism.com.au/wms/upload/Resources/90044%20Packer_TourismVisionImpaired%20WEB%20%281%29.pdf). Date of access: 17 May 2011.
- Page, J.P. & Connell, C. 2009. *Tourism: a modern synthesis*. 3rd ed. Hampshire, UK: Cengage Learning.
- Pallant, J. 2007. *SPSS survival manual: a step-by-step guide to data analysis using SPSS Version 15*. 3rd ed. New York: McGraw-Hill.

Patterson, R. & Getz, D. 2009. Event experience in time and space: a study of visitor to the 2007 World Alpine Ski Championships in Are, Sweden. *Scandinavian journal of hospitality and tourism*, 9(2/3):308-326.

Pegg, S. & Patterson, I. 2010. Rethinking music festivals as a staged event: gaining insights from understanding visitor motivations and the experiences they seek. *Journal of convention and event tourism*, 11(1):85-99.

Pidgeon, J. 1991. *Making it in Music*. Great Britain: Hodder and Stoughton.

Pietersen, J., & Maree, K. 2007. Overview of statistical techniques. (In Maree, K. ed. *First steps in research*. Pretoria: Van Schaik. p. 215-252.)

Pine, B. & Gilmore, J. 2000. Satisfaction, sacrifice, surprise: three small steps create one giant leap into the experience economy. *Strategy and leadership*, 28(1):18-23.

Pine, J. & Gilmore, J.H. 1998. Welcome to the experience economy. *Harvard business review*, 76:97-105.

Povey, G. & Van Wyk, J. 2010. Culture and the event experience. (In Robinson, P., Wale, D. & Dickson, G., eds. *Event management*. Cambridge: CABI International. p. 1-18).

Prieto-Rodríguez, J., & Fernández-Blanco, V. 2000. Are popular and classical music listeners the same people?. *Journal of Cultural Economics*, 24(2): 147-164.

Reid, S. & Arcodia, C. 2002. Understanding the role of the stakeholder in event management. *Journal of sport and tourism*. <http://www.tandfonline.com/loi/rjto20> Date of access: 15 August 2013.

Ritchie, B., Mules, T. & Uzabeaga. 2008. Visitor attractions satisfaction benchmarking project. Gold Coast: Sustainable Tourism. 104 p. [http://www.crctourism.com.au/wms/upload/Resources/90069\\_Richie\\_AttSatbenchmarking%20WE B.pdf](http://www.crctourism.com.au/wms/upload/Resources/90069_Richie_AttSatbenchmarking%20WE B.pdf) Date of access: 17 May 2011.

Rossouw, R., Saayman, M., Saayman, A. & Kruger, M. 2012. An economic analysis of Big Concerts in Cape Town. (Unpublished report. Potchefstroom: TREES).

Ryan, C. 2012. The experience of events. (In Page, S.J. & Connell, J., eds. The Routledge handbook of events. New York: Routledge. p. 248-259).

Saayman, M. 2004. An introduction to sports tourism and event management. 2nd ed. Potchefstroom: Institute for Tourism and Leisure Studies.

Saayman, M. 2006. Marketing tourism, in products & destinations: getting back to basics. 2nd ed. Potchefstroom: Leisure Consultants and publications.

Saayman, M. 2007. En Route with tourism: an introductory text. 3rd ed. Potchefstroom: Institute for Tourism and Leisure Studies.

Saayman, M. 2009. Hospitality, leisure and tourism management. 2nd ed. Potchefstroom: Institute for Tourism and Leisure Studies.

Saayman, M. 2012. An introduction to sports tourism and event management. Stellenbosch:Sun Press.

Saayman, M., Marais, M. & Krugell, W. 2010. Measuring success of a wine festival: is it really that simple? *South African Journal for research in sport, physical education and recreation*, 32(2):95-108.

Saayman, M. & Saayman, A. 2011. Clustering attendees at the Philharmonic Orchestra's Summer Festival. *Journal of travel and tourism marketing*. (In press).

SAfm. 2013. Press release. <http://www.moneyweb.co.za/moneyweb-special-report/justin-van-wyk--cfo-big-concerts> Date of access: 25 July 2013.

Schaaf, P. 1995. Sports marketing: it's not just a game anymore. Amherst, N.Y.: Prometheus Books.

Seetharaman, A., Sreenivasan, J. & Boon, L.P. 2006. Critical success factors of a total quality management. *Quality and quantity*, 40(5):675-695.

Shone, A. & Parry, B. 2004. Successful event management: a practical handbook. Washington, D.C.: Thompson.

Shone, A. & Parry, B. 2010. Successful event management: a practical handbook. 3rd ed. Andover, Hamps: Cengage Learning.

Silvers, J. 2004. Professional event co-ordination. Hoboken, N.J.: Wiley.

Silvers, J. R. 2008. Risk management for meetings and events. Oxford: Butterworth-Heinemann.

Silvers, J. 2010. Events management body of knowledge project: the Event Genre of event management. <http://www.juliasilvers.com/embok> Date of access: 14 May 2013.

Silvers, J. 2012. The role of management in events management. (*In* Tassiopoulos, D., ed. Events management: a developmental and managerial approach. 3rd ed. Lansdowne: Juta Education).

Singh, S.R. 2009. Event management. New Delhi: APH Publishing Corporation.

Slabbert, E. 2004. An integrated tourism model for cultural events. Potchefstroom: North-West University: Potchefstroom Campus. (Thesis - PhD).

Slabbert, E. & Saayman, M. 2003. Guesthouse management in South Africa. 2nd ed. Potchefstroom: Institute for Tourism and Leisure Studies.

Sonder, M. 2004. Event entertainment and production. Upper Sadle River, N.J.: Wiley.

SPSS Inc. 2012. SPSS® 16.0 for Windows, Release 16.0.0, Copyright© by SPSS Inc., Chicago, Illinois. [www.spss.com](http://www.spss.com) Date of access: 17 January 2013.

- Steyn, H.S. 2000. Practical significance of the difference in means. *Journal of industrial psychology*, 26(3):1-3.
- 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.
- Tassiopoulos, D. 2000. Events: an introduction. (*In Tassiopoulos, D., ed. Event management. Lansdowne: Juta Education. p. 494*).
- Tassiopoulos, D. 2010. Events management: a development and managerial approach. Lansdowne: Juta Education.
- Thompson, J.L. 2001. Strategic management. 4th ed. London: Thomson.
- Thompson, A.A. & Strickland, A.J. 1999. Strategic management: concepts and cases. 11th ed. Boston Mass.: Irwin McGraw-Hill.
- Thompson, W.F., Graham, P. & Russo, F.A. 2005. Seeing music performance: visual influence on perception and experience. *Semiotica*, 153(1):203-227.
- Tum, J., Norton, P. & Wright, J. N. 2006. Management of event operations. Burlington, Mass.: Elsevier/Butterworth-Heinemann.
- Tung, V.W.S. & Ritchie, J.R.B. 2011. Exploring the essence of memorable tourism experience. *Annals of tourism research*, 38(4):1367-1386.
- Vallen, L.K. & Vallen, J.J. 2005. Check in check out: managing hotel operations. 7th ed. Upper Saddle River, N.J.: Pearson Education.
- Van der Merwe, L.H. 2008. The socio-economic impact of the Klein Karoo National Arts Festival. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom).

Van der Wagen, L. 2005. Event management for tourism, cultural, business and sporting events. 2nd ed. Australia: Pearson.

Van der Westhuizen, T. 2003. Key success factors for developing and managing a guesthouse. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom).

Wale, D. & Ridal, A. 2010. Marketing of events. (In Robinson, P., Wale, D. & Dickson, G., eds. Events management. Oxfordshire: CABI International. p. 137-163).

Walker, J.R. & Walker, J.T. 2011. Tourism concepts and practices. Upper Saddle River, N.J.: Prentice Hall.

Wale, D., Ridal, A. & Dickson, D. 2010. Marketing of events. Wallingford, Oxfordshire: CAB International.

Wang, N. 1999. Rethinking authenticity in tourism experience. *Annals of tourism research*, 2(1):349-370.

Wassenaar, D.R. 2006. Ethical issues in social science research. (In Terre Blanche, M., Durrheim, K. & Painter, D., eds. Research in practice: applied methods for the social sciences. 2nd ed. Cape Town: UCT Press. p. 33-54).

Westerbeek, H., Smith, A., Turner, P., Emery, P., Green, C. & Van Leeuwen, L. 2005. Managing sport facilities and major events. London: Routledge.

Williams, K. 2012. Key success factors in managing the visitor experience at the Cape Town International Jazz Festival. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom).

Williams, K. & Saayman, M. 2013. Determining the needs of visitors to the Cape Town International Jazz Festival: a difference approach. *South African journal of research in sport, physical education and recreation*. (In press).

Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S. & McMahon-Beattie, U. 2004. Festival and events management: an international arts and culture perspective. Oxford: Elsevier.

## **APENDIX A**

### **Visitor questionnaire (Demand side)**







## **APENDIX B**

### **Management questionnaire (Supply side)**

## **Management Questionnaire (Supply side)**

### **Question 1**

What did you study and what is the highest qualification obtained?

### **Question 2**

For how long have you worked in this industry?

### **Question 3**

Where did you start working in the live music performance industry?

### **Question 4**

What is the main purpose when organising a live music performance?

### **Question 5**

When organising a live music performance there are various aspects that have to be managed to ensure a successful event. What would you regard as important in the management process to ensure the event runs smoothly and successfully?

### **Question 6**

With the organising and management of a live music performance, there are pre-, during- and post event planning. Explain what happens during each planning process.

- Pre – event planning
- During event planning
- Post event planning

### **Question 7**

What would do you regard as the most important aspects for a memorable visitor experience?

**Question 8**

What do you as a manager consider the meaning of a “memorable experience” when attending a live music performance?

**Question 9**

What was the most horrific experience at a live music event since you have been involved in the live music performance industry?

**Question 10**

Which artist/band/performer were the most difficult and easiest artists whom you have worked with?

**Question 11**

How do you see live music performances in the future?

**Question 12**

How would you link live music performances in tourism and the role these events play in the tourism industry?